

April 1994

British Philatelic Bulletin



Royal Mail

Volume 31. No: 8 The Royal Mail Magazine for Stamp Collectors Price 75p



Royal Mail Collectors Club



Royal Mail has recently launched its new Collectors Club for young collectors. Collectors Club, which takes over from the Stamp Bug Club with 70,000 members, is aimed at all collectors up to age 16.

New members will receive the Club magazine, and a

starter pack containing 100 used GB stamps, hinges, a guide to stamp collecting, etc.

Membership is just £5 (UK) or £9.50 (overseas) for two years* – an ideal birthday present for a young philatelist!

*Rates for five year and Group memberships on request



Royal Mail

Write to: Julietta Edgar,
Collectors Club, Royal Mail, 22 Finsbury Square, LONDON EC2A 1NL

British Philatelic Bulletin

The British Philatelic Bulletin

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20 Brandon Street
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Royal Mail also publishes the fortnightly **British Postmark Bulletin** giving details of forthcoming special handstamps and postmark slogans. Available on annual subscription from British Philatelic Bureau (address above) UK & Europe £10, Rest of World £21.75.

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The winning individual stamp from the 1993 Stamp Poll.

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Contents

Royal Mail News – Channel Tunnel; Postmark Service Change	212
Stamp Master – Computerised Stamp Database	218
One Hundred Years of Picture Postcards – A century of 'Wish You Were Here'	220
Philatelic Terms Explained – Travelling Post Offices	222
Editorial – Philatelic anniversaries, Bulletin moves office	223
Decimal Stamp Books – Douglas Myall's Specialist Report	228
Out of the Arc... First in new series on postal archives	230
Britain's first adhesive commemorative stamps – 1924 Wembleys recalled	232
Stamp Scene – Prince Charles Watercolours; Railway stamps, etc	235
Customers knows Best – Cartoon Fun	235
Competition – Win £100 worth of British stamps	237
Book Reviews – British Stamp Design 1993; Picture Postcard Annual	238
April Digest; Events	240

Main Feature

1993 Special Stamps Poll

224



For the eighth year running Bulletin readers have voted for their favourite set of stamps. The Autumn issue was the clear winner in the 1993 poll The Autumn 24p, Swans 28p and Timekeepers 39p were the most popular individual stamps. Full poll results and reader's views on pages 224-7

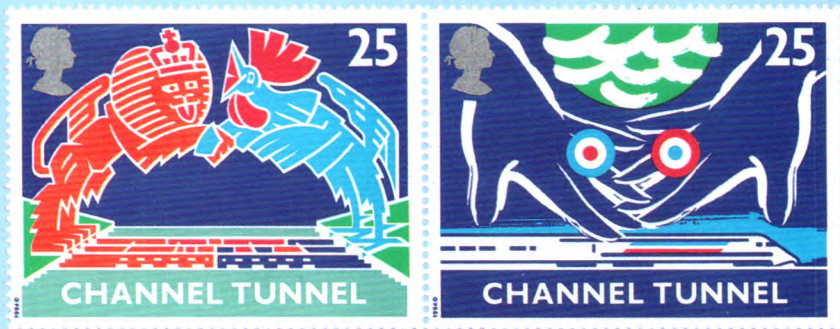
Shown here is the designer of the Autumn stamps, Charlotte Knox, with local postman Ken Ellis. (Photo: Nick Evans Photography, Whitstable).

Royal Mail News

Channel Tunnel

Four stamps commemorating the official opening of the Channel Tunnel will go on sale at post offices, the British Philatelic Bureau, Collections, Post Shops Plus and Philatelic Counters on 3 May 1994.

The stamps are printed in two se-tenant pairs; stamps of similar design will also be issued by *La Poste*, the French Post Office. The stamps are of 25p and 41p values, covering the basic rates for inland 1st class and EC mail and airmail letters. The designs feature the British Lion and French Cock extending the hand of friendship across the Channel. The left-hand stamp was designed by George Hardie for Royal Mail, the right-hand stamp by Jean-Paul Cousin for *La Poste*.



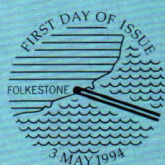
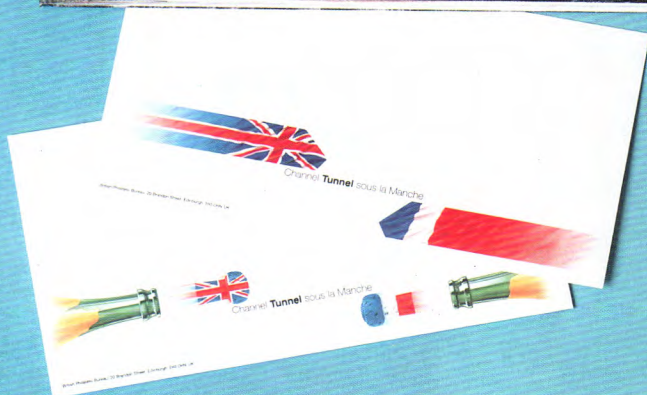
The opening of the Channel Tunnel, the first fixed link between the United Kingdom and France, is the fulfilment of a dream that has obsessed generations of engineers for more than two centuries. The idea of a tunnel originated in 1802 but it was not until the early 1880s that digging was started by two private companies in each country. Work was soon abandoned. In 1964 the governments of the UK and France revived the idea of a link, plans for a bridge were drawn up but later a tunnel was agreed. Work commenced in the early 1970s but the project was cancelled in 1975.

In 1981 the concept was again favoured by both governments and in January 1986 it was announced that a tunnel would be constructed. The British Prime Minister, Margaret Thatcher, and the French President, François Mitterrand, ratified the treaty allowing construction in July 1987.

This great engineering project has involved building two railway tunnels and a central service tunnel that run from Folkestone to Sangatte at an average depth of 40 metres under the Channel seabed. The excavation work was mainly carried out by gigantic Tunnel Boring Machines. Some 15,000 people have been involved in construction work. Crews worked from the British and French sides, meeting up in each other's service tunnel on 1 December 1990. Terminals for the Tunnel are located at Folkestone and near Calais. The French terminal is the biggest land transport complex in Europe, with motorway and rail connections to Paris and Brussels.

Work on building the Tunnel was completed in December 1993 when the construction company, Transmanche Link, handed over the

Tunnel to the operators, Eurotunnel. Her Majesty The Queen and President Mitterrand will officially open the Tunnel on 6 May and it is expected that car shuttle services will commence shortly afterwards. Four trains an hour are planned for peak times, trains will travel at up to 87.5mph (140 kph). Passenger trains from London to Paris and Brussels are expected to start in the summer; these will operate to and from Waterloo Station until a new high-speed rail link is built from London to the Tunnel. The passenger trains will run at up to 100 mph (160 kph) and cover the journey between the



British and French capitals in 3 hours and from London to Brussels in 3/4 hours. Freight services are likely to start shortly before or after the official opening.

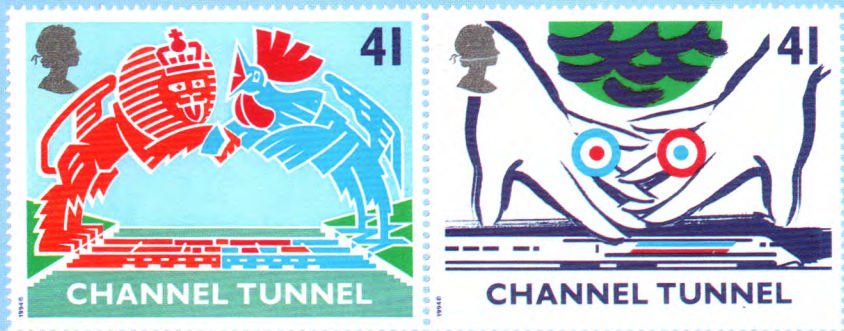
On 12 February 1994 some 118 people walked through the Tunnel from France to England to raise money for various charities. Amongst the walkers were Phil Bell, Royal Mail's "Postie of the Year" and Folkestone postman David Garrod. Special commemorative covers were carried. These were offered for sale in February's *Commemorative Covers Review* and were quickly sold out.

All statistics about the Tunnel are staggering, not least the £10 billion it has cost to build, using, it is estimated, some 170 million man hours!

Bureau, Collections, and philatelic counters around a week before 3 May, price 25p.

The Bureau will provide a first day cover service – collectors may order the Royal Mail cover bearing the stamps cancelled with a pictorial "First Day of Issue" postmark of the Bureau or Folkestone, price £1.97 (including VAT) to UK addresses, £1.68 to overseas addresses (no VAT). Orders for first day covers must be received at the Bureau by 3 May.

Collectors may send their own stamped covers, on the day of issue, for the Bureau or Folkestone cancels, to: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT or Special Handstamp Centre, Royal Mail, Wexham Road, SLOUGH SL1 1AA. The outer envelope should be endorsed "Pictorial First



Technical details

Printers: Harrison & Sons Ltd
 Process: Photogravure
 Size: 52 x 41mm
 Sheets: 60
 Perforation: 14 x 14½
 Phosphor: Phosphor Coated Paper
 Gum: PVA Dextrin
 Presentation Pack: No. 247, price £1.70
 Stamp Cards: Nos 161 a-d, price 25p each

French Stamps

Stamps of similar design, inscribed "Tunnel Sous La Manche" will be issued by *La Poste* in F2.80 and F4.30 denominations. These will be printed in sheets of 36. Details of joint Anglo-French philatelic products are given below.

First Day Facilities

Unstamped Royal Mail first day cover envelopes will be available from main post offices, the

Day of Issue postmark".

First Day Posting Boxes will be provided at most main post offices for collectors who wish to post covers to receive the standard, non-pictorial "First Day of Issue" handstamps.

Details of other special handstamps, sponsored by Royal Mail, stamp dealers and others, will be found in the *British Postmark Bulletin* – the Royal Mail's magazine for postmark collectors. It is available on subscription from the British Philatelic Bureau: £10 UK and Europe, £21.75 Rest of World (Airmail).

Philatelic Products

The opening of the Channel Tunnel is a significant event in European History. To mark the event, Royal Mail and *La Poste* have jointly developed a number of souvenir products – each containing Channel Tunnel stamps issued by both countries.

Souvenir Book: This book tells the story of

man's endeavours to cross the English Channel. The Souvenir Book includes lavish illustration and stunning photography. The text has been thoroughly checked for technical accuracy by Eurôtunnel who were involved in its compilation from the outset. The book contains complete sets of mint Channel Tunnel stamps issued by both Royal Mail and *La Poste* and costs £9.95.

First Day Covers: Two joint First Day Covers will be issued, comprising *La Poste* and Royal Mail stamps cancelled with French and British postmarks respectively. One cover will be for stamps at the first class rates and the other for stamps at the all world airmail rates of each country. They will be priced £3.95 and £4.95 respectively.

Joint Presentation Pack: This illustrated, informative folder contains complete sets of mint Channel Tunnel stamps issued by both Royal Mail and *La Poste*. It costs £6.95.

Official Philatelic Document: Produced by *La Poste*, the Philatelic Document contains complete sets of Channel Tunnel stamps issued by both Royal Mail and *La Poste*, cancelled with Folkestone and Calais postmarks respectively. It also includes a unique "black print" of the stamp design and is priced at £5.95.

Gift Pack: A Gift Pack containing all five philatelic souvenirs issued jointly by Royal Mail and *La Poste* to mark the historic opening of the Channel Tunnel will cost £25, a saving of £6.75 on the total price of the items it contains!

All these items will be available from Philatelic Counters, Post Shops Plus, Collections, and selected Post Shops, or by mail order from the British Philatelic Bureau.

Dual Cancellation of First Day Covers

Since 1 March the regulations governing the dual cancellation of covers have been relaxed, details are given elsewhere in this *Bulletin*. Under the new arrangements collectors will be able to affix British Channel Tunnel stamps to first day covers already bearing the French stamps and submit them to the British Philatelic Bureau or one of Royal Mail's seven Special Handstamp Centres to receive any of the special postmarks in use on 3 May. Covers should be submitted by 31 May. The Bureau and Folkestone "First Day of Issue" handstamps are illustrated in this *Bulletin*; details of other Channel Tunnel postmarks are being published in the *British Postmark Bulletin*.

Postmark Service Change

A recent change to Royal Mail's postmarking

procedures will be of interest to collectors of modern first day and commemorative covers.

Since 1 March 1994, collectors have been able to send covers to the British Philatelic Bureau or Special Handstamp Centres (SHCs), to have a special handstamp or hand-applied postmark slogan applied to uncanceled British stamps on a cover which already bears British or foreign stamps which have been cancelled. This change to the procedures set out in the 1991 *Postmarking Guide* is being introduced in response to customer demand.

Please note the following:

1. All requests for an additional handstamp must relate to current special handstamps (or, subject to availability, hand-applied postmark slogans), as announced in the *British Postmark Bulletin*. Requests should be sent to the appropriate SHC or the British Philatelic Bureau, as announced. All covers should be enclosed in an outer envelope. A self-addressed envelope must be included for the return of the covers, which will be sent by first class post.
2. A special handstamp or slogan will not be applied to a cover which already bears more than one postmark: the maximum number of postmarks allowed on any cover is two.
3. Stamps should be affixed to covers in such a manner as to ensure that the additional special handstamp or slogan can be applied without over-printing any stamp which has already been cancelled or the initial postmark.
4. Covers must be submitted in good condition.
5. A special handstamp or slogan will only be applied to a British stamp which is valid for postal purposes at the time when the request is submitted. The total value of the stamps to be cancelled must be at least equivalent to the current rate of postage for a first class letter.
6. Royal Mail reserves the right to refuse any request for a special handstamp or slogan which does not comply with these guidelines, or for other operational reasons. It will not be possible for Royal Mail to replace covers, and collectors are asked to bear this in mind when submitting covers.

This change to the procedures was announced on 25 February in the *British Postmark Bulletin*: Royal Mail's magazine for postmark collectors.

National Postal Museum

The Museum's main exhibition for 1994-95 will open on 9 May. Entitled "Addressing Postcards", this will feature covers, documentation, machines and "hands-on" material of particular

interest to visitors. The exhibition will be staged in the Museum's ground, mezzanine and top galleries. A set of five postcards relating to this exhibition will be available from 6 May at the Museum's shop, or by post from: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT, price £1.25 per set. A special handstamp will be available on 6 May. Cards/covers to receive this should be sent to: Special Handstamp Centre, Royal Mail, KEB, LONDON EC1A 1AA. Ask for "NPM Special - 6 May". The Museum's regular Maltese Cross handstamp will also be available.

The Museum is still acquiring Valentine cards for its collection - it already has about 300, 100 of which were recently on display in the Museum's main gallery. Their latest acquisition, purchased at a Christie's auction, is a card of the 1790s in the form of a hand-made puzzle.

Prince of Wales stamps - Cylinders & Colours

The cylinders and colours used were as follows:
 19p P11 (phosphor) 1A (grey-black) 2B (greenish yellow) 5C (magenta) 3D (new blue) 5E (black) 1F (silver).

25p 2A (green-black) 1B (orange-yellow) 2C (bright magenta) 1D (new blue) 1E (grey-black) 1F (silver) 1G (black).

30p 1A (grey-black) 1B (greenish yellow) 3C (magenta) 2D (new blue) 2E (grey black) 1F (silver) 1G (black).

35p 1A (grey-black) 1B (greenish yellow) 1C (magenta) 1D (new blue) 1E (grey-black) 1F (silver) 1G (black).

41p 1A (grey-black) 1B (lemon) 1C (magenta) 1D (new blue) 1E (grey-black) 1F (silver) 1G (black).

Note: The grey-black colour is used twice on the 25p-41p values.

New Stamp Books

Three new machine-vended books will be available from the British Philatelic Bureau, Collections, Post Shops Plus and Philatelic Counters from 26 April.

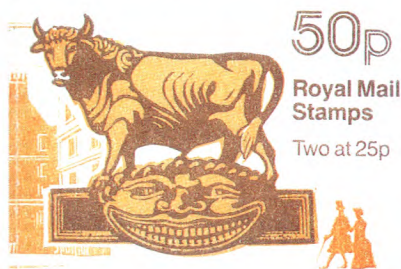
The cover design of the new 50p book - No 2 in the "Coaching Inns" series shows the sign of the "Bull and Mouth" Inn, London. The book contains two 25p stamps plus postcode labels as in the 50p books issued on 1 November 1993 and 25 January 1994.

The cover of the £1 book, No 2 in the "Prime Ministers" series, shows David Lloyd George. The contents are as in the £1 books of November 1993 and January 1994, *i.e.* four 25p

stamps *but* printed by Harrison in photogravure instead of Walsall in lithography.

The design for the cover of the £2 book depicts an experimental motor mail van with an adapted horse-van body, used in London in 1905. This is No 2 in the "Postal Vehicles" series. The book contains eight 25p stamps printed by Harrisons.

All three books will initially be available only from the Bureau and philatelic outlets. They will be available from machines at post offices as stocks of the earlier books are exhausted.



The "Coaching Inn" theme is popular and readers who like the background story of the designs on stamp book covers may be interested in details of the "Swan with Two Necks" and "Bull and Mouth" inns which feature on the 50p books issued on 25 January and 26 April. The details are taken from Tony Gammons's book *Speed, Regularity and Security: The story of the Mail Coach from 1784 to its demise in the 1850s* (published by the National Postal Museum, 1984). These details of the "Swan" were inadvertently omitted from the write-up on new Machine Books in the January Bulletin.

The centre of the Post Office's Mail Coach service was the General Post Office London, initially in Lombard Street and later at St Martins le Grand. Due to restricted facilities, only seven coaches took up mail at Lombard Street, the mail being loaded in the open. Later,

one of the sights of London was the departure of the Mail from the GPO, St. Martins le Grand every night at 8 o'clock, except Sunday. The departure took place as follows: all Mails travelling northwards went out of the gate opposite the "Bull and Mouth" Inn, the seven that passed through Barnet went up Aldersgate Street, but the Edinburgh went down Old Street and out of London through Shoreditch, Tottenham and on to Waltham Cross. The Mails running south and eastwards went out at the gate into Cheapside.

London was the headquarters of two of the greatest coaching contractors, Edmund Sherman of the "Bull and Mouth" and William Chaplin of the "Swan with Two Necks". The original "Bull and Mouth", built in the mid 1500s, was destroyed in the Great Fire of London but was rebuilt soon afterwards. In 1784 the inn was in the hands of John Willan and he was responsible for horsing some of the northern Mails. Edmund Sherman took over in 1823 and pioneered the fast long-distance stage coach - his Shrewsbury "Wonder" and Manchester "Telegraph" are famous in coaching annals. He was responsible for horsing 11 of the mail coaches leaving London each night. Over the back entrance to the inn in Angel Street was the sign of a bull and, below a huge mouth with vast teeth. This sign can now be seen in the Museum of London. Dickens mentioned it in *The Haunted Man* in a passage referring to Mrs Tetterby's baby: "it had certainly cut enough teeth to make a handsome dental provision for the sign of the Bull and Mouth". The inn was rebuilt in 1830 and renamed the Queens Hotel. It was pulled down in 1888 to make way for the erection of GPO North, later the Postal Headquarters Building, and now Nomura House.

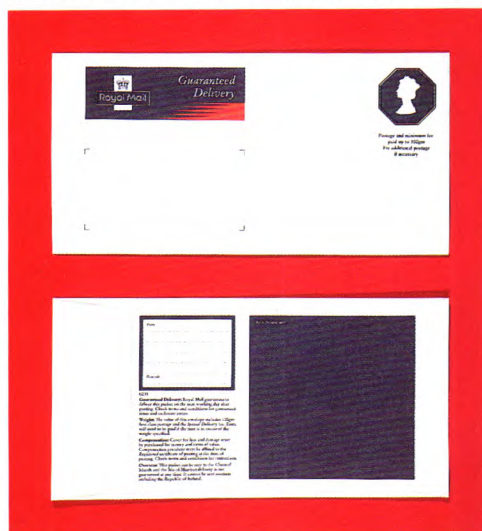
The "Swan with Two Necks", in Lad Lane, near St Martins le Grand, was at the London end of the first mail coach service, that from Bristol. At that time, it was in the ownership of William Wilson, passing to William Waterhouse before being taken over by William Chaplin in 1825. Chaplin, son of a coachman and proprietor on the Dover road, was to become one of the giants of the coaching era. As well as owning the "Swan" he had interests in the "White House", Fetter Lane and the "Spread Eagle and Cross Keys", Gracechurch Street, as well as having large stables at Purley, Hounslow and Whetstone. In 1838 he owned, or part owned, 68 coaches and 1800 horses and out of

the 27 Mails leaving London each night he was responsible for horsing 14 on the first stage out of town. With the coming of the railways Chaplin decided to ally himself with the new form of transport. The "Swan" was re-modelled before finally being demolished in 1856.



Royal Mail Commemorative Label

Mention was made last month of a Bank of England tercentenary commemorative label to be included in a book of four 1st class stamps, to be issued on 27 July 1994. Readers may be interested to see a proof of this attractive label.



Priority Services Envelope

Shown here is one of the "Guaranteed Delivery" envelopes for Registered or Special Delivery mail. These envelopes were issued following the relaunch of Royal Mail's Priority Services last June. Details and prices are given on the British Philatelic Bureau stock list. The envelopes are also available at main post offices.

StampMaster – Computerised Stamp Database

On a number of occasions in recent years there have been attempts to produce a computer programme for philatelists, but it is only now that a programme which can be described as both fully user-friendly and exhaustive in its coverage has been evolved. This is the aptly-named *StampMaster*, now available in both 3.5" and 5.25" floppy disk versions.

The aim of *StampMaster* is to classify the postage stamps of the United Kingdom in a logical manner, arranging them in strictly chronological order, regardless of denomination. Stamps for different purposes, however, are listed under different categories such as definitives, specials, greetings, officials, postage dues and regionals.

StampMaster is a remarkably easy programme to operate. Assuming very little or no prior computer experience in the user, the programme works on a step by step process which is straightforward and easy to follow merely by obeying the instructions on the screen at each stage. Once you are in the Catalogue Browse you are presented with the data on stamps at different levels: the beginner will probably be quite content with the core listing, but those requiring more technical details can call them up instantly by using the F3 key. This

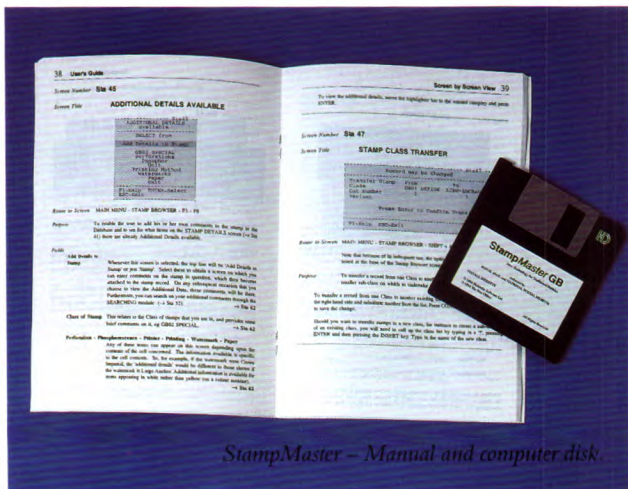
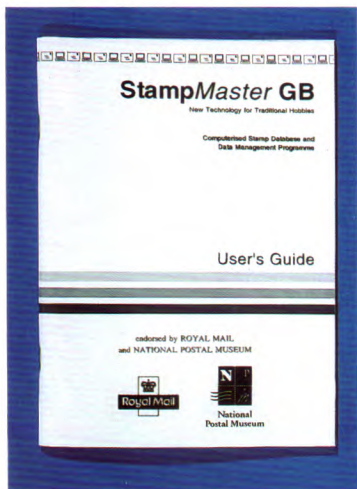
provides the technical details of the stamp, the themes it covers, and brief notes. Further information, including background data, is obtained by pressing F7 to access the *Chronolist* text, suitable for the most advanced specialist.

StampMaster, in short, is a multilayered programme capable of being used by beginners, medium collectors and advanced philatelists alike. It offers, in effect, the text of simplified, standard and specialised catalogues at the touch of a button. If one uses different catalogues one cannot easily collate information about the same stamp. *StampMaster* offers such comparisons, either side by side on the same screen, or at different levels using the F3 and F7 keys.

The strictly chronological sequence throws up some interesting aspects of British stamps in general: even in the Victorian period, when the perception is that stamps were not issued as frequently or so prolifically as they are today, it is remarkable that the only years in which there were no new stamps were 1893-5 and 1898-9. In the 20th century the only years without new stamps were 1907-8, 1916, 1927, 1930, 1932-3 and 1943-5. Conversely, the most prolific year was 1855, with 111 stamps – a record which remained until 1990 when 123 stamps were issued.

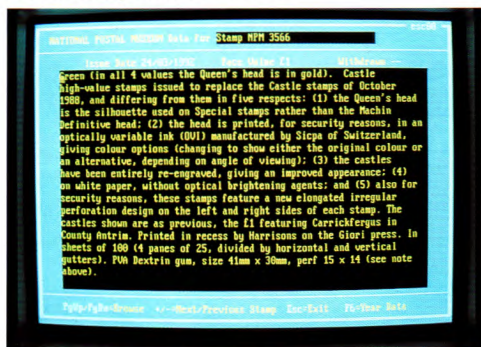
NPM Chronolist

StampMaster follows the National Postal Museum *Chronolist* criterion in taking note of all variants of stamps *normally* issued. Thus variations of perforation, watermark, paper, phosphor are treated as separate entries. In the Victorian period, line engraved stamps from different plates are separately entered, even



StampMaster – Manual and computer disk.

when a plate number is not visible on each stamp. Such distinctions are observed for the surface-printed series where a plate number or distinguishing mark appears on the stamp, but no attempt is made to list the plates of the later surface-printed stamps. Similarly changes of plate, cylinder or control number in the 20th century stamps are ignored. This is a sensible and practical approach, and follows long-established philatelic custom.



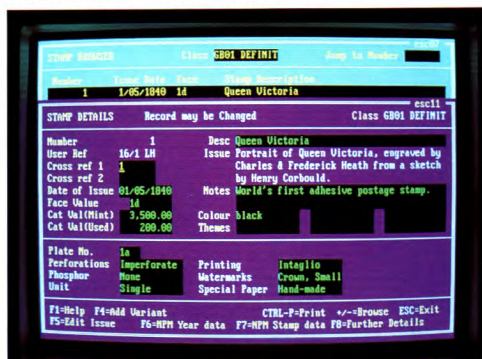
Part of the NPM Chronolist for the 1992 Castle High Values.

Because StampMaster is based on the Chronolist, however, it omits certain material which, while not considered valid by the NPM, might be required by collectors using the programme. For example, the Chronolist ignores the so-called Abnormals – Victorian stamps prepared for use but never normally issued. Six sheets were printed from every plate, whether it proceeded to issue or not. One sheet was retained at Somerset House and the others put into the stamp stock in the usual way. These stamps were therefore issued, and are known in used condition (indeed, some are only known postally used). The Chronolist ignores the VR Penny Black of 1840, intended for use on government correspondence but not regularly issued, and the Edward VII 2d Tyrian Plum (1910) aborted because of the King's death, although a substantial number remain in private hands and the Royal Collection has one on entire envelope. The 2½d Silver Jubilee (1935) in Prussian Blue (of which four sheets of 120 were accidentally issued) is likewise ignored, though mentioned in passing in the Chronolist. The most recent example of this is one of the 1993 Orchid series omitting the date; this error occurs once in every sheet of the 39p denomination and was thus regularly issued. On the other hand there is provision for the inclusion of this, and other errors which the

Chronolist does not encompass in the Variants listing and it is a simple matter for the individual user to add anything to suit his own purposes.

It is evident that a very considerable amount of effort has gone into making StampMaster so comprehensive. Not only does it offer the collector, of whatever level of interest an exhaustive listing of all British stamps since 1840, but it enables the collector to retrieve information on an almost infinite variety of ways, from a straightforward chronological listing by category to details of specific themes, or arranged according to technical criteria, such as watermark, printer, designer, perforation, colour, etc.

The potential for extension and expansion is limitless, and the programme has been designed to enable the collector to tailor or customise it to suit his or her own requirements.



On screen – the listing for the Penny Black.

With particular reference to the definitives since 1971, StampMaster now allows the serious collector to classify the Machins, arguably the most complex series of stamps ever issued anywhere, in a truly logical manner which permits infinite expansion so long as the series runs. It thus obviates the problems created for philatelists in using the Deegam, Reeve and Gibbons Specialised catalogues each of which follows a different numbering system and arrangement of data, with inevitable discrepancies and a lack of standardisation.

James Mackay

Editor's Note: The National Postal Museum Chronolist is a working document, listing all regularly issued British stamps. It is used by the Museum for reference and the display of British stamps from Edward VII to the present, in the Museum's main gallery, is based on these listings. The Chronolist may be consulted at the Museum.

One Hundred Years of Picture Postcards

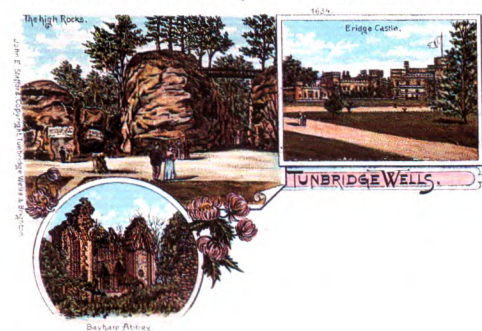
BRIAN LUND

Editor, *Picture Postcard Monthly*

On 1 September 1994, it will be exactly 100 years since the British Post Office permitted, with some reluctance, private firms to print and issue picture postcards. Pressure had been building up for some time on the mail authorities to relax its monopoly in this area, which had kept Britain, alone of Western European countries, deprived for many years of an attractive and cheap means of communication.

The plain postcard, first used in Austria in 1869, and adopted by the PO here on 1 October 1870, had proved itself extremely popular with the public, but although a number of reply-paid cards were issued with decorative borders over the next two decades, the only "pictorial" design used by the PO were commemorative postcards for the Penny Postage Jubilee in 1890 and the Royal Naval Exhibition in 1891. In contrast, visitors to the continent were able to buy all kinds of attractive postcards featuring multi-views of towns, cities and tourist resorts, put an adhesive stamp on, and mail them back home. Britain did not catch up until 1894.

When the PO did actually relax its rules, it stipulated that any privately-published cards should conform closely to the size of its own



A number of small local publishers took advantage of the new regulations. This "court-size" postcard was issued by John E Stafford of Tunbridge Wells and Brighton but printed, as were so many pre-1914 cards, in Germany. Note the limited space on the front for a message.



This was the size originally stipulated by the PO in 1894, but this 122 x 75mm card was not published by Beechings until 1898. The example shown here was sent from London to Vienna in September 1899.

cards (122 x 75mm), that a ½ d stamp should be affixed to the address side, and that the picture side should have space for any message: the other was to be reserved exclusively for address and stamp. This latter practice was in line with postcards worldwide, and remained so in Britain until the beginning of 1902, when the PO approved picture postcard designs with a "divided back" (half for message, half for address and stamp). This pattern has remained more or less the same ever since, and had the greater advantage of allowing the whole of one side for a picture, thus giving greater freedom to artists and publishers. By then, a standard size of 140 x 89mm, the same as that used on the continent, had been approved, though the PO had also briefly allowed flirtation with a "court size" card of 115 x 89mm, a size commonly used for pre-1899 postcards.

The "open door" of September 1894 did not

immediately lead to a flood of privately-published picture postcards. The size and style initially permitted undoubtedly dissuaded some firms who might have taken advantage of the potential market. The most prolific of British publishers, Raphael Tuck and Sons, did not actually produce cards until 1899, despite the fact that Adolph Tuck had been one of the chief lobbyists urging the PO to drop its postcard monopoly. In fact, the search to find the very first British postcard publisher very soon revealed that cards postmarked 1894 are incredibly scarce. Earlier works by Tony Byatt (Ref 1) and Tonie and Valmai Holt (Ref 2) suggested that Geo. Stewart of Edinburgh or Corkett of Leicester were first off the mark, but no postally used examples have turned up, despite a claim by an official of Stewart's in 1900 that "our cards were on sale in September 1894". In fact, the earliest known used picture postcard is a "Greetings from Scarborough" view, sent from the seaside resort on 15 September 1894. More recent research by George Webber (Ref 3) concluded that the publisher of this card – and similar views – was E T W Dennis of

Scarborough, a firm still prolific in the postcard field today, and the only one which can claim a century of postcard publishing. It has taken over Bamforth of Holmfirth – noted for their comic cards.

From 1894 to 1902, the popularity of postcards with the public rose gradually rather than spectacularly, though by 1900 there was obviously enough interest for a collectors' magazine to be established (Ref 4). In those first eight years, the majority of cards published were views, although a few comic designs made their appearance, and the Boer War stimulated a variety of cards in military and political themes.

Apart from Dennis and Stewart, other pre-1900 publishers include J W Beeching (London views), Blum and Degen, who claimed production from 1895, Valentine of Dundee, and of course Raphael Tuck.

Their issue in November 1899 of a set of beautifully-coloured viewcards of London (helpfully numbered from 1 onwards, a feature of Tuck postcard production that has always encouraged collectors), was the start of a marvellous tradition that over the next half-century, and particularly during the "Golden Age" of picture postcards (1902-18) covered an enormous range of subjects, places and people. Tuck may not have been the first, but in terms of quality and choice, established themselves as the pre-eminent British card publishers.

The popularity of postcards escalated rapidly after the inauguration of the "divided back" in 1902, and for several years after that date the sending and collecting of cards became a national craze in Britain. It is the legacy of that wealth of production that so entrances postcard collectors today.

Quite why Royal Mail has chosen 12 April 1994 to issue its commemorative stamps and PHQ cards is unclear, but the specific centenary date is also being celebrated by a huge exhibition and fair at the Royal Horticultural Halls, Westminster, London from 30 August – 3 September 1994, with the magic date of 1 September seeing some extra special events there. The social significance of 100 years of the picture postcard deserves no less.

References

1. *Picture Postcards and their Publishers*, 1978
2. *Picture Postcards of the Golden Age*, 1978
3. *Picture Postcard Monthly*, September and December 1991
4. *Picture Postcard Magazine*
© Brian Lund 1994.



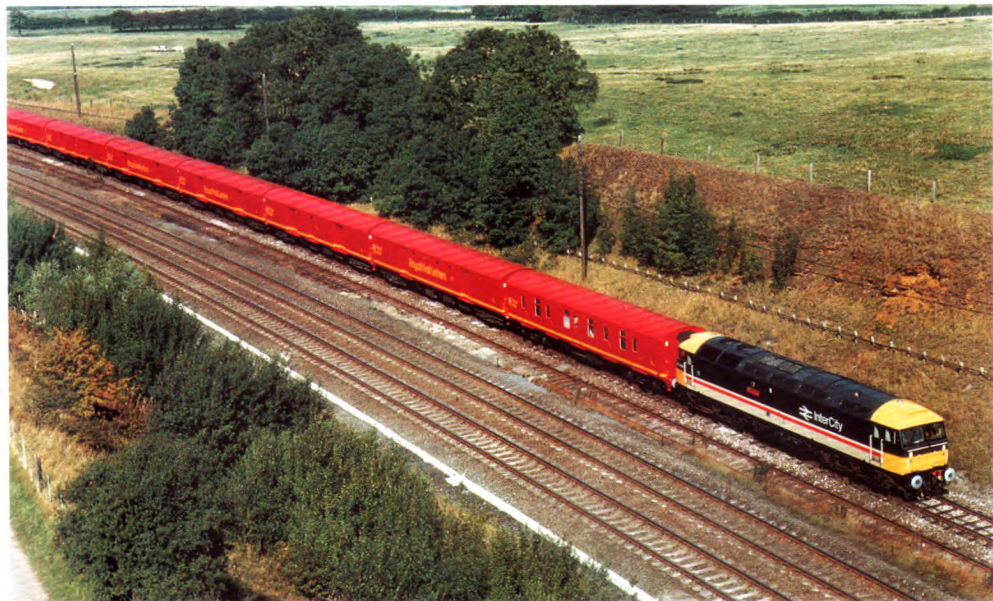
Many early postcards bore no publisher's name. This Isle of Wight viewcard was posted to Germany from Ryde in June 1897.

Philatelic Terms Explained

KENNETH F CHAPMAN

No. 44 Travelling Post Offices

To a student of British postal history, a travelling post office consists of anything from a complete train of railway postal coaches devoted entirely to posting mail (and taking bags of mail on board and dropping off sorted bags, all while on the move), down to a specially-equipped compartment for mail-sorting on local lines.



A TPO train, c.1986.

All forms of this aspect of Post Office operations used distinctive cancellations on mail cancelled in transit and also used a wide variety of instructional and explanatory handstamps. The cancellations all include "Travelling Post Office" (or "TPO"); "Sorting Carriage" ("SC"); or "Sorting Tender" ("ST"), together with an indication of the specific route and date. Most of the instruction marks are self-evident: e.g. "Missent to Railway Post Office", applied to account for any delay in delivery; or "Posted without Late fee 1d to Pay". All mail posted at special late fee posting boxes in major city post offices (or on to the TPO itself) required an additional fee to the normal postage; hence the

1d "fine" to be paid by the addressee on delivery if the fee was not prepaid. The late fee was abolished some years ago.

Some of the early handstamps used the term "Railway Post Office" or the letters "RPO" – which more correctly describe the service – but "TPO" became the accepted form about 1850.

Mail by rail goes back to the beginnings of the railways although long distance, "through", TPOs had to await the linking up of hundreds of small lines serving adjoining areas.

The railway postal historian H S Wilson recalls that the *Railway Times* of 26 May 1838 reported that, "Last Tuesday (*horse-drawn*) Mail Coaches for Holyhead, Manchester, Liverpool

and Carlisle were transported on trucks on the London and Birmingham Railway." At the Birmingham end of the line, the mail coaches were returned to the road and horses took over their familiar Royal Mail duties. Shortly afterwards, the Post Office and this same railway signed the first contract for mail carrying by rail, thus establishing a partnership which still exists.

Another early development was the proposed use of apparatus for delivering mail to, and picking it up from, moving trains. In 1837 Nathaniel Worsdell sought to patent his scheme. Other engineers became interested and ultimately, in 1848, a system perfected by Postal Inspector Dicker (later to become Supervisor of

Mail Bag Apparatus), was approved, although it was not put into general use until Worsdell's patent (which it closely resembled) expired in 1852. The whole complex system is explained in Wilson's *TPOs: a History of Travelling Post Offices of Great Britain* (published by the Railway Philatelic Group, 1979) which includes illustrations of more than 600 cancellations and handstamps associated with railway mails.

On a personal note, I well remember those occasions during the period 1929-33, when I sped from the Strand to Euston by Underground in order to post urgent advertisement and editorial matter for the *Philatelic Magazine* directly on to the 8.30pm down special Euston to Aberdeen which ensured delivery at the printers in Perth by first post the next morning. More than once this magnificent steam-hauled Royal Mail train was actually on the move when I arrived but the kindly guard took the precious package from me as I raced along the platform. Those were the days!

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Editorial

This month we celebrate several anniversaries of interest to collectors. Seventy years ago the first British commemorative (special) stamps went on sale at the British Empire Exhibition, Wembley. I am pleased to publish in this *Bulletin* an article, by James Mackay, on the background to this issue. A further article by Dr Mackay, looking at the changes to special stamps since 1924, will be published next month. The Wembley 1d and 1½d are still popular today and have a special place in collectors' affections as our first commemorative stamps.

Thirty years ago the then GPO issued another extremely popular set promoting the Shakespeare Festival which commemorated the 400th anniversary of the birth of the Bard. The stamps were well received, the first featuring a person other than members of the Royal Family.

For the first time the Post Office provided its own first day cover envelope and the first presentation pack as we now know it. Designed by Peter Shrikes, the format of the pack has changed remarkably little over the 30 years. Earlier "packs" containing definitive stamps had been produced for sale at major stamp exhibitions in 1960 and the new commemorative packs built on the success of these forerunners. Today presentation and collectors' packs still remain popular with many collectors and make unusual and inexpensive presents. I am sure many *Bulletin* readers will recall the Shakespeare days of 1964, and I hope this mention will encourage you to revisit the stamps, first day cover, pack and aerogrammes in your albums. The *Bulletin* at the time gave details of the designs, reproducing some of David Gentleman's artwork. A sheet of unadopted designs was produced and subscribers also received one of the aerogrammes overprinted CANCELLED.

Eighty years ago, in April 1914, the first British Postage Due stamp (label) went into use. Last month we reviewed here a new book on Postage Due Mail, 1914-71. Readers interested in such issues are also referred to a series of eight articles by the late Keith Parker in the *Bulletin* between July 1982 and February 1983, also three "Why Postage Due?" articles in June, July and August 1985.

This month I complete my sixth year as Editor and this issue of the *Bulletin* bears a new editorial address. The Royal Mail Directorate which includes philatelic services moved last month from Turnmill Street to Finsbury Square. For some of the longer serving staff it is a return to old offices, Royal Mail Stamps operated from Finsbury Square in the mid-1980s. Whilst the *Bulletin* still does not have its own office, its accommodation at Finsbury Square is an improvement on Turnmill Street where I worked from a desk in a corridor with people passing by all day long. On a bad day it was like working on Waterloo Station! Hopefully it will be quieter and more conducive to editorial work at Finsbury Square.

Finally I should like to thank all who have returned the questionnaire in last month's *Bulletin*, and I look forward to receiving many more forms by the closing date, 29 April. Remember by completing and returning the questionnaire you could win a block of four of the £10 Britannia definitive!

J R Holman, Editor

1993 Special Stamps Poll

In the December *Bulletin* we asked readers to nominate their three favourite sets of special and greetings stamps issued during 1993; also their favourite individual stamp from the 51 stamps in the 10 issues. We received a very good response and thank all who sent in their voting forms. Entries were received from over 40 countries including Argentina, Brazil, Estonia, Hong Kong, Japan, New Zealand, Saudi Arabia, South Africa and Zimbabwe.

Points were allocated for each vote for the sets: three points for the first choice, two points for the second, and one for the third. This enabled us to get a clear picture of the relative popularity of each issue. The votes totalled:

Autumn	3080
Marine Timekeepers	1985
Inland Waterways	1890
Swans	1765
Orchids	1720
Sherlock Holmes	1415
Christmas	1380
Greetings (Gift Giving)	1255
Roman Britain	1150
Europe - Art in the 20th Century	95

For interest the "winners" of earlier stamp polls were: 1986 - Nature Conservation; 1987 - Flowers; 1988 - Linnean Society; 1989 - Birds; 1990 - Queen Mother's 90th Birthday; 1991 - Maps; and 1992 - Wintertime.

The voting for the favourite individual stamp was as follows (*Note*: stamp number as per December *Bulletin* in parenthesis).

Autumn 24p (28)	367
Swans 28p (3)	230
Timekeepers 39p (9)	152
Swans 18p (1)	123
Timekeepers (28p) (7)	112
Greetings - Peter Rabbit (47)	110
Timekeepers 24p (6)	82
Greetings - Rupert (50)	81
Sherlock Holmes - Final Problem (36)	60
Roman Britain 28p (20)	56
Orchids 18p (10)	51
Autumn 18p (27)	51
Orchids 33p (13)	50
Greetings - Father Xmas (48)	48

Christmas 30p (39)	47
Greetings - William (44)	43
Roman Britain 24p (19)	41
Waterways 33p (25)	38
Christmas 19p (37)	38
Orchids 24p (11)	36
Waterways 24p (23)	36
Autumn 39p (31)	36
Swans 24p (2)	35
Greetings - Bash Street Kids (46)	35
Waterways 39p (26)	34
Autumn 28p (29)	34
Waterways 28p (24)	29
Timekeepers 33p (8)	27
Art 24p (15)	26
Roman Britain 33p (21)	25
Autumn 33p (30)	25
Sherlock Holmes - Baskervilles (33)	24
Christmas 25p (38)	20
Christmas 35p (40)	20
Orchids 39p (14)	18
Sherlock Holmes - Reigate Squires (32)	18
Orchids 28p (12)	16
Art 39p (18)	15
Greetings - Long John Silver (42)	15
Sherlock Holmes - Six Napoleons (34)	14
Swans 33p (4)	11
Swans 39p (5)	11
Roman Britain 39p (22)	8
Greetings - Tweedledum/Tweedledee (43)	6
Art 33p (17)	5
Christmas 41p (41)	5
Greetings - Toad & Ratty (45)	5
Greetings - Giant (49)	4
Greetings - Genie (51)	4
Art 28p (16)	2
Sherlock Holmes - Greek Interpreter (35)	0

This was the third year we asked for votes for a favourite individual stamp; the two previous winners were: 1991 - Dogs 22p and 1992 - Wintertime 18p.

The *Bulletin* Editor personally read all your comments - complimentary and otherwise. A selection are published below.

Swans

This set was much praised, with a number of readers commenting on the link between the monarch and swans in Britain.

B Burgess of Chester thought the "linking of the elegant bird to the buildings and structures was an unusual variation on the themes of native and national heritage". Capt R Hardman of South Africa described the stamps as "clean, clear, bright and beautiful. Easy on the eye,



values and Queen's head clear and distinct. Wonderful."

The fact that the set featured the life cycle of the swan was not lost on readers – mentioned by Mrs E Burns of Hull and D Fleming of Kent. Mrs Burns also commented favourably on the inclusion of a second class value.

The presentation pack, as well as the stamps themselves, was favoured by Samantha McCoughan of North Yorkshire and R Linsell of Hants thought that the stamps, "together with relevant postmarks of the day would enable a good display at club level". Georges Varin of France has a collection of thousands of Bird stamps from around the world and feels "this set should be close to the top of the list of the best ones".

For R Dixon of Berkshire, the Swans set would have been "even better if it included the legend 'Abbotsbury'". G Hobbs of Bristol thinks the Swans "look like stamps, not 'gimmicky labels'. . . they have a British feel, but do lack a few words of text outling the reason for the set". M Williams, also of Bristol, noted the lack of captioning but otherwise liked this set which captured "the elegant majesty and serene stateliness of Swans".

Marine Timekeepers

A general comment about these stamps concerned the intricate detail shown in David Penny's designs.

For B Yates of Hants this is "a most dignified set of stamps". Ann Partington of Tyne and Wear finds the stamps "so startling in their colour and intricacy of detail. One can almost see the movements working and hear the soft 'tick-tick' of the timepieces". D Leng of Kent said that when he first read of the subject of the issue he despaired "but when the stamps were released I was impressed and delighted by the innovative and intricate results." So good is the detail on the stamps that R Beave of South Australia, a marine navigator, uses the stamps "as an instructor to understand the use of time in the establishment of Longitude". Several readers, such as Mrs Mortell of Dublin, thought these stamps reminiscent of the popular 1991 Maps issue.

For F Gee of Suffolk this is a "co-ordinated, classic set". Bernd Lohse of Germany praised the very clear designs, the good combination of few colours, opining that the stamps come "very near to the former Recess printings" in terms of quality.

Mr Carter of King's Norton found this set "unusual interesting and beautiful – the only stamps so far to require and benefit from the 'nearly square' format". Mr K McDonnell of London also thought "the subject well suited to the square format and the layout and presentation are such that they produce the feeling of authentic stamps", adding "you can almost hear them ticking!" James Negus of Hants praised both "the outstanding artwork and the helpful captioning". To A Kinkead, also of Hants, the Timekeepers were simply "our best designed stamps for some years", a view echoed by J Barrie Brookfield of Germany. Mr Bookfield thought 1993 was "a very good year" for stamps but disliked the greetings "labels" (he cannot bring himself to call them stamps), and thought the Swans "somewhat weak".

Mr M Read of W Sussex not only lauded the stamps but praised the Greenwich postmark on the first day cover – the two together made "this pairing stand out from other recent issues".

There were few exceptions to the general praise for this set. Although he liked the stamps, Dr E Rogers of Surrey thought "the Queen's head strikes a discordant note; a gold head would have been less intrusive".

For a final view on Timekeepers we turn to A Harker of Oxford who wrote: "Both in postage stamps and in timepieces we see essentially utilitarian objects transferred into work of art by the pride of a craftsman in his work".

Orchids

The comments on this issue were appreciative but few were extravagantly praising. Mrs A Longhurst of the Netherlands considered "the delicate beauty of the Orchids were well illustrated in a simple, uncluttered fashion; easy on the eye ... a clear winner". Patrick Lacey of New Zealand, clearly a devotee of orchids, wrote: "they capture the essential character of the genera depicted. I also like the clear but unobtrusive values and statements of the genera and the delicate colours. It is specially successful". Clarence Williams of Austria who describes himself as a "very keen gardener" and "a keen GB philatelist for over 40 years", liked this issue as it covered both his hobbies. He tells us that the Orchids were popular with his friends in Austria. C Wee of Wales hopes the beauty of the Orchids "classically shown" on these stamps will "stimulate conservation and growing of British Orchids". He describes the stamps as a "fine tribute" to the artist, Pandora Sellars. Mr Molcher of Leicester thinks the designs "worthwhile of enlarging and framing".

Michael Parenteau of the USA found it difficult to choose a favourite set as he liked Orchids, Autumn and Marine Timekeepers, describing all three as "extraordinary - puts US stamps to shame". For any future botanical issue, A Smith of Middlesex suggests the genus *Artemisia*.

A number of readers remarked on the lack of reference on the stamps to the World Orchid Conference in Glasgow. Dr M Touche of Lanarkshire summed up this point: "it has a description even if it does not describe the event it commemorates".

Art in the 20th Century

This set received the lowest number of votes and few plaudits. Most who commented wrote that modern art was either not to their taste and/or difficult to successfully depict on stamps. Mr M Johnson of Australia thought "the subject was too wide to cover - had it been sculpture or fashion, it would have had more cohesion." A Hill of Middlesex opined: "If this is art in the 20th, century God help us! Roll on the 21st century". Holger Friedrich of Germany voted for this set only because "I did not like the other sets - I could not even award the places 2 and 3 to any of them". He went on, "maybe you should have included the Machin definitives in the poll, to have some real good stamp designs in it". That's a matter of opinion Herr Friedrich



– some, like the Editor, feel that the Machin is far from a good stamp design, let alone the classic many hold it to be.

Keith Nicholls of Surrey reminds us that art is in the common denominator language cannot be and thought that Art was an appropriate subject for Europa stamps in the first year of the new European Community. The votes in favour of this set were disproportionately higher from continental Europe rather than the UK, perhaps reflecting the continuing lack of feeling towards the European concept in these offshore islands.

Final comments on this set to Ron Sudds of Suffolk and David Williams of Liverpool. Mr Sudds voted for Art as "this is what stamps are - art". Mr Williams commented "whilst the 33p was a little busy and the 39p somewhat washed out, the 24p was stunning - the white background set off the curvilinear elegance of Henry Moore's sculpture to perfection. This must be my favourite single stamp for many years".

Roman Britain

This set appealed for a variety of reasons. S Dudley of the W Midlands especially liked the 24p showing a coin of the European Claudius as he is interested both in the history of the Romans in Britain and as a coin collector. S Nodder of Devon only liked this set, describing the other 1993 issues as "imitative, conventional and unnecessary", Art and Waterways being "positively appalling". The Roman set received his vote as "they ooze the historical vibrancy of over 2000 years of the life of this country. Their

purpose, law and roads are our national scaffolding, affording the inalienable right to fee the postage". Martin Balls of Surrey praised this issue as the "first British set to reflect my other hobby – archaeology". He continued, "the designer has cleverly chosen British archaeological portraits to represent virtually every aspect in a simple, meaningful way". Brian Warren of Dublin liked the "good striking images immediately recognisable as Roman. Photogravure and 'almost square' format well suited for this design given the use of light and shade". M Mead of Berkshire praised the "legible" and "informative" captions – a matter raised by others.

The difficult nature of this subject was noted by M Boreham of Merseyside who thought the designs "well executed with a pleasing uniformity". He thought the colours "captured the atmosphere of the Roman period very well" and wrote appreciatively of the "excellent FDC design that complemented the stamps beautifully".



Inland Waterways

The bright colours and bold, imaginative designs were favoured by some, detested by others who likened them to "jam pot labels". Those who liked them frequently commented on the reminder the stamps evoked for days gone by. For C Beaver of W Midlands, "they convey so successfully the ordered bustle of the canal age, when boatmen brightened the drabdest industrial scenes with colourful craft. Like the once threatened Waterways their artistic traditions flourish".

Mr Hillier of Kent liked the "good 'chunky' appearance which reflects the hard but colourful life on our waterways in the days of the early industrial revolution". The "primitive design" appealed to P Tyler of Derbyshire, which he felt "is in keeping with the canal boat traditional form of decoration".

Fred Hambrook of Surrey believes these stamps "epitomise the 1880s and 90s – brash, brassy with a slightly surrealistic look about them. Colourful and easy to identify. Good value definition".

P Bert of Essex recalled the *raison d'être* for this issue – commemorating the canal acts of the 1790s, making these stamps "a reminder in 1993 of the beginnings of industrially based society as we know it today. As such they are true commemoratives". R Wilson of Liverpool emphasises the commemorative nature of this issue – "they commemorate something once very important, not an event exaggerated for philatelic sales reasons".

P Foskett of Oxfordshire, a *Bulletin* subscriber for many years, has voted for the first time. Inland Waterways gets his vote as "I can smell the water, taste the air and feel the midges!!" Other strong feelings were experienced by Miss A Mott of Essex who liked the "impression of symmetry, gaiety and jostling clutter". The value of stamps as an educational tool is recorded by Robert Muir of Cornwall who tells us these stamps delighted the five young grandchildren to whom he sent first day covers.

The positioning of the value and The Queen's head on British stamps is an important matter to many collectors and was not infrequently commented on. The Waterways had everything David MacDougall of Canada looks for in a stamp – (1) value integrated with design, not just stuck on as an after thought; (2) Queen's head likewise tactfully placed and coloured; (3) a frame. R Ayers of Wiltshire noted "the Queen's head and the price are completely integrated but remain distinct". He also remarked that the clarity of the design "defies the heaviest postmark". "The clarity of the printing", writes A C Peck of Derby, "almost renders a three-dimensional effect. This is unusual in British stamps and was repeated to a lesser degree in the Autumn issue".

Your views on other 1993 sets will be published next month, as will the names of the five readers whose voting forms were drawn first, earning them a 1993 Royal Mail Stamps Yearbook.

Decimal Stamp Books – 14

Specialist Report

D G A MYALL

New Machine Books

Two new machine vend books went on sale officially on 25 January 1994. The cover of the 50p book depicts the "Swan with Two Necks" and is the first of a series of coaching inns drawn by Andrew Davidson. It contains a pane of two x 25p and two labels, illustrated here in November, and printed by photogravure from cylinder B1 by Harrisons on OBA-free phosphorised paper gummed Dextrin. The marginal perforation is type I.

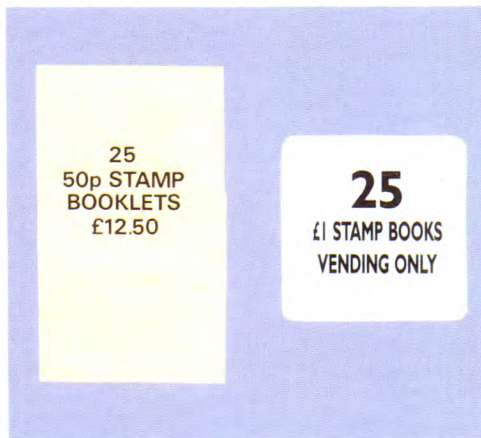
The cover of the £1 book shows Herbert Asquith and the Suffragette movement. It is the first in a series on 20th-century prime ministers, illustrated by Harry Brockway. The pane contains four x 25p stamps printed by lithography by Walsall from plate combination W2W2 or W2W3 on OBA-free non-phosphorised paper gummed PVA. The Walsall stamps have two phosphor bars from split bands extending into the binding margin which has type P perforation.

There was no £2 book on this occasion. The number of machine outlets is not yet sufficient to warrant more than two issues a year.

Packaging labels

Both of the new designs were found in various parts of the country from mid-December 1993. These early releases usually occur because supplies of current editions have become exhausted, perhaps because their print run was a small one. In order to ensure that new editions are not despatched in response to general requisitions while earlier editions are still on hand, each cover design is identified by a white "edition label" which is attached to the packs of 400 books in which they are supplied. This label is in addition to the normal coloured label on these packs and which states the type of book enclosed and the total value of the pack. The white edition label and the red packet label for the £1 Herbert Asquith issue are illustrated here.

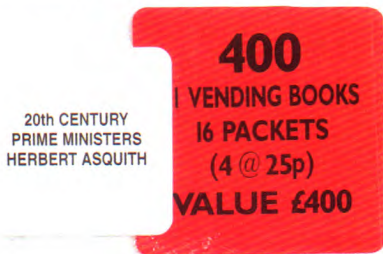
As can be seen from the packet label, the £1 Walsall books are first made up into bundles of 25, and 16 of these are combined to make up a pack of 400 books. (Ten of these are contained in



Wrapper band, 50p Coaching Inns book.

cartons of 4000 books, which carry their own identifying label.) The Walsall bundles are shrink-wrapped in clear plastics and have a white label stuck on the outside, printed in black: 25/£1 STAMP BOOKS/VENDING ONLY. The Harrison 50p book is also bundled in 25s in the first instance. These bundles are wrapped in a yellow paper band with 25/50p STAMP BOOKLETS/£12.50, also printed in black. Both labels for these bundles of 25 are illustrated here. Note that Harrisons' refers to "booklets" while Walsall's refers to "books". At one time, Royal Mail consistently distinguished the smaller machine vend "booklet" from the larger counter and prestige "books", but no longer do so and, as you can see, the two terms are now used interchangeably.

Edition and packet labels – £1 Asquith book.



Who printed it?

Many readers collect single stamps – indeed, they must do so if their interests cover used examples – and I have been asked if I can help them identify the work of the three printers who produce the Non Value Indicator stamps in booklets.



part of photogravure 1st NVI



part of lithographed 1st NVI

Enlarged "1" showing photogravure and litho printings.

The first task is to separate those printed by photogravure (Harrison) from those printed by offset lithography (Questa and Walsall). The best place to tackle this is the value tablet.

The photogravure process employed by Harrison involves the creation of thousands of tiny cells which hold the ink. On the definitives, there are about 250 of these per linear inch,

totalling 62,500 per square inch. Despite their small size, they are fairly easily distinguished with a moderately strong magnifying glass. One of x10 power is more than adequate and should be part of the standard equipment of any stamp collector.

Because of this cellular structure, the edges of the white figures of value on a photogravure stamp will appear jagged. The lithographic printing process does not use cells and the separation of white, unprinted, parts (the value) from areas of solid colour (the background) is marked by an abrupt change from one to the other. The differences resulting from the two processes can be clearly seen from the enlarged photographs of the base of the figure 1 on 1st-class NVIs illustrated here. (These were taken by Heinz Reck, FRPSL for my *Machin Handbook*, published last year.)

Having identified the printing method, it only remains to separate a Questa stamp from one printed by Walsall. There are several points of difference in the appearance of the design, but the one most easily seen, with the aid of the glass, is along the monarch's jawline. On the Questa stamps, there is a distinct mark just to the right of where the jaw meets the top of the neck. This appears on both the 1st and 2nd values but is entirely absent from the Walsall stamps.

Each of the three printers identifies his work by including his name on the inside covers of the stamp books he produces. With a mint example from each of them in front of you, practice recognising these differences until you are proficient. You should then have no difficulty in sorting single NVIs and stating with confidence who printed them.

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Enlarged Queen's head – Harrison, Questa and Walsall.

Out of the Arc...

Curiosities from the Post Office Archives

1. The Real Winslow Boy

Let right be done

Many readers may have seen the film *The Winslow Boy* (1948) starring Robert Donat, or read the play by Terence Rattigan. What may be a surprise is that it was based on actual events.

The story began on 7 October 1908. A 13-year old naval cadet, George Archer-Shee (Ronnie Winslow in the play), in his third term at Osborne Naval College, obtained permission to go to the post office and purchase a postal order for 15s 6d. On the same day however, a fellow cadet Terence Back, reported the loss of a 5s postal order.

The following day, George was brought before the college Commander, and was accused of stealing the 5s postal order, and then cashing it at the post office. The postmistress, Miss Tucker, had said that the cadet who bought the 15s 6d postal order had also cashed the 5s one. At a later identity parade, in which George and five or six other cadets attended, Miss Tucker failed to identify George, saying all cadets looked alike to her. George steadfastly denied stealing or cashing any 5s postal order.

On the 17th, after a delay of 10 days, George's father received a letter from the Admiralty: "...Investigation of the circumstances of the case leaves no other conclusion possible than

that the postal order was taken by your son ...they must therefore request you to withdraw your son from the college".

After months of failing to get the Admiralty to reconsider, they managed to ascertain the evidence on which the Admiralty acted. This was the evidence of Miss Tucker, and that of a handwriting expert, who claimed that George had written the signature on the stolen postal order. The only course they felt was open to them was to present a "Petition of Right" by which a subject may sue the Crown. Finally the King set his seal to it "Let Right Be Done"

In July 1910 the case came to trial, with the Solicitor-General as the Admiralty's counsel. Dramatically on the fourth day he announced – "I say now, on behalf of the Admiralty, that I accept the statement of George Archer-Shee that he did not write the name on the postal order and did not cash it, and consequently that he is innocent of the charge". After being debated in Parliament an arbitration court finally awarded the family over £7000.

George went back to Stonyhurst, his old school, and then on to the USA to study banking. He returned to England at the outbreak of the First World War and volunteered for the Army. Lt George Archer-Shee, 1st Battalion South Staffordshire Regiment was killed on 31 October 1914 at Ypres. He has no known grave.

PO Archive Reference: Post 30/P1652 E5674/1909 792/1989; *The Archer-Shees against the Admiralty: the truth behind the Winslow Boy* by Rodney M Bennett.

Kevin Squelch

The stolen 5s postal order.

NOT NEGOTIABLE. THE SENDER MUST FILL IN THE PAYEE'S NAME BEFORE PARTING WITH THE ORDER. £450659

BRITISH POSTAL ORDER
To the Postmaster General

Pay to *Terence Back*
the sum of **5 FIVE SHILLINGS 5** at the Post Office

at *Osborne College, Portsmouth* Post Office
within Three Calendar Months from the last day of the month of issue.

For Regulations see back.

RECEIVED the above-named sum
Terence Back
SIGNATURE.

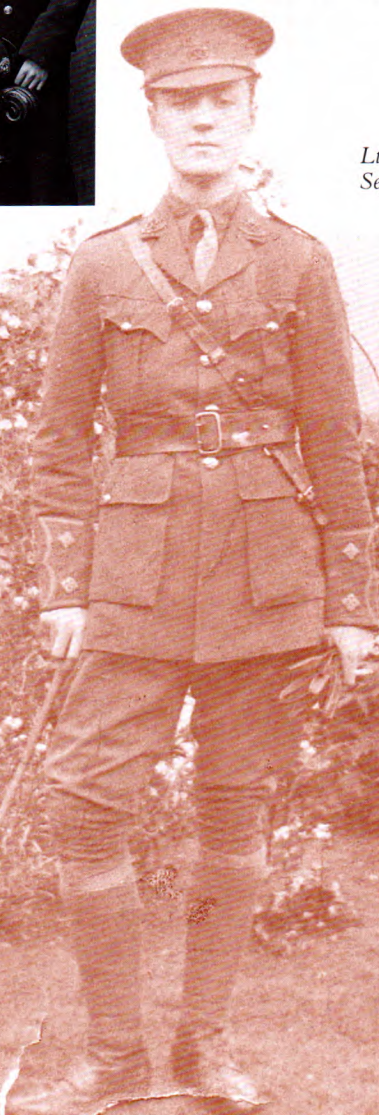
Postage Stamps
not exceeding three in number or 5d. in total value may be affixed in these spaces, but not elsewhere, to make up a broken amount (excluding an odd half-penny).

ISSUING OFFICE: PORTSMOUTH
WITH DATE

George and his father, 1908.



The postal order purchased by George.



Lt George Archer-Shee,
September 1914.

Britain's first adhesive commemorative stamps

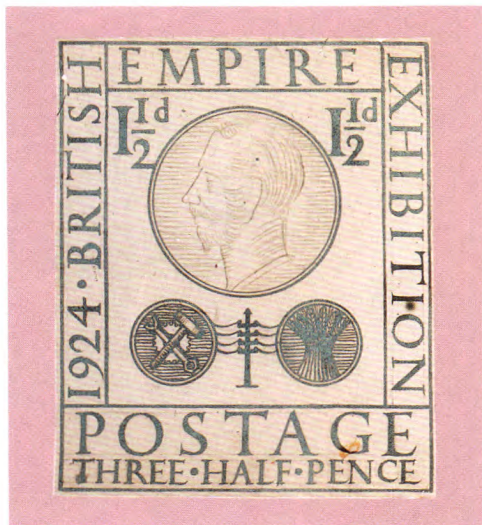
JAMES MACKAY

Plans for a great British Empire Exhibition at Wembley were first formulated soon after the end of the First World War. By June 1923 this project, scheduled to open in April 1924, was at a very advanced stage, but it was only then that the question of supporting it with an issue of special stamps was mooted. Adhesive commemoratives had been around for 35 years; but, apart from stamped postcards and envelopes for the Jubilee of Uniform Penny Postage in 1890, the British Post Office had resolutely refused to countenance such frivolity. In this, the PO had the backing of no less a personage than King George V himself. A lifelong philatelist, he had strong views about commemoratives and they were all negative.

During the summer of 1923, however, as advance publicity for the great exhibition designed as a morale-booster for the Empire gathered momentum there was a change of heart. On 25 October 1923 the Secretary of the Exhibition wrote to the PO seeking a special stamp, and expressing a desire for a recess-printed issue. Even the King grudgingly conceded that there might be some merit in a commemorative stamp, provided that it were recess-printed. No actual decision was taken till December, when the PO was faced with a number of problems, arising mainly from the fact that, never having issued adhesive commemoratives before, it had no precedents to go on.

On 6 December General Frederick Williamson (Director of Postal Services) wrote to Sir Evelyn Murray, the Secretary of the PO, regarding the proposed stamps. Williamson urged Murray to try and get the British Institute of Industrial Art (formed in December 1922) to agree to:

- (1) the King's head on all stamps: "though a small head as used in one or two colonial issues might be used to give more space for an emblematic border".
- (2) surface-printing (*i.e.* letterpress) to be used.
- (3) one design for both denominations, in view of the short time available. The Royal Mint had told Williamson that one die would take six



Eric Gill's design – industry, agriculture and communications.

weeks to engrave, plus two weeks to manufacture the plates.

(4) a limited, rather than an open, competition for the design.

(5) a larger size than usual for the stamps, but with much the same relation between width and depth as the present stamps. Several foreign and colonial stamps were submitted as examples.

Meanwhile the senior officials of the PO consulted the papers on the last time new designs had been sought (in 1910), but nothing relevant to the present situation could be gleaned from that exercise.

Royal Approval Needed

On the very same day L Simon of the PO Secretariat sent a memo to Williamson drawing attention to the fact that the PO could not use the King's head without His Majesty's permission. Interestingly, Simon reported "valuable time would be lost in seeking permission, and very probably would not be given". For this reason he felt that the PO should not insist on the King's effigy being retained. Simon proposed a payment of 10

guineas for each design submitted, and 90 guineas for the successful design.

Simon was not sure whether it would be necessary to include a crown as well as the King's head. The reason why letterpress was chosen was that it was decided to issue postal stationery as well as adhesive stamps. "As we cannot have [recess] for the postcards there may not be time to make two dies." Simon also ran into technical problems regarding the stamped envelopes. Originally it was hoped to have "a complicated design" embossed on the envelopes, but this was ruled out as impossible in the time available.

The previous day Simon had received a memo from one of his subordinates reviewing the possibilities. H P Howard pointed out that the sovereign's head had appeared on every postage stamp in the United Kingdom and, with comparatively few exceptions, on the stamps issued in the colonies. To save precious time he proposed that the master-die of the Barbados definitives be borrowed from the Crown Agents and used for the Exhibition stamps. He felt that two weeks was long enough for a public design competition and recommended a closing date of 1 January 1924 which would allow three months for engraving and printing.

Method of Printing

There was a great deal of agonising over the printing method to be adopted. PO officials favoured letterpress for several reasons. While conceding that recess-printing produced a finer effect than surface-printing, there were greater difficulties in producing a satisfactory die and the work of printing was more troublesome and expensive. The argument that recess could not be used for postal stationery was powerful.

Nevertheless on 13 December Murray wrote to Williamson, saying that he would like to hear more about the pros and cons of recess-printing. Did it really produce a better result than surface-printing; did it take longer to produce stamps by this method? The following day Williamson responded with answers to the various questions asked. Philatelists and technical experts were all agreed that recess-printing gave a greater depth of colour and a clearer detail than surface-printing. It was also held to be much more difficult to imitate. Murray felt, however, that it was easier to clean off the cancellation from recess than from surface-printed stamps.

Meanwhile, the Royal Mint had confirmed that they could not produce the master die for

recess-printing. They proposed, however, to give this work to an engraver then employed by Messrs Waterlow who, it was understood, would raise no difficulty about his employment for this purpose. The engraver was, in fact, J A C Harrison, who had previously engraved the dies for the 1911-12 definitives, both the low values and the Seahorses, and had therefore demonstrated his versatility in engraving both for letterpress and recess-printing.

The question of putting the production of the stamps out to tender was raised, but it was pointed out that Waterlow had a clause in their contract which stipulated that the printing of 1d and 1½d stamps would have to be given to them. The contract also provided for changes in design and colour which might be required during the currency of the contract. The production of the commemorative stationery was likewise covered in the contract with McCorquodale.

On 21 December the PO obtained comparative estimates of the costs involved, on the assumption that two denominations of the same design were required. Waterlow would charge £130 for recess and £195 for surface-printing and the operation would take six weeks. The Royal Mint would charge £125 for either method but would need 10 weeks. On grounds of time, the PO readily opted for Waterlow and chose recess on grounds of cost. At this point the PO decided that the stamps should conform to the dimensions of the high values of the Federated Malay States (elephants design).



Harold Nelson's amended artwork for the postal stationery.

As early as June 1923, when the possibility of special stamps had first been tentatively raised, Howard had told Simon that Mackennal's Seahorse design was not good, though he conceded that something similar would be required. Acting on this, he asked his daughter to prepare a sketch and this was submitted late in December. It is obvious that Miss Howard was strongly influenced by the French high-value design by Olivier Merson, which had been used since 1900. When this highly derivative design was rejected out of hand, Howard was very sceptical about a suggestion that the PO should approach the Royal Academy for advice, pointing out that its president, Sir Aston Webb, was an architect and not a graphic artist.

picture postcards already stamped are obtainable." In fact, stamped picture postcards were never issued.

A Stamp Design Committee was convened on 16 January 1924 under the chairmanship of Sir Evelyn Murray and comprised the Earl of Crawford, Sir Cecil Harcourt-Smith, Professor Anning Bell, F V Burridge and Edward Bacon, the King's Philatelist. Detailed instructions to the artists were drawn up and eight artists were approached. Of these, Kruger Gray later achieved renown as the designer of the coinage from 1927 to 1937 while Eric Gill was arguably the leading typographer of the interwar period. On 19 February the Committee met again and chose a design by Harold Nelson, showing the



First day of 1925 issue – 1½d postal stationery envelope and 1d adhesive stamp, with Exhibition datestamps and registration label. All illustrations courtesy of National Postal Museum, London.

Restricted Sales

There was no question of issuing the stamps nationwide; from the outset it was planned to restrict sales to the Exhibition itself. In a memo to Williamson, Simon pointed out that the Exhibition would be open for six months. "No doubt there will be a great run on the stamps at the beginning, but when the novelty has worn off the steady sale is not likely to be very large. One can do nothing but guess, but I think that we should be well on the safe side if we printed 1,000,000 stamps of each denomination, 100,000 postcards, 50,000 letter-cards and 20,000 envelopes." Williamson added a note saying that 500,000 1½d stamps would suffice. "The sale will be less than that of the 1d stamp, even if

British lion, for the 1d, and a design by Gill, showing emblems of industry, agriculture and communications, for the 1½d, subject to certain amendments. Although Gill laboured to meet the Committee's wishes, his design was eventually rejected on 15 March and thereafter Nelson's Lion design was used for both stamps.

Stamps with "1924" date went on sale at the Exhibition post office on 23 April. The Exhibition closed on 1 November, reopening on 9 May 1925 when stamps with "1925" date were issued.

References:

Post Office Archives, Post 33/870. M 800/1923

© James Mackay 1994

Stamp Scene

Prince of Wales Watercolours Exhibition

Details were given in February's *Bulletin* (page 151) of a touring exhibition, sponsored by Royal Mail, of paintings by HRH The Prince of Wales. A special cover will be on sale at the exhibition venues. This will bear a full set of the Prince of Wales Investiture Anniversary stamps cancelled by a special Buckingham Palace handstamp of 1 March. A cachet will be applied at each venue, the cachet reproducing the Prince's initial and year ("C '94"). The Prince's initial appears on his paintings and on the stamps.

Readers should note that these special covers are available only to visitors to the exhibition. The Royal Mail/Royal Mint "Philatelic Medallic Cover", also announced here in February, will be on sale at the touring exhibition whilst stocks last.



Railway Letter Stamps

On 22 April, 1994 the North Yorkshire Moors Railway celebrates the 21st anniversary of its first public train with a special se-tenant strip of five stamps designed by Stuart Hudson. The design of five stamps form a train hauled by Class P3 steam loco No 2392, followed by a Tourist Second Open Coach, then an FK (First

Compartment) Coach, a Brake Second Open Coach and with steam loco No 29 bringing up the rear. Each stamp has an artist's impression of one of the NYMR stations as a background to the rolling stock. Each sheet contains two strips of stamps with wording "North Yorkshire Moors Railway" on the top border and a brief description of the rolling stock and stations on the lower border. Check dots ("traffic lights") and plate numbers are printed at the sides. Price full sheet £2.50, strip of five £1.25 (please state either top or bottom strip when ordering).

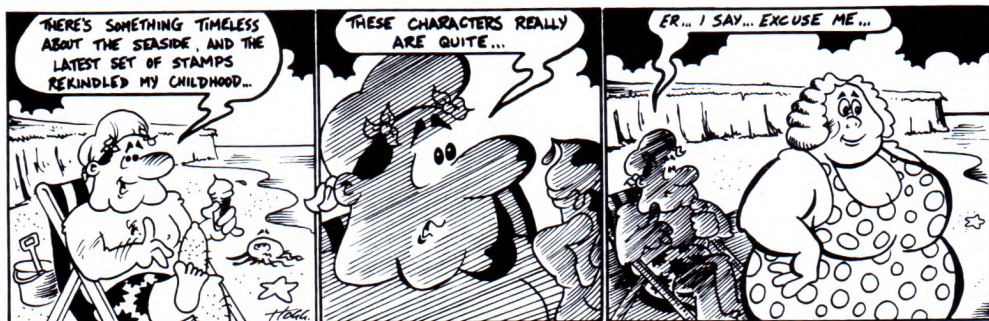
The NYMR has recently restored "Schools" Class steam locomotive No 30926 "Repton". This powerful loco will be 60 years old this May and to mark the occasion a special stamp will be issued on 3 May. This reproduces a colour slide of "Repton" taken by Tony Hart; the colour scheme throughout the stamp reflects the green and orange livery of the engine. Printed in sheets of eight (two blocks of four with a central vertical gutter) by The House of Questa, with "traffic lights" and plate numbers on the sheet borders. Price single stamp 25p, full sheet £2.

For details of first day covers/postcards see *Commemorative Covers Review*. Details of further 1994 stamp issues will be published in next month's *Bulletin*.

Orders/enquiries: Mrs M Atkins, 5 Tiber View, Brinsworth, ROTHERHAM, S Yorkshire, SE60 5EA. Remittances payable to "North Yorkshire Moors Railway", Postage 25p on orders up to £1, 40p over £1. For Air Mail outside Europe add 50p.

The Mid-Hants Railway will issue a new 25p stamp on 6 June to mark the 50th anniversary of the Normandy Landings. The stamp will depict the American built S160 War Department locomotive, "Franklin D Roosevelt" repainted in

CUSTOMER KNOWS BEST.



its war-time livery. The railway handstamp to be used will incorporate a cross which formed part of the insignia of the 47th. Infantry Regiment, 9th Division, United States Army. This regiment was stationed at Alresford prior to the Normandy Landings and made extensive use of the facilities at Alresford Station. The MHR has produced a Stamp/Cover stock list and Railway Letter Service Newsletter. For a copy send a large stamped addressed envelope to: Postal Co-ordinator, Mid-Hants Railway, ALRESFORD, Hants, SO24 9JG.

TPO Coach Restored

The return to the Didcot Railway Centre of the only preserved Great Western Railway Travelling Post Office stowage and apparatus vehicle No 814 will take place over the Easter weekend 1994. By tradition the van will not operate on Good Friday, but will give a display at 3pm on Saturday, Sunday and Monday. For the last six years the coach has undergone a full overhaul including new roof and side panels, guards doors, and with large sections of old timber replaced in the main frames.

To celebrate this and to continue the already issued "Letter Exchange Fee Stamps," three new colours and values, in sheets of three, are to be issued on 2 April 1994, these being 5p yellow, 15p orange, and 20p blue. Price 15p, 45p and 60p per sheet. Design work has been by Design Set of Keynsham and the printing of 3000 labels was by Elworthy & Sons of Bristol.

First day and exchange covers will be available bearing 41p Railway Mail Age of Steam stamp and 5p, 15p and 20p Exchange Fee issues, price £3.50. The same cover with an additional, original, 10p Exchange Fee issue costs £3.75. Postage 50p on all orders; remittances payable to: "TPO 814 Group". Orders/enquiries: TPO 814 Group, 77 Penn Road, Hazlemere, HIGH WYCOMBE, Bucks, HP15 7LZ.

Picture Postcard Centenary Exhibition

1994 marks the centenary of the British Picture Postcard, used by tens of millions of people to write funny, poignant or trivial messages to the folks back home. Sending and collecting postcards was a national craze in the years up to 1914, and private publishers – given licence by the Post Office on 1 September 1894 to produce postcards – provided the public with a feast of designs to choose from in Edwardian days, every personality imaginable – actresses, bishops, politicians, sportsmen, suffragettes, local eccentrics – adorned the picture side of cards.

Photographic views of city centres, railway stations, villages, and rural scenes were eagerly bought, and comic cards explored every situation and double meaning. The First World War brought its own style of postcards: embroidered silks, sentimental song cards, and patriotic flags and bulldogs.

Over the years, a host of accomplished artists have used postcards to display their talents. Donald McGill, the "King of the seaside postcard", and Mabel Lucie Attwell, famous for drawing cute children in humorous situations, both had cards published over a 50-year period. Top European artists like Alphonse Mucha and Raphael Kirchner favoured many postcards with their art nouveau designs or glamorous ladies.

The most prolific and inventive years of postcard design were from 1902-18, a period commonly referred to as "The Golden Age", but the last two decades have seen a huge revival in postcard publishing.

Today both old and contemporary postcards are eagerly collected as items of nostalgia, works of art, thematic fun, examples of postal history, and important social history source material.

Modern cards include popular subjects such as film posters, glamour and pop, easily available on the High Streets of any town. Events like the Gulf War and the miners' strike of the early 1980s, as well as political and green issues, feature on postcards from a range of specialist publishers.

1994 will be celebrated by exhibitions of postcards countrywide, with the biggest at London's Royal Horticultural Hall from 30 August-3 September.

Visitors to the five-day show, organised by the Postcard Traders Association, will be able to delight in looking at displays of some of the finest picture postcards published over the past 100 years. The exhibition promises to be the most impressive card show ever mounted anywhere in the world and will include examples by top artists, photographers and publishers. Display boards will range from Edwardian Art Nouveau, transport and personalities to contemporary postcards featuring the Channel Tunnel, Margaret Thatcher and dinosaurs. Also in attendance will be over a 100 of the world's top dealers, with millions of cards on sale: not just British postcards, but overseas views and street scenes, and postal history on cards.

There will also be the opportunity to have postcards valued by experts free of charge, and

as an added bonus, some of Britain's top postcard artists and photographers will be there on each day, available to sign cards and chat to visitors.

Postal Historian receives top book award

The Saltire Society makes annual awards for the Scottish Book of the Year and the Scottish First Book of the Year. The awards, now in their 12th year, are sponsored by *The Scotsman* and *Scottish Television*.

The prize for the Book of the Year 1993 was recently awarded to James Mackay for his biography of Robert Burns. The Society's Convener, Paul Scott, said that there have been many good biographies of Burns, but none had given such a rounded and convincing picture of the man and the people who surrounded him. James Mackay has uncovered a vast amount of new facts and has marshalled them with great skill. It is a long book, but it is compulsively readable. The judges regarded it as a major contribution to Scottish literature.

The Scottish First Book award went to another biography, Ian Bell's *Dreams of Exile* a life of Robert Louis Stevenson. This is very different in its method from James Mackay's book. It is a brilliant, impressionistic view of Stevenson which is fair, fresh and vivid. It is a worthy winner against strong competition. Both Burns and Stevenson books are published by Mainstream Publishing of Edinburgh and are available from good bookshops. The Burns book is now available in paper-back version.

James Mackay, who has written 130 books, is a regular contributor to this magazine and the *British Postmark Bulletin*. Last year he received a Doctorate of Letters from Glasgow University for his work on Burns. We record our congratulations on his latest award.

Philatelic Counter move

Following the recent closure of the London Chief Post Office, the Philatelic Counter has been relocated at the Post Office, 10 Lombard Street, LONDON EC3V 9EB.

Astro Space Stamp Society

The Astro Space Stamp Society offers a free recently issued mint set of stamps or first day covers to all newly enrolled members. For details send a stamped addressed envelope or two international reply coupons to: Brian Lockyer, 17 Wellington Road, CROWTHORNE, Berks, RG11 7LJ.

Competition



Win £100 worth of British stamps

Enter this month's competition and stand a chance of winning £100 worth of current British philatelic products of your choice – stamps, stamp books, postcards, albums, etc. Answer the questions below, the answers will be found in this month's *Bulletin*, and send with your name and address on a postcard to: April Competition, British Philatelic Bulletin, Royal Mail, Royal London House, 22 Finsbury Square, LONDON EC2A 1NL to arrive by 27 May.

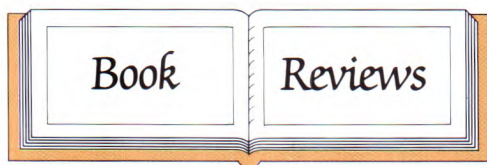
The sender of the first all-correct entry drawn will be invited to order £100 of philatelic products; five runners-up will be sent presentation packs of the D-Day stamps. Answers and winners' names will be published in the July *Bulletin*.

1. Who is Editor of *Picture Postcard Monthly*?
2. In which year was the Channel Tunnel treaty ratified by Mrs Thatcher and President Mitterrand?
3. Who was the Chairman of the Stamp Design Committee in January 1924?
4. Who designed the 50p "Swan with Two Necks" stamp book cover?
5. Which organisation has drawn up a *Chronolist* of British stamps?

The competition is not open to staff (and their families) of Royal Mail and its agents. No correspondence will be entered into; the Editor's decision will be final.

The winners of the January competition were: Mrs E Chick, Miss A Field, D Bracken, H Richardson and P Woolcock (1st prizes); C Stuart, G Jones, Mrs M Charge, J Wallis and B Stock (2nd prizes); and Mrs J Benford, J Mellor, Mrs J Cotton, S Brant, S Wilson, R Day, E Tuvey, Dr D Thomas, F Mayers and P Schindler (3rd prizes). The prizes were donated by Rushstamps (Retail) Ltd.

The answers were: 1. Messages; 2. Sanquhar; 3. 350 million; 4. 1868; 5. Stamp Master.



Collectors are always interested in the stamp designs they didn't get. Each year the Stamp Advisory Committee painstakingly examines the designs commissioned by Royal Mail for eight or nine sets of special issues and, in recent years, an annual set of Greetings stamps. Having selected the designs, they then monitor their chosen stamps as essays are prepared by the printer. Sometimes two or three sets of essays are reviewed before the Committee is fully satisfied and the final essays go to Buckingham Palace for Royal approval. Only then can the printing cylinders or plates be made up and the presses made to roll.

The work of this Committee has gone on, largely unsung, for over a quarter of a century. Last year it was decided to publish an account of the SAC's work on the 1992 issues. This was published in April and reviewed here, by the late Stuart Rose, in May. Whilst welcomed as a useful record, many felt it was expensive and the newly published account on the 1993 issues is more modestly priced. Produced as the second title in a new "British Philatelic Bulletin Publication" series, **British Stamp Design 1993** illustrates many of the considered designs for nine special issues, the £10 definitive and the Gift-Giving Greetings stamps.

The text is the work of James Negus, FRPSL, a regular contributor to this *Bulletin* and a former Editor of the Stanley Gibbons Stamp Catalogue. Mr Negus has skilfully digested the formal minutes of the Committee into a readable and enjoyable account, showing how the SAC is no mere "rubber stamp" authority. In discussing the Swans issue, for example, one member commented on the eggs shown on one of the designs. It was important the eggs looked like real eggs, not giving the impression at stamp size that they were just pebbles. When the second essays were examined a number of modifications were required to improve the appearance of the finished stamps, for example more detail was added to the black areas of the bills on the 28p value and the drawing of the nest improved on the 33p denomination.

The Committee was much occupied at two meetings early in 1992 on the subject of

Greetings stamps. Some apprehension was aired – and dispelled – that Britain might find itself with a "Disney" type series of stamps unrelated to the country of issue. Eventually agreement was reached on the final designs, and on the whole the Committee thought the stamps were fun and the imagery was good. There was, however some concern over the metallic ink used for The Queen's head and value.

There was much debate over the Roman Britain stamps with none of the early submissions generally acceptable. One member doubted whether depicting Constantine was justified, his supposed introduction of Christianity to Britain being disputed. The inclusion of swastikas in a mosaic design was not considered appropriate. The captioning of John Gibbs's selected designs required careful consideration. A simple word "Christ" would be read by some people as an expletive, so that either a Latin version or adding a cross would be advisable. To use "Jesus Christ" would unbalance the captioning. A final suggestion for printing values in Roman numerals was ruled out as contrary to Universal Postal Union regulations.

Serious collectors of modern commemoratives and all who are interested in stamp design and its procedures will enjoy delving into this work. Nearly 100 designs are illustrated, as are the finally issued stamps. There are useful definitions, supplied by Royal Mail's Design Division, of the terms "presentation visual" and "essay" as used in the book. A listing of the members of the Stamp Advisory Committee is given – members are drawn from many walks of life and include a food scientist (and philatelist), a television presenter, stamp dealer and catalogue publisher, academics, design consultants, a Peer of the Realm, and sitting and former Members of Parliament. Representatives of the printers, Harrison & Sons Ltd and The House of Questa Ltd, attend the Committee in a technical advisory capacity and when required, senior Royal Mail staff from relevant Departments attend at the invitation of the Chairman. The deliberations on the 1993 issues extended from April 1991 to April 1993 during which time the SAC was chaired by Keith Fisher (General Manager, Royal Mail Stamps), David Lane (Director & General Manager, Royal Mail National), and currently by Paul Hopper, Marketing & Sales Director, Royal Mail.

British Stamp Design 1993 contains 36 pages,

profusely illustrated in colour and produced in the same A5 size format as this *Bulletin* and its associated publications. Price £4.99. Available from: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT. Please quote order code PB051. The book on the SAC's work on the 1992 issues is also still available.

Two Books – Special offer

As a special offer to *Bulletin* readers, the two books are available together until the end of May at the bargain price of £10. The 1992 book was originally published at £9.87. Orders for this special offer should be sent to the Bureau; available whilst stocks last until 31 May. Please quote order code PB052.

There has been a revival of interest in postcard collecting since the mid-1970s. Each year (with one exception) since 1980 the postcard dealers and magazine publishers, Reflections of a Bygone Age, have published **Picture Postcard Annual**. This is now established as a major work of reference alongside the magazine *Picture Postcard Monthly*.

The 1994 *Annual*, published at the end of 1993, contains a number of useful feature articles including a survey of the postcard scene in 1993, a look at some of the best “modern” cards published in 1993 and reviews of cards featuring seaside charabancs the Louisiana Purchase Exposition (St Louis, 1903), and the gaiety girl, Marie Studholme.

The reference section of the *Annual* is compulsive reading for all existing or potential

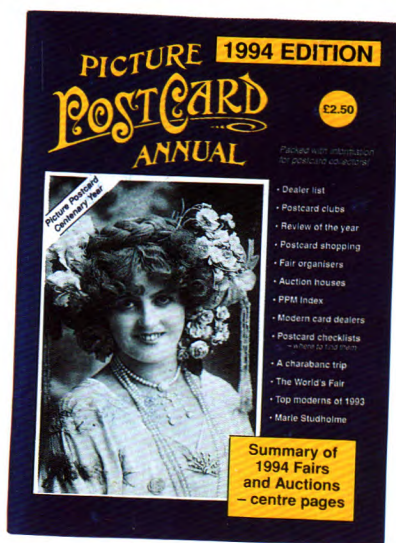
postcard collectors. There is a directory of postcard dealers, also details of postcard fairs, auction houses and a geographical guide to postcard shopping. Information is given on the Picture Postcard Centenary events during 1994. The main event will be centenary exhibition in London from 30 August to 3 September (details published elsewhere in this *Bulletin*). The *Annual* includes numerous advertisements for postcard dealers, detailing the types of cards they specialise in – everything from Abbeys to Zoos. Many stamp collectors also collect postcards, and postcards should never be overlooked as a good source of postmarks, cachets and other postal markings. The judicious use of postcards can enliven a display of stamps or postmarks – witness the thematic displays at Stampex or local exhibitions.

Picture Postcard Annual 1994 contains 80 well-illustrated pages, A4 size and handsomely produced on good quality art paper. At just £2.50 it is remarkably good value for money. Available from: Reflections of a Bygone Age, 15 Debdale Lane, Keyworth, NOTTINGHAM NG12 5HT. Postage 90p UK, £1.50 Europe or worldwide surface mail.

The January and February issues of *Picture Postcard Monthly* also contain much interesting reading. January's issue includes information on noted postcard artists A R Quinton and Agnes Richardson, a feature on cards showing the wreck of HMS *Montagu* on Lundy, 1906 and a look at cards showing means of transport on the island of Maderia. Arthur Blundell's “Postmark Corner” deals with Transatlantic Post Office marks. The February edition includes articles on William Harwood, postcard publisher of Criccieth; cards of Uttoxeter; a catalogue of “Cats at War” cards; and comic Aviation postcards. The magazine also includes book reviews, readers' letters, postcard puzzles and details of the activities of British postcard clubs.

Each issue contains a *Collect Modern Postcards* supplement dealing with cards from the 1950s to the present. Postcard collecting is rather less formalised than stamp collecting. The articles and features are all written in an easy to read style and the magazine is laid out in a lively fashion.

Price £1.50 monthly. Available from the publishers, certain postcard dealers and at postcard fairs. The annual subscription, including postage, is £18 UK, £24 Europe, £34 USA/Canada Airmail; £38 Rest of World Airmail or £23 Surface mail outside Europe.



April Digest

Issued in April

5 April: Pictorial Postcards stamp cards.

12 April: Pictorial Postcards stamps – 19p, 25p, 30p, 35p and 41p.

Designer: Mike Dempsey.

Printing: The House of Questa, offset-lithography. Sheets of 100, PVA gum. Perf 14 x 15, one phosphor band 19p, two bands others (all with fluor in bands). OBA free paper.

Pictorial First Day of Issue postmarks: British Philatelic Bureau and Blackpool.

Presentation Pack: No 246, price £1.85.

26 April: 50p, £1 and £2 stamp books, 50p – Coaching Inns No 2 – “Bull & Mouth”, London: £1 – Prime Ministers No 2 David Lloyd George; £2 Postal Vehicles No 2 – Experimental Motor Van with an adapted horse-
man body, London 1905.

Printing: Harrison & Sons photogravure. Advanced Coated Paper, (OBA free). Perf 15 x 14 with elliptical perfs on vertical sides.

Note: Available initially from Bureau and philatelic outlets, on sale from machines at post offices as stocks of earlier books are used up.

26 April: Channel Tunnel stamp cards. Nos 161a-d, price 25p each.

Withdrawn in April

5 April: 50p stamp book – Postal History 2 and £1 book – Educational Institutions 2 (issued 6 April 1993).

5 April: Retail books – 4 x 2nd class, and 10 x 1st class (Walsall); 4 x 1st class and 10 x 1st class (Harrison); and 10 x 2nd class (Questa) (issued 6 April 1993).

26 April: 6p definitive (issued 10 September 1991).

Events

9 Apr 94. Northampton Phil Soc 19th annual stamp fair and exhibition at St Sepulchre's Parish Rooms, Church Lane, Northampton, 10.00-16.30. 15 dealers in stamps, postal history, postcards, cigarette cards, etc. Social section for visitors and members to mingle and discuss their collecting interests. Enquiries: N Watterson, 449 Abington Park Parade, Wellingborough Road, NORTHAMPTON NN1 4EZ.

16 Apr 94. Assn of Sussex Philatelic Societies Stamp Fair & Convention at Sackville School, Lewes Road, East Grinstead, 10.30-16.30.

Dealers, thematic talks and displays on Copernicus (Edna Coles) and Herm Island (David Winney). Refreshments. Enquiries: M Green, Ashdene, College Lane, EAST GRINSTEAD, W Sussex, RH19 3LY.

23 Apr 94. North East of England Philatelic Association Annual Convention at Civic Centre, Newcastle upon Tyne. Events will include a presentation by John Marriott, CVO, RDP, Keeper of the Royal Philatelic Collection. Dealers, activities for young collectors, souvenir postcards. Open 10.00-17.00; admission free. Enquiries: Dr Paul Farrimond, 5 Eastfield Road, Benton, NEWCASTLE UPON TYNE NE12 8BD.

23 Apr 94. Railway Philatelic Group Annual Convention at United Reformed Church Hall, Portsmouth Road, Guildford, 10.30-15.45. Displays, dealers, refreshments. Enquiries: A Violet, 50 Roberts Road, Prestbury, CHELTENHAM, Glos, GL52 5DF.

23 Apr 94. Telford Phil Soc stamp & postcard fair at Belmont Hall, Wellington, Telford, 10.00-16.00. Enquiries: P Morris-Jones, 190 Holyhead Road, Wellington, TELFORD TF1 2DW.

7 May 94. Midland Phil Federation Spring Convention at Sutton Coldfield Town Hall, 10.00-16.30. Admission 25p, children 10p. Hosted by Streetly Phil Soc (celebrating its silver jubilee). Competitions, 30 dealers stands, refreshments. The first meeting of the new Association of British Philatelic Societies will be held at this event. Enquiries: Dr E R Clark, 122 Coniston Road, WOLVERHAMPTON WV6 9DU.

13-15 May 94. Hobbies, Toys & Collectors' World exhibition at Barbican Exhibition Centre, London EC2. Royal Mail stand selling philatelic products.

National Postal Museum

Please note that the Museum galleries (*not* the shop) will be closed to the public 25 April-6 May inclusive, re-opening on 9 May.

