The magazine for collectors of UK stamps

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Royal Mail

Philatelic Bulletin

Volume 59 No.6

Happy and glorious



Her Majesty The Queen's Platinum Jubilee

LONDON 2022 EXHIBITION PREVIEW • MACHIN NVIs • POSTAL MUSEUM GEMS

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Editor Chloe Tuck, Royal Mail, 185 Farringdon Road, Floor MP-03, London EC1A 1AA ● **Design and content creation** Ian Boardman, Adesso Creative Ltd ● Price £2.45 from Post Office Ltd philatelic outlets or by order from Post Office branches ● **12 months' subscriptions** £22.95 UK and Europe; £29.50 rest of the world. Send subscriptions to Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK or subscribe online at royalmail.com/bulletin ● **Binders** (to hold 24 issues) are priced at £4.99 and are available by post or online ● Copyright and editorial rights are reserved by Royal Mail Group Ltd ● All rights reserved ● Reproduction in whole or part is prohibited without prior permission of Royal Mail Group Ltd ● **Printed** in Great Britain by Zenith Print & Packaging Ltd ● **ISSN** 2633 2310 ● Royal Mail is a trading name and registered trade mark of Royal Mail Group Ltd. Registered in England and Wales, number 4138203. Registered office: 185 Farringdon Road, London EC1A 1AA ● Stamp images © Royal Mail Group Ltd.

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Long to reign over us





The Queen visiting the headquarters of MI5, London, February 2020 – *1st Class*



The Queen and The Duke of Edinburgh in the US, Washington, October 1957 – *1st Class*



The Queen after visiting the Provincial Museum of Alberta, Edmonton, Canada, May 2005 – *£1.70*



The Queen during the Silver Jubilee celebrations, Camberwell, June 1977 – *£1.70*

Acknowledgements: Her Majesty The Queen during a visit to the headquarters of MI5, London, February 2020 © Victoria Jones/POOL/AFP/Getty Images; with HRH The Duke of Edinburgh during a tour of the United States, Washington, October 1957 © Popperfoto/Getty Images; on a walkabout in Worcester, April 1980 © Tim Graham Photo Library/ Getty Images; during Trooping the Colour, London, June 1978 © Anwar Hussein/ Getty Images; after touring the Provincial Museum of Alberta, Edmonton, Canada, May 2005 © Jeff McIntosh/ The Canadian Press/PA/Alamy; during Silver Jubilee celebrations, Camberwell, June 1977 © Graham Wiltshire/Getty Images; during a tour of the West Indies, in Victoria Park, St Vincent, February 1966 © Royal Collection Trust/© Her Majesty Queen Elizabeth II 2022; at the Order of the Garter ceremony in Windsor, June 1999 © PA/ Alamy

HM The Queen's Platinum Jubilee Stamp Specifications

Date of issue	4 February
Number of stamps	Eight (4 x 1st Class, 4 x £1.70)
Design	Kate Stephens
Format	Square
Size	35mm x 35mm
Perforations	14.5 x 14.5
Printer	International Security Printers
Print process	Lithography
Phosphor	Bars as appropriate
Gum	PVA

HM The Queen's Platinum Jubilee



The Queen on a walkabout in Worcester, April 1980 – *1st Class*



The Queen during Trooping the Colour, London, June 1978 – *1st Class*



The Queen on tour in the West Indies, in Victoria Park, St Vincent, February 1966 – *£1.70*



The Queen at the Order of the Garter ceremony in Windsor, June 1999 – *£1.70*



Our National Anthem dates back to 1745, when the band leader of London's Theatre Royal arranged a new composition of a traditional patriotic song in support of King George II – but its most famous line, 'Long to reign over us,' could have been written for Queen Elizabeth, whose 70-year reign is the longest in British history. Now a new Special Stamp issue, Her Majesty The Queen's Platinum Jubilee, celebrates her latest extraordinary milestone; and the stamps showing The Queen mingling happily with crowds of admirers reflect Elizabeth's long life of devotion to her people. Accompanying the issue, released on 4 February, are a Presentation Pack, Prestige Stamp Books, Stamp Souvenir, Postcards and Coin Covers.

And what a life it has been so far, though one that began largely free of momentous public duty. In many ways Elizabeth, known as Lilibet to her family, had a carefree childhood. During the Royal Family's summer holidays ►

First Day Cover with the Tallents House handstamp



First Day Cover with the alternative handstamp



First Day Cover Prestige Stamp Pane with the Tallents House handstamp



at Balmoral, for example, her love of the country blossomed. As a little girl she learnt to catch salmon there, and stalk deer. Ghillies would be surprised to find a muddy princess crawling on her stomach behind their boots, as she followed her prey. She enjoyed pony rides, picnics and Scottish dancing there, too. Yet even in childhood, duty was never far away, especially after her uncle Edward (who called her Shirley Temple due to her curly hair) abdicated in 1936, meaning her father was now King and she was heir to the throne. Her training for the throne soon began. She learnt constitutional history from the Vice-Provost of Eton; she studied religion with the Archbishop of Canterbury; she achieved fluency in French, a skill that has stood The Queen in good stead ever since, allowing her to converse comfortably with heads of state and ambassadors. So Elizabeth's life changed for ever, yet her sense of public duty was never found wanting, even in her youth. In October 1940, as the Blitz raged, Princess Elizabeth, aged just 14, gave a radio address to the nation's children, reassuring them: 'There's nothing at all to be frightened about.' And she and sister Margaret performed charity pantos at Windsor Castle (fortunately the girls were evacuated there before Buckingham Palace was hit by Luftwaffe bombs), raising money for material for military uniforms. Lilibet played Aladdin.

Extraordinarily, on VE Day and VJ Day in 1945, the two teenage princesses left Buckingham Palace to mingle and celebrate with the crowds in London. Such freedom of anonymity, of movement to be oneself, was brief. Elizabeth's destiny had been set in 1936, and was now fulfilled with the premature death of her father King George VI, in 1952. In her Coronation speech, The Queen told the nation: 'Throughout all my life and with all my heart I shall strive to be worthy of your trust.' She has kept her promise all this time, unswervingly fulfilling public duties in the UK and abroad. The staggering statistics speak for themselves. The Queen has made more than 250 overseas state visits to over 120 countries, clocking up at least one million miles of travel in the process. She has received more than 100 visiting heads of state, as part of her duties to supporting the diplomatic work of the Foreign, Commonwealth & Development Office – from Emperor Hirohito of Japan to Barack Obama, who said of her: 'She is truly one of my favourite people.' There are some 170 foreign ambassadors and high commissioners based in London at any one time, and The Queen will meet with every one of them. She has worked with 14 Prime Ministers, holding audiences with them once a week. She has played her part in international diplomacy with one the UK's greatest allies, the USA, meeting 13 presidents.

The Queen has been patron of more than 600 charities – including the British Red Cross, the NSPCC and Cancer Research UK – and her dedicated work has helped raise around £1.5 billion for them. It's a serious workload by any standard but Elizabeth has never lost her sense of humour. In fact, along with her strength of character and devotion to duty, a ready wit has helped her handle a hectic public life. Once, while walking at Balmoral, she was confronted by American tourists who, clearly not recognising her, asked if she had ever met The Queen. Our monarch turned to her bodyguard and quipped: 'No, but he has!' And on a 1986 state visit to New Zealand, ►



FD2202-TH



FD2202-PL



FD2202-NP



The Presentation Pack contains all eight Special Stamps, and imagery of Her Majesty during previous Jubilees – including the Silver Jubilee of 1977. The pack also documents and offers insights into the Jubilee celebrations that followed



Presentation Pack Inner



Presentation Pack Outer

protestors threw eggs at her and the Duke of Edinburgh. Later at an official banquet she praised the country's dairy produce, but added: 'I myself prefer my New Zealand eggs for breakfast.'

But key has been her beloved Philip. Until the Duke of Edinburgh's death on 9 April 2021, The Queen had always relied on her husband to support her during a long and challenging reign. In a speech celebrating the couple's golden wedding anniversary in 1997, The Queen famously called Philip 'my strength and stay all these years'. And he was ever that. Since the days of their courtship in the 1940s, the couple have shared a deep love for each other as well shouldering together the burdens of state. Yet at first some observers might have wondered at the romance, as Elizabeth and Philip were so different. She was heir to the throne, quiet and reserved; he was a member of the exiled Greek royal family, stateless, confident, boisterous and talkative. But these differences in character have been key to their romance. As Prince William once revealed of Philip: 'He makes her laugh because some of the things he says and does, and the way he looks at life, is obviously slightly different than her, so together they're a great couple.' And in any case Elizabeth was smitten when, aged 13, she first met Philip, an 18-year-old cadet at Britannia Royal Naval College in Dartmouth, in 1939.

Then war came, and while Philip served courageously in the Mediterranean theatre, Elizabeth kept a photograph of him in her room. Romance blossomed when he returned from the war, and their engagement, and wedding on 20 November 1947 at Westminster Abbey, were boons to a nation shattered by conflict. (Philip may have been a bluff sailor, but he hid a warm heart: he helped design his fiancée's engagement ring with precious stones from a tiara owned by his mother, Princess Alice of Greece.) Some 350 dressmakers spent seven weeks creating Elizabeth's wedding gown – but how worth it. Inspired by Botticelli's *Primavera* and woven with 10,000 pearls, it was a triumph, truly fit for our future Queen. The couple married before 2,000 guests at the Abbey, and 200 million people around the world listened to the ceremony on the radio.

But for all the wedding pomp, Elizabeth, as throughout her reign-to-be, didn't forget duty to her country or its subjects. She didn't throw her bouquet to friends; she laid it on the grave of the Unknown Warrior at the Abbey. There were 12 wedding cakes; but they were sent to charities, schoolchildren and hospitals for others to enjoy. And during their 73-year marriage (which has produced a family of four children, eight grandchildren and 12 great-grandchildren), The Queen shared this dedication to the nation with Philip, who, apart from Royal tours and visits, had his own responsibilities. He worked tirelessly for a total of 992 organisations during his long life. Most famously he created the Duke of Edinburgh's Award scheme; he was the first President of the World Wildlife Fund; he was Patron of the British Heart Foundation and the Arts Club; he championed British industry and technology, visiting factories, businesses, mines and laboratories to offer his support. Onerous duties were part of their life together, but they also shared time off with each other, though they also enjoyed separate passions. As Philip once said: 'It's the secret of a happy marriage to have different interests.' So how does The Queen relax away from the pressures of monarchy? Throughout her life, breeding, racing and riding horses and raising dogs have been a passion. She received her first pony, a Shetland ►



Prestige Stamp Book Pane one (2 x 2p, 2 x 10p, 2 x 50p, 2 x £1.50)



Pane two (2 x 1st Class, 2 x £1.70)



Pane three (4 x 1st Class)



Pane four (2 x 1st Class, 2 x £1.70)



Her Majesty The Queen's Platinum Jubilee £5 Coin Cover featuring the new coin released by The Royal Mint. Available in Brilliant Uncirculated, Silver, Gold and Platinum



Handstamp for the £5 Coin Cover

HM The Queen's Platinum Jubilee	Prices
Set of 8 Special Stamps	£10.20
Presentation Pack	£11.10
First Day Cover	£12.90
Stamp Souvenir	£12.90
First Day Envelope	£0.30
Postcards (8 in set)	£3.60
Prestige Stamp Book	£19.50
Limited Edition Prestige Stamp Book	£49.99
Framed Stamps	£29.99
BU £5 Coin Cover	£19.99
Silver £5 Coin Cover	£92.50
Gold £5 Coin Cover	£2,725
Platinum £5 Coin Cover	£5,495
Platinum Stamp 1978	£125.00
Platinum Stamp 2020	£125.00
Half Stamp Sheet (24 x 1st Class)	£20.40
Full Stamp Sheet (48 x 1st Class)	£40.80
Half Stamp Sheet (24 x £1.70)	£40.80
Full Stamp Sheet (48 x £1.70)	£81.60

called Peggy, aged just four, and declared that if she became Queen she'd ban riding on Sundays to give horses a rest. The Queen's horses race at Royal Ascot and Epsom, and she often chatted about racing during weekly meetings with her first Prime Minister, Winston Churchill. The Queen has owned more than 30 of her famous corgis – her love for the breed began when she received a corgi, called Susan, for her 18th birthday. Susan even went on honeymoon with Elizabeth and Philip.

Country pursuits have always appealed – walking in the hills around Balmoral, or watching the Braemar Highland games with Philip, where she'd sometimes romantically share a tartan knee rug with her husband. Another treasured off-duty activity to enjoy with the Duke was home cinema nights on the Balmoral summer holiday. And the couple would surprise visitors by hosting barbecues in Scotland: Philip would cook (though The Queen once made drop scones on the griddle for President Eisenhower), and his wife would do the washing-up by hand. In rare moments when she is able to unwind of an evening, The Queen will savour a glass of champagne or a Dubonnet and gin, and even watch the TV – *Last of the Summer Wine* has been a favourite of hers. On the Royal yacht *Britannia*, she was happy doing jigsaw puzzles, listening to Princess Anne play the ship's baby grand, or, with Philip by her side, watching the crew perform variety shows. Towards the end of Philip's life, they were drawn closer together as the pandemic obliged them to shield as a couple at Windsor Castle. They were tended by a tightly knit group of staff dubbed 'HMS Bubble' by Windsor's Master of the Household, like Philip an old Navy hand. It was a term the couple apparently found very amusing. This period together gave them time, perhaps, to share memories of their long and happy life together. Today life is a journey The Queen, now 95, must undertake without him. Yet Elizabeth's strength of character, along with the support of her family, will no doubt carry her through ●

Article by Andrew Neish

The Royal Quiz



1 How many British monarchs other than King George VI reigned in 1936?

a) one b) two c) three



2 Name the baby in the stamp above...

a) Prince Charles
b) Princess Anne
c) Prince Andrew

3 The stamp (below) from 2013, features a portrait painted by which artist?

a) Andrew Festing
b) Pietro Annigoni
c) Sergei Pavlenko



4 What was the name of HM The Queen's first pet corgi?

a) Susan
b) Penny
c) Peggy



5 What is the name of the coronation crown used for the sovereigns of Great Britain?

a) St Edward's Crown
b) Queen Mary's Crown
c) Imperial State Crown



How to enter Please send your answers, with your contact address or phone number, marked 'Royal Quiz', to: Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or by email to chloe.tuck@royalmail.com.

Prizes The first five correct entries drawn after the closing date win HM The Queen's Platinum Jubilee Presentation Pack.

Closing Date 15 March 2022.

November solutions Christmas Quiz 1) a 2) b 3) c 4) c 5) b

Winners Dr Andrew Messer, London SW16. Ian McIlwraith, Gosport, Hants. Keith Hatch, Maidenhead, Berks. Ahsan Jamil, London NW2. Dave Dorgan, Bolton, Greater Manchester.

Terms and conditions Promotions are open to any reader aged 18 or over, except employees of Royal Mail Group Ltd, their business associates and immediate families. Responsibility cannot be accepted for entries which are incomplete, damaged or not received. Proof of posting is not proof of receipt. Prizes must be accepted as offered; they are not transferable and there are no cash alternatives. Winners are notified within 28 days of closing date stated. For prize draws where readers must answer a question, winners will be the senders of the first correct entries drawn at random by an independent person after the closing date. Royal Mail's decision is final. No correspondence will be entered into. Entry implies acceptance of these rules. Prizes are subject to availability. The promoter reserves the right to a) substitute a prize of equal or greater value if circumstances so demand and b) to suspend or cancel or hold void any of the competitions or prize draws at any time without notice. The winners' names are available 28 days after closing date. To receive this please send an SAE to The Editor.

Part two

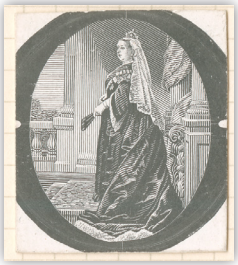
Our Philatelic Treasures

Douglas N Muir unearths more jewels from The Postal Museum's rich philatelic collections

Last month I described some of the philatelic treasures held in The Postal Museum from the fields of postal history (from the 16th century) through postal reform and the 1d black, to the influence of the monarch through the ages up to the present reign. But the collections extend far further – including postal stationery, printing dies and plates, and a wealth of stamp artwork. Inevitably, only a very small part can be described here.

Postal stationery As indicated above, types of stamped postal stationery (envelopes, postcards, lettercards, airletters, etc.) also form quite a large part of our collections and trials, proofs and issued material fill very many volumes. Stamp images on stationery are all different from those on adhesive labels and during the reign of Queen Victoria were specific to the item. Indeed, the only portrait of Victoria in old age to appear as a stamp did so on some postcards from 1889. De La Rue submitted a variety of essays for this portrait by Von Angeli in the Queen's Jubilee robes and these, and the die proofs of the accepted version, make a rich and interesting story. The final design was submitted to Queen Victoria in a special, very dark blue leather wallet suitably inscribed in gold lettering.

Letterpress designs for stationery were standardised and simplified in 1911 with only one embossed and one surface printed type each in different values. These were also submitted to the monarch for approval but generally speaking the format of the stationery was not. Headings included the royal



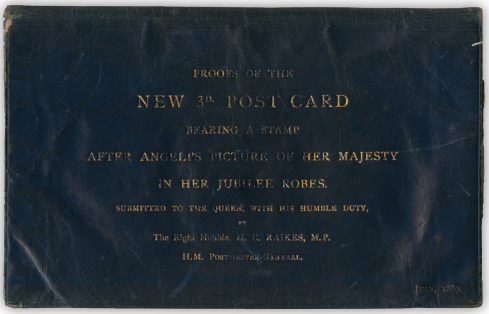








1889. Die proof and essays of the Von Angeli portrait on postcards



Right: Special leather pouch for presentation of the Von Angeli postcard to Queen Victoria

coat of arms in various versions but these were not normally shown. In 1937, however, the then Postmaster General wrote to George VI rather naively asking if it was all right to drop the Royal Arms from postcards and lettercards as it was interfering with the legibility of machine cancellations. Unsurprisingly, the King objected and so the layout of the heading was changed instead. It was not until 1968 that it was eliminated altogether. Several series of trials illustrate this.

With the present reign, after the Wilding stamps had been introduced with the three-quarter profile portrait, work turned to designs for letterpress stamps for postal stationery. A full profile photograph by Dorothy Wilding was used as the basis and the final design was prepared by John Farleigh (well known for earlier adhesive stamp designs) with the Queen's head engraved at De La Rue. By this time airletters had been added to the range of stationery and it was decided to have a commemorative airletter to celebrate the Queen's coronation. Despite the known problems with three-quarter profiles, this was attempted with the airletter stamp. Stanley Doubtfire at De La Rue engraved a portrait from a Wilding photograph and set it into the frame designed by Eric Gill for letterpress printing of George VI. This Doubtfire head was then essayed on the Coronation airletter, an early design by Stuart Rose, but in the end was never used. ►



February 1953. Coronation airletter proof with the Doubtfire stamp design



1953. John Farleigh's first letterpress stamp design before the amendments



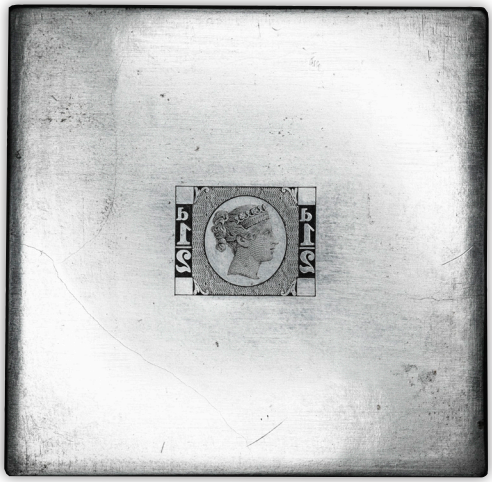
December 1952. Doubtfire head in existing airletter stamp artwork



1910. Die for striking leads for the Tyrian Plum



8 November 1912. Master die for the £1 Seahorse



1870. Master die for the ½d

Printing materials An engraved metal die and two transfer rollers have survived for the Doubt-fire head and this is true of most letterpress printed stamps from the eras of George V and VI into the early part of the present reign (mostly for postal stationery after 1934). There are also many letter-press printing plates together with recess or intaglio dies, rollers and later printing plates of the high values, from the time the Post Office took control of stamp printing from the Inland Revenue in 1911 right up until the 1970s. Master dies have also been kept, most importantly of the 1d black, re-engraved Seahorses and then much later engrav-ings by Czeslaw Slania. There are only a very few from the Victorian and Edwardian eras but again from 1911 onwards they proliferate. Some recess examples are evidence of trials with the Jumelle printing machine at Harrisons in the early 1970s which never proceeded into production, and are thus little known. Although all of these have been listed, still more research is needed to describe them all accurately. Many have little or no information attached in the form of engraved annotations to provide dates, for example.

Stamps that never were Some of the most interesting items in the collections are of stamp issues which never came about for one reason or another. Several, such as the 'Tyrian Plum' of Edward VII are famous; others are little known. How many have heard of the 1901 2½d stamp of the same monarch printed in doubly fugitive purple ink on blue paper? As with the 'Tyrian Plum' nearly all printed examples were destroyed. In the Stanley Gibbons GB specialised catalogue it is stated that 'only a few examples have survived'. Well, not quite. We have an entire sheet. That same catalogue does mention that we have a sheet (minus six stamps) perforated of the 6d overprinted I.R. Official, but it is quite normal to read elsewhere that only eight unused examples exist. Perhaps of greater interest are those commemorative issues which were prepared for some event which then did not take place. Often, they exist in the form of essays only but several were printed in sheets of which the vast majority were subsequently destroyed. Two obvious examples are the coronation of King Edward VIII and the wartime Anglo-French Union. Both only got to final essay stage. Later designs which were printed include two by Ian Pollock for the 1990 Thomas Hardy issue featuring Tess of the d'Urbervilles and the Mayor of Casterbridge. Others were the 2002 Machin definitives with very large values for the blind where large numbers of booklets were printed. None of these ever came to the post office counter. ►



1990. Thomas Hardy's *Tess of the d'Urbervilles* designed by Ian Pollock and printed but not issued



1902. Part of the registration sheet of the unissued Edward VII 2½d printed on blued paper



2002. Proposed stamps and booklets for the blind designed by Carroll, Dempsey and Thirkell

Stamp Artwork Stamp artwork is constantly being transferred from Royal Mail, since 1985 almost 20,000 items. In recent years much of this has been in the form of computer print-outs rather than hand-drawn. But some are still hand-crafted by masters such as Czeslaw Slania and Jeffery Matthews. Engravings by the former and beautiful, often stamp-size, artwork by the latter are a joy to behold. And there are several others. All of it is, of course, unique.

One of the most important and revolutionary periods in modern British stamp design was in the mid-1960s when David Gentleman produced his highly influential Album of experimental designs. We are now extremely fortunate to have David's archive which he kept of everything to do with any stamps he designed. This will also include his wood engravings for such things as his cameo head of The Queen. Work on this archive is ongoing and so unfortunately it is not yet available to be viewed.

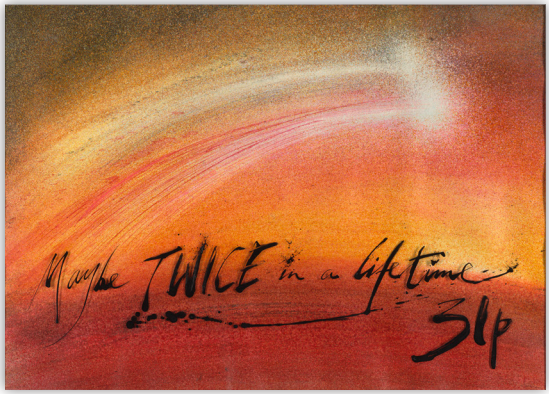
Artwork comes in a variety of materials, some of which can be quite awkward to house. Perhaps the most important of the latter are a number of plaster casts by Arnold Machin in the build-up to his iconic sculpture of The Queen. We have several versions including a mould of the final Dressed Head donated some time ago by the Machin Arts Foundation. Given the origin of most artwork today, moves are now afoot for future transfers to be largely



1977. Heraldic design essays by Jeffery Matthews for the Silver Jubilee issue



1966. David Gentleman's wood engraving of his cameo head of The Queen

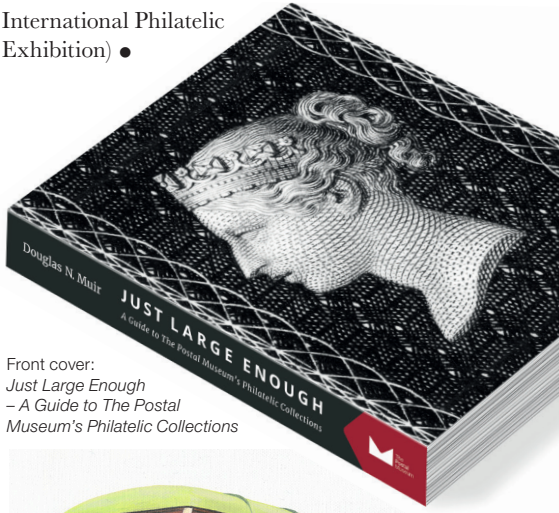


1986. Painting by Ralph Steadman for the Halley's Comet issue

digital. This will also make it easier to make them available online though there is rather more work involved in doing this than might meet the eye.

Access Large parts of the philatelic collections are already available online on the Museum's website under Collections. These include the Phillips Collection, all registration sheets up to George V, all album pages of commemoratives from 1924 till about 1977, and definitives up to 1950, including artwork and essays. A lot more will be added as soon as practicable including the Frank Staff postal history collections but this has clearly been delayed by the COVID-19 pandemic. For any specialist wishing to see material not online an appointment has to be made.

New Book These topics, and many more, are covered in much greater depth and detail in a new book by myself published this month entitled: *Just Large Enough – A Guide to The Postal Museum's Philatelic Collections*. Lavishly illustrated it brings a lot of new information about several aspects of GB philately and postal history with many new or unfamiliar images. There are 300 packed pages and the cost is only £25 + postage – details are on The Postal Museum website (also available for purchase at the Museum or the London 2022 International Philatelic Exhibition) ●



Front cover:
Just Large Enough – A Guide to The Postal Museum's Philatelic Collections



2013. Dinosaurs. Adopted artwork by John Sibbick featuring a reconstructed ichthyosaur



1984. Early proof of an engraving by Czeslaw Slania for the Mail Coach issue



2001 Buses. A Halifax bus painted by Jeremy Dickinson but not adopted

Royal Mail – keeping postal services on the move



Henry Bishop, who became Postmaster General in 1660



Image: Martin Townsend

London Bishop Mark 21/MA of 1757



The revolutionary Mail Coach



Cigarette card showing the Letter Carrier's uniform of 1793

It's fair to say that from the reign of Henry VIII and into the modern world, Britain's postal services have been innovative and progressive. And in keeping abreast of the world's advancing digital technologies, this month's issue of barcoded Machin definitive stamps has ensured that a range of exciting, groundbreaking postal services and complementary benefits are possible. It's all a far cry from the Tudor period when Brian Tuke became Britain's first Master of the Posts, and the following century's opening of postal services for public usage when Charles I was the ruling monarch. Here, we'll reflect on some of the key developments in Royal Mail's illustrious history.

Of significant importance, and one of particular interest to postal historians, was the introduction of the postmark in 1661 by the Postmaster General, Henry Bishop. The 'Bishop Mark' was the world's first hand-struck postage stamp. Bishop explained their purpose: *'A stamp is invented that is putt upon every letter shewing the day of the moneth that every letter comes to the office, so that no Letter Carryer may dare detayne a letter from post to post; which before was usual.'* Another early use of handstamps followed early in the eighteenth century, with the first hand-struck stamps issued by the General Post Office indicating that mail had arrived by sea. These identified 'Packet Mail' which was carried by 'Packet Boats' owned by the British Post Office. 'Ship Letters' – Mail conveyed by privately owned ships (not under Post Office control) had their own distinctive handstamps.

The latter part of the following century saw further developments to facilitate the faster delivery of mail with the introduction of an efficient mail coach delivery service which was the brainchild of postal innovator John Palmer. This superseded the practice of bagged mail being carried by mounted riders between posts – at each post local mail was removed by the postmaster before being passed on to the next rider for the next leg of the journey. Palmer's mail coaches proved to be more efficient, secure and swift. Following a trial run from Bristol to London which cut the journey time from 38 hours to just 16, routes were established from London to Norwich, Nottingham, Liverpool and Manchester, and by the end of 1785 most of England's major towns and cities were linked by the service – as was Edinburgh the following year. Other resources were also channelled toward the prompt delivery of mail in the late 1700s. In 1793 London letter carriers were required to don uniforms – red coats and black hats, which was in part to ensure that any slackers would be easily identifiable should they be *'loitering in Ale Houses when they ought to be delivering letters.'*

The proliferation of mail conveyance dovetailed with technological advancements. In the early part of the 1800s steam power replaced sails, improving overseas postal services. And moving on into the Victorian era, with Britain's rapidly expanding rail network, mail services were given a further boost in 1838 with the inauguration of the Travelling Post Office (TPO). Train carriages were refashioned to accommodate the sorting of mail ready for despatch along routes. The year was also momentous with Rowland Hill's proposal to Parliament in which he suggested that *'the postage on all letters*

received in a post-town, and delivered in the same, or any other post-town in the British Isles, shall be at the uniform rate of one penny per half ounce'. The Uniform Penny Postage was eventually introduced on 10 January 1840 which paved the way for the world's first postage stamp, the penny black, which was valid for usage later that year on 6 May. The stamp proved to be more popular than the official prepaid Mulready stationery which was issued at the same time. However, within its first month of issue, fraudulent use of the stamp was flagged after dishonourable members of the public were found to have removed the red Maltese Cross cancellations from the black stamps in order to reuse them. This was the catalyst for the 'Rainbow trials,' a series of experiments to establish satisfactory printing and cancelling inks. The Penny Red was borne out of these on 10 February 1841. The mid 1850s saw the transition from stamps printed by the intaglio method to surface printing methodology which led to further innovations in stamp designs.

With growing literacy being fuelled by cheaper postage and more of the public engaging in letter writing, changes were afoot to make the posting of letters more convenient. For the first 12 years that the Penny Black was in usage, it was generally the custom to post letters at a post office – this was time consuming – particularly for those having to travel from rural areas. The novelist, Anthony Trollope sought to address this issue by proposing roadside posting boxes, he suggested that *'all that is wanted is a safe receptable for letters, which shall be cleared on the morning... and at such times as may be requisite'.* Subsequently in 1853 Britain's first mainland pillar box was installed in Carlisle following the British Post Offices trialling of them in the Channel Islands the previous year. In a bid to cut costs incurred producing pillar boxes, in 1857, the wall box appeared – primarily in rural or poorly lit areas, or localities with narrowly paved walkways. The very same year witnessed the embryonic stages of postcodes (adopted nationally from 1959) with London being divided into Postal Districts. Once again it was Rowland Hill who led this initiative – drawing a 12 mile radius around central London, and then dividing the circle into ten postal districts. Each district had its own defining initials that people were encouraged to use when addressing mail to the relevant London district. Another major development occurred in the Victorian era, in 1883, when the Parcel Post was introduced, this followed protracted negotiations with Railway companies that felt it was their domain of activity and commerce.

The turn of the twentieth century saw breakthroughs made by aviation pioneers, and in 1911 in celebration of the coronation of King George V, Gustav Hamel piloted a Blériot XI monoplane from Hendon to Windsor carrying the first public delivery of mail. Aviation advances that followed through both World Wars were instrumental in airmail becoming integral to international postal services. Another development in George V's reign was the creation of an underground rail service carrying mail speedily across London, and avoiding its congested streets. Although construction started in 1915, work was stifled by the First World War and it didn't become operable until 1927. However it was a huge success and the service was still being utilised until its cessation in 2003.

Several other postal advancements followed in the mid-twentieth century, as the volume of British stamps being used called for automated processes. In 1957 the British Post Office invented the Automatic Letter Facing (ALF) system which was first adopted at Southampton. ALF machines scan mail at the initial sorting stage and arrange items so that they are 'faced', that is the correct way up, with the stamps positioned upper right. In the early days, the system worked in conjunction with stamps that had graphite lines printed on their reverse, these were superseded by phosphor bands which were applied to British stamps in 1959. Phosphor bands remain in use today, distinguishing different classes of mail.

What we've briefly looked at here are just a few of the developments that have been part of the evolution of the leading provider of postal services in the UK. However, in our fast moving world, the Royal Mail is not resting on laurels, and the Barcoded 2nd Class stamp piloted last year marks a move toward developments in postal services that promise to be every bit as impactful as the introduction of the Penny Black – and will, in due course, no doubt be respected as such by the British public ●

Article by Ian Boardman



Ee-aye-addio we've won the cup!

Collectors of football themed philatelic items and ephemera will no doubt be delighted with next month's FA Cup stamp issue – and may also be interested in these stamps that were issued in 1996 by six postal authorities of the United Kingdom. They help to tell the stories of FA Cup Finals, and depict iconic moments from the cup's rich history. The FA Cup Collection was officially authorised by the Football Association and by the clubs which were featured. Each of the six postal authorities issued two souvenir sheets, totalling 12 minisheets. They were issued offshore and were only valid for delivery to the mainland Post Office, at which point the Royal Mail took responsibility for delivery. They were issued primarily to support the boat services to the mainland and the community councils of the islands. They have proved to be popular with visitors to the islands and subsequently stamp collectors worldwide. Here's a geographical whistle-stop of the postal authorities' islands that issued the stamp sheets: The Bernera islands (Great Bernera and Little Bernera) are located northwest of the Isle of Lewis in the Outer Hebrides; Davaar is an island at the mouth of Campbeltown Loch in Kintyre Peninsular, Argyll; Easdale is a small island in Argyll that can be found on the west coast of Scotland, 16 miles south of Oban; Gairsay lies at the eastern end of Eynhallow Sound and at the northern exit of Wide Firth, Orkney; and Gugh Island and St Martin are in the Scillies off Cornwall ●



David Jack scored for Bolton in the 'white horse final' in 1923



King George VI presents the cup to Jimmy Guthrie in 1939



The 1928 final saw Blackburn defeat Huddersfield Town 3 – 1



George VI being introduced to Jackie Milburn at 1951's final



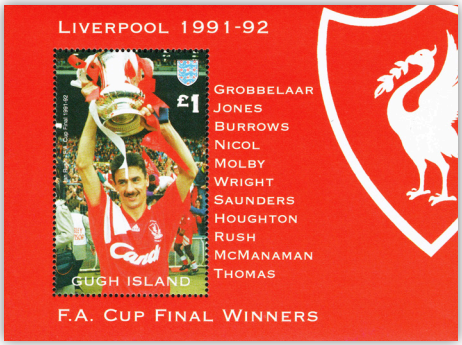
The Queen presents the cup after the 'Matthews Final' in 1953



Vinny Jones celebrates Wimbledon's defeat of Liverpool



Tottenham captain Danny Blanchflower at Wembley in 1962



Ian Rush holds the trophy aloft after the final in 1992



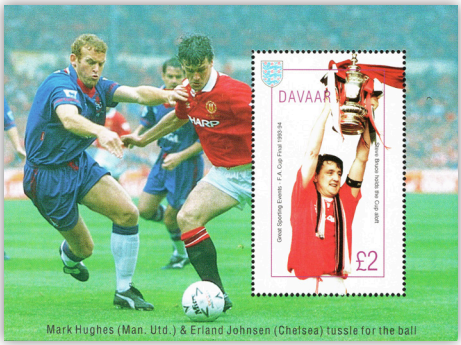
Bobby Kerr receiving the cup for Sunderland in 1973



Tony Adams lifting the cup for Arsenal in 1993



Brian Kilcline lifts the trophy for Coventry City at the 1987 final



Steve Bruce of Manchester United raises the trophy in 1994

The new Barcoded NVI Machin Definitives

This month sees the issue of Barcoded Machin NVI (non value indicated) stamps. The integrity of the existing Machin design has been retained with a 2D barcode printed in matching colour alongside the main body of the stamp, separated by a simulated perforation line. The set of four includes 1st and 2nd class letter and large letter stamps – printed in new colours for all four values. Customers with a regular order for Machin definitive stamp sets will receive this set as part of their ongoing subscription ●



2nd Class ***(Holly Green)***



1st Class ***(Plum Purple)***

First Day Cover with
Tallents House handstamp



Barcoded Machin Definitives 2022 Stamp Specifications

Date of issue	1 February
Number of stamps	Four
Design	The stamp features the bas-relief portrait by Arnold Machin OBE, RA, with typography by Jeffery Matthews MBE, FCSD, FRSA
Stamp format	Definitive barcoded
Stamp size	39mm x 30mm
Printer	International Security Printers
Print process	Gravure
Perforations	15 x 14.5
Phosphor	Bars as appropriate
Gum	Self-adhesive



FD2203-TH



FD2203-PL



FD2203-NP



2nd Class Large *(Dark Pine Green)*



1st Class Large *(Marine Turquoise)*



First Day Cover with alternative handstamp

A postmarking extension of 28 days will apply to First Day Covers which will be available to order until 28 February. Customers with a regular order for Machin definitive First Day Covers will receive this as part of their ongoing subscription

The Presentation Pack houses all four NVI Barcoded Machin Definitives



The Presentation Pack Inner (left) and Outer (below) explain the background history of the iconic Machin stamps

Barcoded Machin Definitives 2022	Prices
Stamp Set	£3.76
Presentation Pack	£4.65
First Day Cover	£5.15
First Day Envelope	£0.30
8 x 2nd Class Stamp Book	£5.28
4 x 1st Class Stamp Book	£3.40
8 x 1st Class Stamp Book	£6.80
4 x 2nd Class Large Letter Stamp Book	£3.84
4 x 1st Class Large Letter Stamp Book	£5.16



Stamp Book: 8 x 2nd Class
Barcoded Machin Definitives
Colour: Holly Green
Book size: 93mm x 68mm
Stamps valid for items up to:
Length: 240mm
Width: 165mm
Thickness: 5mm
Weight: 100g



Stamp Book: 4 x 1st Class
Barcoded Machin Definitives
Colour: Plum Purple
Book size: 93mm x 68mm
Stamps valid for items up to:
Length: 240mm
Width: 165mm
Thickness: 5mm
Weight: 100g



Stamp Book: 8 x 1st Class
Barcoded Machin Definitives
Colour: Plum Purple
Book size: 93mm x 68mm
Stamps valid for items up to:
Length: 240mm
Width: 165mm
Thickness: 5mm
Weight: 100g



Stamp Book: 4 x 2nd Class
Large Letter Barcoded
Machin Definitives
Colour: Dark Pine Green
Book size: 93mm x 68mm
Stamps valid for items up to:
Length: 353mm
Width: 250mm
Thickness: 25mm
Weight: 100g



Stamp Book: 4 x 1st Class
Large Letter Barcoded
Machin Definitives
Colour: Marine Turquoise
Book size: 93mm x 68mm
Stamps valid for items up to:
Length: 353mm
Width: 250mm
Thickness: 25mm
Weight: 100g

It's coming home

The eagerly anticipated London 2022 International Stamp Exhibition is upon us and Richard West MBE FRPSL shares his excitement for what collectors of GB stamps can look forward to seeing

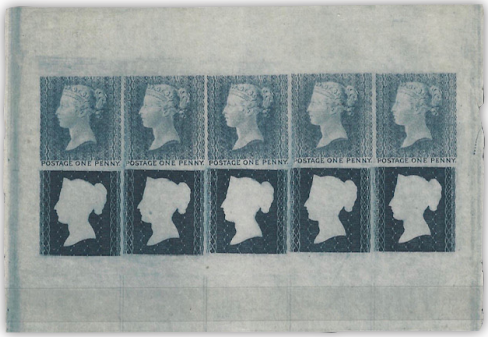
Collectors are eagerly awaiting the opportunity to return to the Business Design Centre in London's Islington for London 2022 International Stamp Exhibition. It has been 12 years since London last hosted an 'all-world' exhibition: as we all know London 2020 had to be postponed. The pandemic has meant most collectors have been deprived of meeting other collectors and dealers face-to-face, and seeing the material of others 'in the flesh'. So all will want to be in London from 19 to 26 February for London 2022. As always there will be a wealth of dealers, auctioneers and publishers with booths offering much to interest Great Britain enthusiasts. Royal Mail will, of course, also have a stand.

However, the exhibition will offer much more than just the booth holders. Every 'international' in London attracts collectors from around the world eager to display their material. So many that they cannot all be shown at the same time: the exhibits have to be split between the two 'halves' of the exhibition. There will be many exhibits with special appeal to those who collect material from Great Britain, whether it be studying the stamps or researching aspects of its postal history (a full list of the exhibits can be seen by visiting the website www.london2022.co).

To provide a 'taster' of what to expect, here is an overview of some exhibits focusing on Great Britain stamps. The exhibit of Bill Barrell begins the story looking at the need for postal reform in Great Britain in the 1830s, the three stages of postal reform – the 1839 Uniform 4d Post, the 1840 Uniform 1d Post,



Bill Barrell Proof of the penny red with letters in all four corners produced for the 1867 Paris Exhibition





Simon Beresford-Wylie Combination proof in dark blue of five impressions from the rejected die along with five impressions from the accepted die before the Queen's head was engraved. (Left): from the 2nd registration sheet, the Penny Black with VR in the top corners was never issued. Of the 3,023 sheets printed all but 21 were destroyed, with 13 used for Postmaster's Notices

and the issue of the Penny Black – and the subsequent development of the 1d value until 1880. Also focusing on the development and usage of the world's first postage stamps will be Simon Beresford-Wylie, starting with the introduction of Uniform Penny Post on 10 January 1840, including examples of entries in the 1830 Treasury Competition, then moving to the stamps issued in 1840 and 1841, with proof printings, imprimaturs, mint, used and covers from all the first plates used to print the stamps.

The production, plates, usages and postmarks of the two stamps, plus Penny Reds printed from plates used for the Penny Black, are also examined by Stuart Reddington. Alan Druce will show examples of the two stamps from the Registration Sheets of 1841 to 1858. These sheets are from plates approved for printing, the display also featuring multiple reconstructions and errors.

As is well-known, initial thoughts to show prepayment of postage was not by having stamps but by using postal stationery. Robin Cassell's display of 'Mulready Caricatures and Pictorial Envelopes' recalls that when the Mulready envelope was introduced in May 1840, the public and press almost unanimously rejected it as over-elaborate and it was widely ridiculed. Soon the caricaturists and print sellers of the day got to work!

The first stamps were, of course, without perforations. The exhibit from Ray Simpson is called 'Evolution of British Stamp Perforation 1840-1883' explaining the origins and development of stamp perforation in Great Britain, the first country to use this separation technique, from the earliest rouletting and perforating trials to the successful introduction and subsequent development of perforation.

Surface-printed In the late 1870s the Post Office required that the lowest value stamps should be surface-printed rather than line-engraved. The tenders were won by De La Rue, the stamps issued in 1880. Then a new Customs and Excise Act of 1881 required a single 1d stamp to cover postage ►



Robin Cassell The earliest English caricature of the Mulready, designed by the eminent Victorian artist John Leech, with John Leech's own hand-writing and sent to his place of work, Bentleys Miscellany in Burlington Street, and used on 22 May 1840



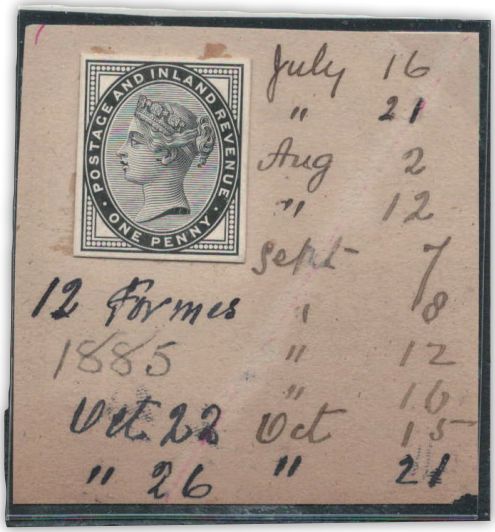
Ray Simpson Officially perforated Penny Red used on 24 February 1854, the first recorded date of use, on cover to the United States of America

and revenue, resulting in the Penny Lilac of that year. The exhibit from Malcolm Suttill traces this transition. The evolution of the low-value surface-printed stamps, from those with no corner letters (1885-1862) to those with large coloured corner letters (1873-1881), is told by Robert Galland. Chris Symonds will take a comprehensive look at the £1 value, printed in brown then green from 1863 to 1901.

An attractive set from the reign of Queen Victoria is the so-called 'Jubilee' series of 1887, the first bicoloured British stamps. Two of the values from this series, the 2d and 4d, are examined in two separate exhibits from Philip Waud. Included are die proofs, blocks and various usages, while the separate head and duty plates enabled the 2d to be chosen for colour trials for the bicoloured 1/- stamp.

Thinking of Jubilees, the exhibit from John Davies, 'A Jubilee Reminiscence', tells the story of the Jubilee of Uniform Penny Postage celebrations held during 1890. Although plans for a commemorative stamp were initiated, they were later abandoned. Major events included an exhibition at the Guildhall organised by the City Corporation of London from 16 May to 19 May 1890, visited by over 20,000 people. There was also an official Post Office exhibition at South Kensington Museum on 2 July which nearly 4,000 people attended. These events were important for the introduction of the first British commemorative postal stationery and the first decorative special event handstamps and cachets.

King George V Next featured is the reign of King George V, and the famous 'Downey Head' issues of 1911–1912. These were printed by letterpress, mainly by Harrison & Sons during their first contract to print British postage stamps, while some of the stamps were printed by the Stamping Department of the Inland Revenue at Somerset House. The main focus of the exhibit from Mike Jackson is on identifying the plates. Plating letter-press-printed issues involves identifying the differences in the sheets: it is not possible to plate individual stamps except when they contain a known plate flaw. The emphasis is on complete sheets and the printer's marks. Varieties of watermark



Malcolm Suttill Die proof of the Penny Lilac used to create the printing plates that were numbered from 53 to 64



Philip Waud Queen Victoria 2d 'Jubilee' issue of 1887 colour trial in the accepted colours but with a solid colour duty tablet that was rejected

Die proof of the 4d 'Jubilee' issue of 1887 submitted to the Inland Revenue for approval of the new 'Jubilee Lines' in the margins



and perforation are described, as are other varieties created during production (Mike will also have a second exhibit at the exhibition, one that examines the first Great Britain meter franking, the first commercial machine in the UK coming into operation on 5 September 1922.)

Also focusing on the reign of King George V is Alan Rogers whose exhibit shows stamps as singles and blocks with related items used during the preparation and printing processes from the first Downey Head stamps through to the Silver Jubilee issue of 1935. Particular emphasis is on the range and variety of shades that occurred as a result of either not enough or too much ink, worn printing plates or, during the First World War, the interruption of normal ink supplies from Germany. The high value 'Seahorse' designs provided an opportunity for designers Bertram Mackennal and G. W. Eve and engraver J. A. C. Harrison to show their skills. The stamps of King George's reign were produced by several printing houses with various watermarks. From Mary Pugh will come an exhibit that takes an in-depth look at the three stamp commemorative issues of King George V's reign: British Empire Exhibition 1924-5, Postal Union Conference 1929 and the Silver Jubilee 1935. It includes a number of artists' drawings, essays and die proofs, the issued stamps, most of the known varieties and a selection of covers showing the usage. The exhibit closes with essays for the proposed Memorial Issue for King George V that was never issued.

To the present reign Onto the reign of Queen Elizabeth II and the high value 'Castle' designs with the Queen's portrait by the Dorothy Wilding Studio. The exhibit from Mike Roberts examines the design process and the work of the three printers, Waterlow & Sons, De La Rue and Bradbury, Wilkinson. Between 1964 and 1983 Andrew Restall designed 23 Great Britain stamps. In his exhibit Brian Harmon shows these stamps together with the associated original artwork and essays, plus artwork for stamps he was commissioned to design that was not adopted. Restall's approach was analytical rather than purely pictorial: 'I wasn't in the business of pictorial realism. My images were ►



John Davies 1889 unadopted essay for a commemorative stamp to mark the 1890 Jubilee of Uniform Penny Postage



Mike Jackson King George V Downey Head ½d definitive (Die 2) with Simple Cypher watermark in a corner block showing a printer's fingerprint



Alan Rogers The £1 'Seahorse' dull blue-green issued 1 August 1913 and printed by Waterlow & Layton

more symbolic than descriptive.' British special issues with errors that have affected the face value are the subject of the exhibit from Shimon Barit. Two main causes are identified. A late change in postage rates has meant that stamps already printed should not be released – but sometimes a few escape notice. On other occasions a missing colour can mean that the value is omitted on a stamp. No comprehensive look at British stamps can fail to include the Machin definitives: it is Steve McGill who presents a look at 'Britain's Marvellous Machins'. The exhibit explores the varieties of the stamps with denominations from the first release in 1967 through to 2017. The major components of portrait, fonts and background, colour, paper and adhesive, printing process, phosphor and fluorescence, perforation and security are explored. All the exhibits mentioned are in the Traditional Class and will be on display from Wednesday 23 February until midday on Friday 25 February, except for that of John Davies in the Open Class which can be seen from Saturday 19 February until midday on Tuesday 22 February ●



Mary Pugh Pen, ink and watercolour drawing of the Postal Union Congress £1 stamp before the King's head was added and the wording changed



Steve McGill Machin 4½p tête-bêche from a registration sheet (marked BPMA on the reverse)

The International Stamp Exhibition, London 2022, will be held at the Business Design Centre, Islington, from 19 to 26 February.

Open each day from 10am to 6pm (but closing at 4pm on Saturday, 26 February).

Entry on the first day costs £10; entry on all other days is free.

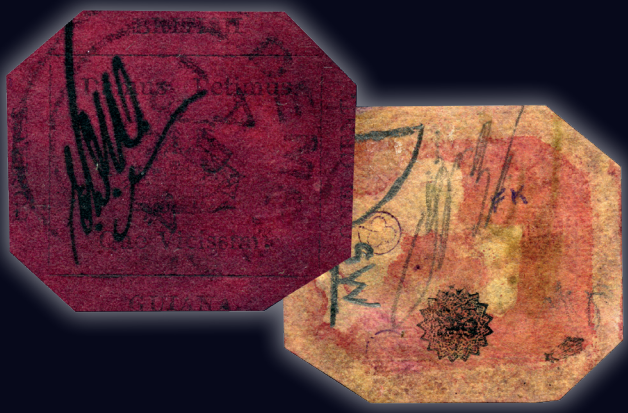
Details of the booth holders, competitive exhibits, society meetings and tables, and seminars can be found on the exhibition website, www.london2022.co.

Visit the website to purchase tickets for the first day, and to use the services of HotelSmart to book a hotel.

The exhibits will be on display in two sections. Exhibits of Postal History, Postal Stationery, Open Class, Picture Postcards, Revenues and part of the Youth Class will be on display from Saturday 19 February until midday on Tuesday 22 February. Entries of Traditional Philately, Aerophilately, Thematics, the remainder of the Youth Class, plus exhibits for the World Stamp Championship, can be seen from Wednesday 23 February until midday on Friday 25 February. The entries in the Literature Class can be consulted in the Reading Room throughout the exhibition. There will be an opportunity during Saturday 26 February to see those exhibits that have been recognised as the 'Best in Class', as well as the Grand Prix and World Stamp Championship winners.

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19 TO 26 FEBRUARY

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New Issues and Withdrawals

Information correct at the time of going to press

1 February

Issue Machin Definitive Barcoded 2022: Stamps (1 x 2nd Class, 1 x 1st Class, 1 x 2nd Class Large, 1 x 1st Class Large). Presentation Pack. First Day Cover. First Day Envelope. Stamp Books.



Withdrawal Christmas 2021: Stamp Souvenir. Stamp Sheet Souvenir.

4 February

Issue Her Majesty The Queen's Platinum Jubilee: Stamps (4 x 1st Class, 4 x £1.70). Presentation Pack. First Day Cover. First Day Envelope. First Day Cover Prestige Stamp Pane. Stamp Souvenir. Postcards (8 in set).



Prestige Stamp Book (pane 1: 2 x 2p, 2 x 10p, 2 x 50p, 2 x £1.50, pane 2: 2 x 1st Class, 2 x £1.70, pane 3: 4 x 1st Class, pane 4: 2 x 1st Class, 2 x £1.70). Limited Edition Prestige Stamp Book. £5 Coin Cover (BU, Silver, Gold, Platinum). Platinum Stamp (1978 and 2020).

18 February

Issue The Stamp Designs of David Gentleman: Miniature Sheet (2 x 2nd Class, 2 x 1st Class, 2 x £1.70). *There is also a London 2022 Show Exclusive Overprint of the David Gentleman Miniature Sheet (numbered limited edition of 10,000. Please note this sheet is only available from Royal Mail on our stand at London 2022).* Presentation Pack. First Day Cover. First Day Envelope. Stamp Sheet Souvenir. Postcards (7 in set). Press Sheet.

19 February

Issue The London 2022 Exhibition Sheet: Stamps (20 x 1st Class Smilers®Stamps).



8 March

Issue The FA Cup: Stamps (2 x 1st Class, 2 x £1.70, 2 x £2.55). Miniature Sheet (2 x 1st Class, 2 x £1.70). Presentation Pack. First Day Cover. First Day Cover Miniature Sheet. First Day Envelope. Stamp Souvenir. Stamp Sheet Souvenir. Postcards (11 in set). Press Sheet. Stamp Sheets. £2 Coin Cover (BU, Silver, Gold). Framed Stamps.

You can order any of the Royal Mail stamp products listed above, by visiting **www.royalmail.com/shop** or from Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK. (Overseas subscribers will need to use a stamp.) Or use the Royal Mail telephone order service on 03457 641 641 (08.30 – 17.00 Monday to Friday). For overseas customers: +44 3457 641 641. Minimum handling charge UK £1.45, Europe £1.55, rest of world (airmail) £2.15.

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