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Royal Mail

Philatelic Bulletin

Volume 56 No.5

Stamp Classics from the Six Reigns

PLUS TRADITIONAL PHILATELY AND POSTAL HISTORY MEET IN USAGE COLLECTING

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Royal Mail Yearpack 2018

Royal Mail

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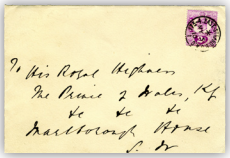
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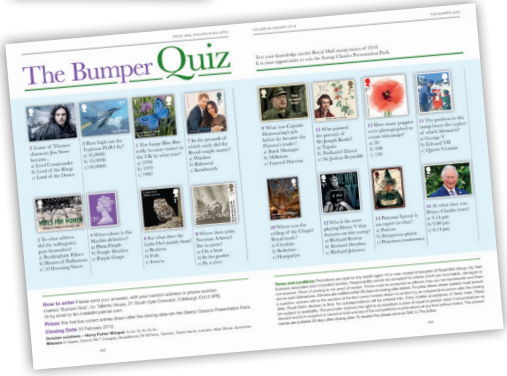


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Editor Tim Noble, Royal Mail, 185 Farringdon Road, Floor MP-03, London EC1A 1AA ● **Design and content creation** Ian Boardman, Adesso Creative Ltd ● Price £2.15 from Post Office Ltd philatelic outlets or by order from Post Office branches ● **12 months' subscriptions** £20.95 UK and Europe; £26.95 rest of the world. Send subscriptions to Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK or subscribe online at royalmail.com/bulletin ● **Binders** (to hold 24 issues) £8.68 and storage boxes (about 30 copies) £9.95, are also available by post or online ● Copyright and editorial rights are reserved by Royal Mail Group Ltd ● All rights reserved ● Reproduction in whole or parts is prohibited without prior permission of Royal Mail Group Ltd ● **Printed** in Great Britain by Zenith Print & Packaging Ltd ● **ISSN** 0953 8119 ● Royal Mail is a trading name and registered trade mark of Royal Mail Group Ltd. Registered in England and Wales, number 4138203. Registered office: 100 Victoria Embankment, London EC4Y 0HQ ● Stamp images © Royal Mail Group Ltd.


Victoria


Edward VII


George V


Edward VIII


George VI


Elizabeth II



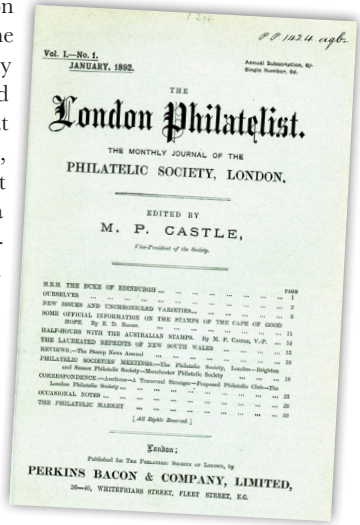
Stamp Classics

As a new Miniature Sheet pays tribute to historic British stamps from the reigns of six monarchs, we reveal the stories behind these classic designs

They were celebrated, coveted and much collected – iconic stamps that have made philatelic history are commemorated in a Miniature Sheet out this month. The Stamp Classics issue features stunning facsimiles of the original stamps, including the extraordinarily rare Tyrian plum. Released on 15 January, Stamp Classics marks the 150th anniversary of the Royal Philatelic Society London (RPSL) and the 50th anniversary of the official opening of the National Postal Museum by The Queen.

The Miniature Sheet, comprising three First Class and three £1.55 values, is also, of course, a celebration of Royal Mail's own stamp heritage and of organised philately. Appearing in the Sheet are an 1891 Queen Victoria £1 green; the 1910 King Edward VII 2d Tyrian plum; a King George V 2s 6d value from 1913; King Edward VIII 1½d from 1936; a 1940 ½d King George VI Penny Black Centenary stamp; and a 1953 Queen Elizabeth II Coronation 2½d value. All are key designs from the relevant monarch's reign, and have been recreated in their original dimensions.

Launched in April 1869, the RPSL is the world's oldest philatelic society, and received special status in 1896 when the future King George V became its patron. An enthusiastic philatelist, who collected stamps from the age of 16, George V later gave the Society permission to bear the Royal Coat-of-Arms. Today the RPSL promotes the pursuit of philately with meetings, exhibitions, prizes and awards, and regularly has a display at Stampex. Next month at Spring Stampex, it hosts an exhibition on the theme of its first patron George V. The Society also keeps a number of collections, maintains a comprehensive philatelic library and publishes a respected journal, *The London Philatelist*. In the next issue of *Bulletin*, there will be a detailed preview of the Stamp Classics Miniature Sheet, which is accompanied by a Presentation Pack (written by the leading philatelic writer Richard West MBE), Stamp Sheet Souvenir, Press Sheet, Postcards, and a Miniature Sheet Overprint (available only at Stampex). In the following pages, philatelist Maurice Buxton explores the fascinating stories behind the original stamps represented in this new collection.


Vol. I.—No. 1. JANUARY, 1892.

THE
London Philatelist.
THE MONTHLY JOURNAL OF THE
PHILATELIC SOCIETY, LONDON.

EDITED BY
M. P. CASTLE,

PERKINS BACON & COMPANY, LIMITED,

The first edition of *The London Philatelist* published by Perkins Bacon & Company Limited in January 1892

Queen Victoria

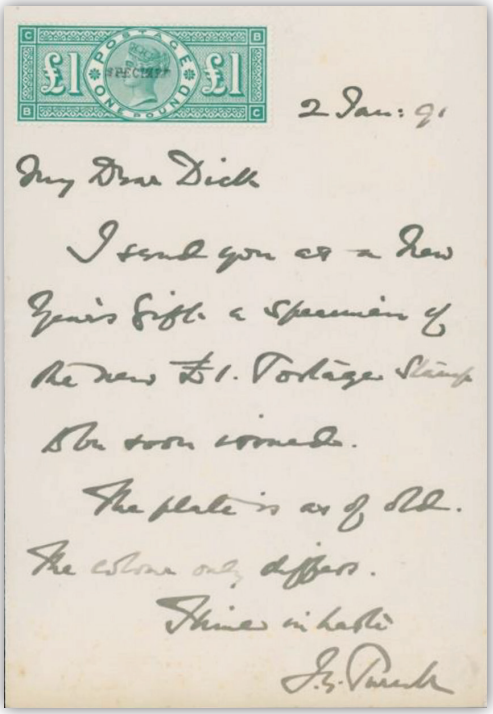
£1 Green of 1891



The Victorian stamp chosen is one of the handsome high values, the wide format £1 in green. Although it was one of the last 'new issues' of the reign, first released on 27 January 1891, the general design dates back to the telegraph issue of 1877. From 1870, when the telegraph services were nationalised under the aegis of the Post Office, telegraph fees were usually accounted for by means of postage stamps affixed to a form. The exception was in the period 1876-81, when special telegraph stamps were used in order to make it easier to monitor how much income the service was actually generating. The initial set of these stamps had values to only 5s as with the postage series, but since lengthy telegrams were often expensive there were soon requests for higher values. A complaint from the Anglo-American Company on 10 March 1876 referred to a telegram costing £32 2s and requiring no less than 130 stamps, which I think you'll agree does sound a trifle excessive. This resulted in the issue of 10s, £1, and £5 telegraph stamps the following year. Postage stamps were again used for this purpose from 1881, and in 1884 the design of the £1 was replaced by one based on the telegraph version, printed in the same brown-lilac colour. The colour was changed to green in 1891, producing a very attractive stamp.

The wide format appears odd at first, but there was logic behind it. It was one of the standard sizes used by De La Rue, who produced both postage and revenue stamps, and avoided the necessity for expensive custom perforation combs. These £1 stamps were exactly three times the width of the 'normal' size used for the lower values, which meant that the standard perforation combs could be adapted simply by temporarily removing two out of every three vertical rows of pins.

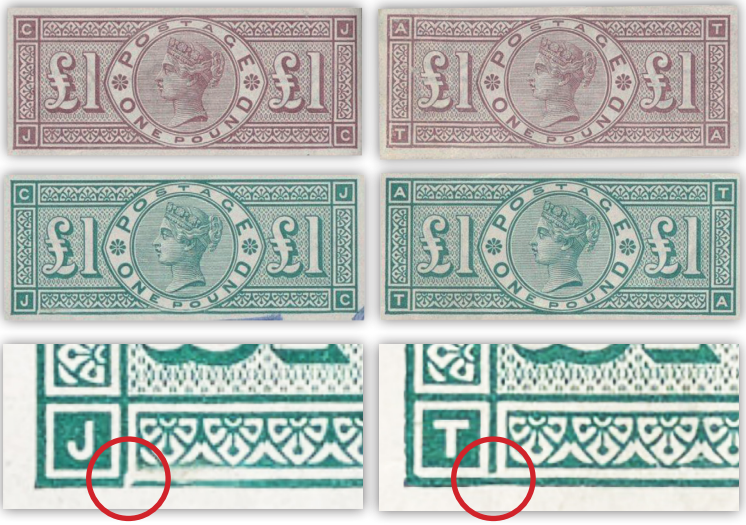
A letter sent on 2 January 1891 by JS Purcell, the Controller of Stamping, to 'My Dear Dick' (possibly WJ 'Dick' Richards, in charge of the Stamp Issuing Department at Somerset House): 'I send you as a New Year's Gift a Specimen of the new £1 Postage Stamp to be soon issued'. Some folks have all the luck…



It had been decided that telegraph stamps would be printed in the same colour as the postage stamps of equivalent value. However, in 1877 there was no such £1 stamp, so trials were conducted and a brown-lilac colour chosen. This colour was then used for a squarer format £1 postage stamp in 1878



As Purcell noted in his letter, the stamp was printed from the same plate as the previous printings in brown-lilac. There are two catalogued varieties – broken frames in the stamps with corner letters JC and TA – which can be found in both colours, but grew in severity over the life of the plate. This can be seen from the registration sheets; on the original taken in 1884 they are absent, on the one taken in 1891 in the new colour they are present, but not as extensive as they would eventually become. Regarding that corner lettering, the £1 in



Stamps JC and TA from the registration ('imprimatur') sheets, with the green printings showing the flaws

green was actually the last 'new issue' with this design element; in 1840 it had been intended as a security feature, but it was an ineffective one that by 1891 had generally been abandoned.

Images are reproduced with the kind permission of: Grosvenor Philatelic Auctions – £1 'specimen' on letter, £1 used Jersey; Paul Ramsay – £1 Telegraph; The Postal Museum – £1 Registration sheets

This is a stamp that was rarely used on mail, as by 1891 even overseas rates were generally low enough that a postage of £1 represented a very large package. Postage values from 10s upwards were issued from 1878 onwards but their original intended purpose was internal – from 1877, postage due accounts between post offices were accounted for by means of stamps on forms, much like telegraph charges. As the sums involved were frequently measured in pounds, this could get very cumbersome when using lower value stamps and the high values made things a lot easier. From 1881, telegraphs provided another major use case. Finally, postage stamps were also available for revenue use, and often used to pay customs and excise duties. In fact, special combined parcel post and customs duty labels were introduced in the Channel Islands in 1895 (which is why Jersey and Guernsey cancels are so frequently seen on high values). The various forms were supposed to be treated as security scrap and pulped, but some inevitably 'leaked'. As the stamps on them were often cancelled with neat circular datestamps, there are a surprising number of 'fine used' examples of these stamps on the market!

£1 green BD used with Jersey cds of 1898 – presumably an example from one of the special parcel post labels



King Edward VII

2d Tyrian Plum of 1910



The 'Tyrian Plum' is the odd one out among the six stamps chosen to appear on the new commemorative set, as it is the only one that while prepared for use was never actually issued. A large number of sheets were printed, but very few examples survived their destruction, making the Tyrian Plum a sought-after classic and by far the most expensive of the 'chosen six'. Ironically, therefore, the genesis of the stamp lay in a desire to save money.

The root of the problem was the official concern (bordering on paranoia) that cancellations might be cleaned off to allow stamps to be reused. The answer was to print the stamps in 'fugitive' inks that would run if anyone tried this. An ink affected by solvents that would remove oil-based postal cancels was 'singly fugitive'. Stamps were also used for revenue purposes, however,



Before and after: the 1½d, 2d, and 4d values showing the original and (planned or actual) replacement colours

cancelled with ordinary aqueous writing ink (typically a signature), and so 'doubly fugitive' inks that ran in the presence of water were needed. Unfortunately, this drastically limited the possible colours.

The 1883-84 'lilac and green' issue used the only two doubly fugitive colours (other than black) that De La Rue had available at the time, but it proved deeply unpopular as the public had difficulty telling the values apart. The solution employed for the majority of the succeeding 1887-1900 'Jubilee'

issue was to use two colours, at least one of which was doubly fugitive. In a few cases this could be done by printing in purple on coloured paper, but otherwise it meant two inks and two separate printing plates. Most of these Victorian designs were carried over to the Edward VII stamps, but the most-used values were of a new monocolour design. These were printed in singly fugitive ink for economy reasons, and this did not result in an outbreak of rampant cancellation removal fraud. By 1909 the authorities were coming round to the view that printing in two colours was an unnecessary expense.

It was decided to start by replacing the three lowest bicolour values – 1½d, 2d, and 4d – with monocolour versions. As fresh stocks of the 4d were required this value was changed right away, with stamps in brown-orange issued on 1 November 1909. Next up was the 2d, but as the existing design was considered unsatisfactory there was some delay while a new one was decided upon. It went into production in March 1910, with some 100,000 sheets printed in the chosen 'Tyrian Plum' colour ready to be issued during May. Trials for a monocolour 1½d were conducted and a deep brown shade was selected in March, although this never got beyond the proof stage. Meanwhile, a new 7d stamp needed for parcel post was ready, and it was issued on 4 May in a single colour, grey-black. Then, on 6 May, this programme was



The new 7d stamp for parcel post, issued on 4 May



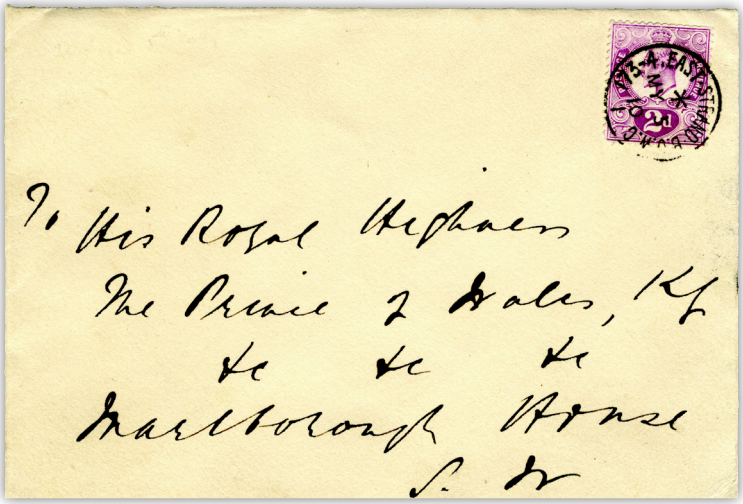


The bottom right sections of The Postal Museum's Tyrian Plum imperforate and perforated registration sheets

thrown into confusion when King Edward VII died. Orders were given shortly afterwards that the 'Tyrian Plum' stamps were not to be issued, and that the stamps already printed were to be destroyed. It is generally assumed that this is because their issue was considered inappropriate, although collectors have speculated about other possible reasons (such as a colour clash with the 6d). Only a few examples survived outside of archives. The Postal Museum have two registration sheets, one imperforate and complete, the other perforated ▶

Images are reproduced with the kind permission of: Graham Horton, Alan Vaughan – Before and after Edward VII; Alan Vaughan – 7d Edward VII; The Postal Museum – Registration sheets

with one stamp removed from the bottom right corner. It is not clear why this was done. The stamp itself (identifiable by the margins still attached, which match the museum sheet) was sold by auction in 1972, and most recently appeared in the sale of the 'Chartwell' collection in 2011. A block of four was kept by the new Postmaster General Herbert Samuel, and this appears to be the source of most of the stamps on the market. The other known examples are the result of George V being a very keen philatelist, who was normally sent a block of four of any new issue for his collection. The current Royal Philatelic Collection has a mint corner marginal pair, and previously also had a mint single which was sold as a duplicate some years ago. It also famously has the only recorded used



The only known used Tyrian Plum stamp from the Royal Philatelic Collection

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copy of the stamp, on a cover sent to the then Prince George and postmarked 6 May, the day of his accession (although it may well have been posted the previous evening). So it seems likely that the sender used one of the stamps from the 'usual block of four' for this cover.

Whether the sheets of 2d stamps really needed to be destroyed seems a moot point with the benefit of hindsight. As it happened, the first George V stamps in the 'Downey Head' design of 1911 ran into a barrage of criticism and a new design was required. This meant that Edward VII stamps of the existing designs continued to be printed and issued well into 1913, although without further colour changes. Brown was eventually used for the George V 1½d stamp as originally planned, but when a 2d stamp appeared in August 1912 it was orange (with the 4d issued in January 1913 in grey-green). And so the 'Tyrian Plum' became one of those stamps that are sufficiently distinct and famous that you can use the colour name on its own to refer to it and still be understood ●

King George V
2s 6d Seahorses of 1913



The George V high values are regularly placed at or near the top of 'favourite Great Britain design' lists. It's easy to see why, as the depiction of Britannia's chariot rising from the waves is a striking one. The stamps are popularly known as 'Seahorses' (although the three straining steeds drawing the chariot are actual horses rather than fish). In addition, the stamps have plenty to keep specialists interested, with four different printers having been used to print them and a wide range of shades and positional varieties.

The format marked a change from the high values of the previous two reigns. The chosen designer, Australian artist Bertram Mackennal, suggested that the stamps should be double the usual stamp size. Both he and the King recommended the use of intaglio printing (aka 'line engraving' or 'recess' in philatelic circles) – always popular with collectors. This was more expensive than the letterpress printing used for all values since 1880, but as fewer than two million stamps with values above 1s were needed each year, the cost was acceptable and the change was agreed upon. This was not without some misgivings on the part of the Inland Revenue as to whether the stamps, especially the 2s 6d, could be cleaned and reused – a factor that led to them being inscribed just 'POSTAGE' rather than the customary 'POSTAGE & REVENUE'.



Block of 8 in sepia brown – Waterlow Bros & Layton printing, from the foot of the sheet (4 x 10 stamps). With Guernsey cancellations, suggesting use for payment of Customs & Excise duties

This initial issue of 1913 comprised the same four values as before – 2s 6d, 5s, 10s and £1 – but with the 2s 6d colour changed from purple to brown. The award of the printing contract was rather irregular. The firm of Waterlow Brothers and Layton (then a separate company from the better known Waterlow & Sons, having split off as a result of a brotherly disagreement) had only recently become involved in any stamp printing, but seem to have been in somebody's mind. They were asked to quote a price, and received a ▶



Two stamps in reddish brown – one of the many De La Rue shades. Used on a piece of a certificate to pay a new 5s fee under the Registration of Business Names Act 1916

two-year contract when it was deemed reasonable. The resulting stamps were not considered entirely satisfactory, although Waterlow did have to cope with delays on the part of the Royal Mint in delivering enough printing plates.

The contract was put out to open tender in 1915, won by De La Rue who submitted by far the lowest bid, aided by their acquisition of a high speed flat-bed press (ironically of German manufacture). Unfortunately, they rarely managed to achieve consistent colours with it – particularly when printing the 2s 6d, for which there are a large number of catalogued shades. The Post Office eventually ran out of patience with this and insisted on the use of a slower press, but even though this was more expensive results were still not ideal. The £1 had now been dropped from the range.

When the contract came up again in 1918 it was won by yet another firm, Bradbury Wilkinson (owned by the American Bank Note Company). They were the most innovative of the printers, with a brand-new security printing works opened in New Malden in 1921, and by 1926 they had perfected a rotary press that printed on dry paper instead of the damp paper traditionally used for intaglio. They were permitted to make the new curved plates required themselves, instead of having to rely on the Royal Mint to do the job for them. Bradbury retained the contract until 1934, when it was given to a fourth printer, Waterlow & Sons (who had however merged with the other Waterlows in 1920, any remaining family differences having apparently been resolved). This was a consolation prize for losing the much more lucrative contract for the low values to Harrisons, and meant that another whole new set of plates was required.



Block of 4 in chocolate brown – early Bradbury Wilkinson printing that can be identified from small variations as rows 1 and 2, columns 3 and 4 of the sheet



Cover flown on the first flight of the earliest commercial overseas GB airmail service, between London and Paris in 1919. The air fee of 2s 6d per ounce (in addition to normal postage) included express service at the delivery end. The experimental period ended eight months later, with the air fee slashed to 2d



c1922 (datestamps unclear) piece from the wrapping of a parcel to Berne, paid with the 2s 6d Seahorse plus 6d letterpress. Apparently the contents were fragile! 3s was the rate for a surface parcel weighing between 3lb and 11lb to Switzerland via France from February 1922 to August 1945

It is possible (although not always easy) to distinguish the stamps from the various printers, although this is generally too complex a subject to go into here (the 1934 set being an exception, with a clearly different pattern of lines in the background to the King's head). Explanations can be found in the catalogues, and in more detail in the excellent book *Discovering Seahorses* by Bryan Kearsley.

The Seahorse high values had a wide range of uses both postal and fiscal, although the introduction of postage due labels in 1914 meant that the internal accounting dockets were no longer used (which made the £1 value superfluous, as well as reducing the potential supply of leaked fine used examples for collectors). However, they found widespread new uses in the 1920s and 1930s with the development of the early airmail services, for which the rates could be very high ●

Images are reproduced with the kind permission of: Bryan Kearsley – Block of 8 Waterlow, De La Rue on business names piece, block of 4 Bradbury; Max Melrose – Airmail to France; Maurice Buxton – Parcel to Berne

King Edward VIII

1½d of 1936





The Cecil photograph eventually used for the stamps

All images in King Edward VIII section are reproduced with the kind permission of The Postal Museum unless otherwise stated

The short reign of Edward VIII meant that few official products with the new king's likeness were ready in time to be placed in the hands of the public. Proof coins were struck although never issued, but four stamps made it into production before the Abdication. In appearance these represented a considerable break from previous issues. The general aim of the Post Office, and the preference of the King when he was shown a selection of foreign stamps that might be used as inspiration, was a design with minimal ornamentation such as the Bavarian issue of 1914. The centrepiece would be a photographic portrait in order to make best use of the strengths of the recently-adopted photogravure process. The Post Office in this case preferred to deal direct with Harrison & Sons to develop the designs, to make use of their expertise in this technique, rather than asking for submissions from artists as previously. Most of the essays that were developed beyond the bromide stage used either a three-quarter portrait of the King in the uniform of the Seaforth Highlanders (taken when he was Prince of Wales), or a specially commissioned profile portrait by Hugh Cecil. Essays using the former were rejected by the King in May 1936, and the latter was then focused on.

The direct inspiration for the stamps eventually issued was a somewhat unlikely one – an enthusiastic Devon teenager called Hubert Brown, who on 4 April submitted a highly finished pencil sketch. It was sent on to A Kidner, the Assistant in charge of the Mails Branch, with the comment 'this design appeals to me rather more than most of the others I have seen and it would perhaps be as well to let Harrisons see it.' It was duly passed on to them on 14 April. Brown heard nothing more until the day of issue on 1 September, when he received an unexpected letter: 'I am directed by the Postmaster-General to refer to your letter of the 4th of April… The design was not considered suitable as it stood, but it appeared to present certain suggestions which, although they were not novel, might be successfully developed in designing a stamp for printing by the photogravure process.



The 3pf brown from the 1914 Bavarian series, an early photogravure set that the Post Office Director-General considered 'particularly attractive for a standard issue which has to be confined to the small size'



One of several of the essays that were consciously based on the Bavarian design

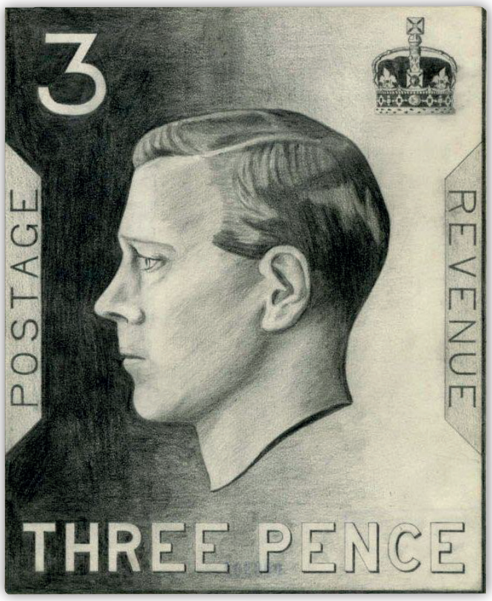


It was therefore shown to Messrs Harrison & Sons… Stamps of the new reign will appear shortly, and you will see that the design which has been selected bears some features in common with that which you suggested.' The new stamps resulted in some controversy in the press, although Brown's role in them was not known to the public until his uncle 'spilled the beans' in the January 1937 issue of Gibbons Stamp Monthly. The Post Office have frequently been criticised for their rather shabby treatment of Brown, often justifiably – for example, he never received any payment for his work (even Cecil had to negotiate for the 25 guineas he eventually accepted for his photograph). However, they were clearly looking at broadly similar designs based on the Bavarian model, and his stripped-down design happened to be just the kind of thing that was wanted.

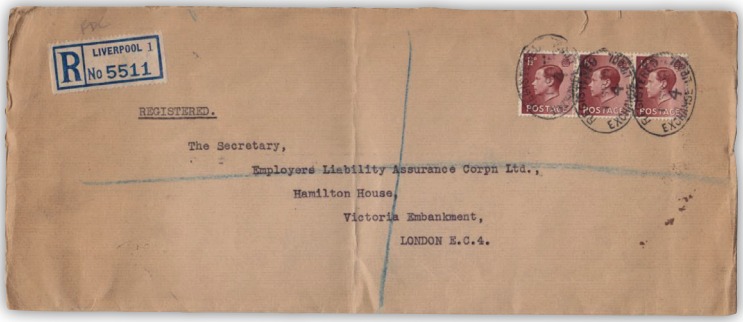
The release resulted in a large number of First Day Covers, which are quite common as plain covers (their improbably high catalogue values should probably be taken with a medically unhealthy amount of salt). The Post Office Circular to postal staff of 26 August described the arrangements for selling the new stamps: 'On Tuesday the 1st of September, and during the remainder of that week, stamps of the new issue should, as far as stocks permit, be supplied, whether specially asked for or not; but after the 5th of September, stamps of the old issue should be sold in order to dispose of remaining stocks unless the new issue is asked for, in which case the latter should be supplied if possible.' This means that commercial First Day usages of the stamps are entirely possible, and are rather nice things to find; however, because post offices soon reverted to using up the remaining George V issues, generally covers with Edward VIII stamps from before the Abdication are actually uncommon. They continued in use into the early months of 1937 until replaced by George VI issues in May. ►

Left: the 'Seaforth Highlanders' design as a 1½d value

Below: the original Brown sketch, and one of a series of essays derived from it that eventually developed into the issued design







First Day usage of three of the Edward VIII 1½d stamps on a business letter from WP & Co of Liverpool to an insurance company in London, registered from the Exchange sub-office. 1½d postage plus 3d registration

Also of interest are the covers that enterprising individuals arranged to have cancelled in a small village called King Edward near Banff, Aberdeenshire. (Ironically, the name is not actually a reference to any previous King Edward – it's a corruption of an earlier Scots Gaelic name.) If the reign had continued as expected this might have been a nice little earner for the local post office, as with the later FDCs for Christmas stamps from the Welsh village of Bethlehem, but sadly the last suitable occasion was on 10 December for the Abdication ●



Cover with all four Edward VIII stamps cancelled at King Edward on Abdication Day, with printed commemorative cachet. As the Abdication was not announced to the public until the date the Instrument was signed, the producer no doubt had to prepare plain covers and have the cachet added to them afterwards

Abdication day cover is reproduced with the kind permission of Sajal Philatelics

Edward VIII ½d value accompanying a cinderella on a cover produced for the 1936 London Stamp Exhibition



In next month's *Bulletin* we continue our Stamp Classics focus with stamps from the reigns of George VI and Elizabeth II

Stamp Scene Dane Garrod keeps you posted on events and activities in the philatelic world

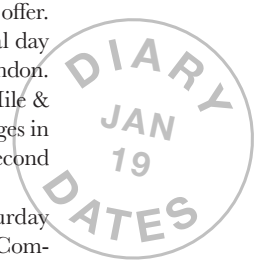


Events and Meetings

Spring Stampex 2019, the biannual British stamp show, will be held between 13 and 16 February 2019 at the Business Design Centre, Islington, London, a mere 10 minutes' walk from Angel underground station. Opening times are as usual, and are Wednesday 1am to 7pm, Thursday and Friday 10am to 6pm, and Saturday 10am to 5pm. 2019 marks the 150th anniversary of The Royal Philatelic Society London and the society will begin its celebrations during the year with a special exhibition at Stampex of 'King George V'. It expects to show 230 frames of first-class material from the age of 'The Philatelist King' who was also the society's longest serving President (1896 to 1910). As usual, the exhibition will also include a wide range of competitive and non-competitive exhibits with something there for everyone. A number of societies will also hold meetings, especially throughout the Saturday.

The well-supported York Stamp and Coin Fair returns for its January meeting at The Grandstand, York Racecourse, with a great number of stamp dealers – 95 plus. Friday 18 January 11am to 6pm, and Saturday 19 January 10am to 4pm. If you've been before, you'll go again, if you haven't, then the joy and fun awaits you.

The January meeting of the Great Britain Philatelic Society on Saturday 26 January will feature a display entitled 'GB High Values used on cover 1845-1971', and will include covers, parcel cards and telegraph forms illustrating the use of all high value stamps from the Victorian embossed series through to the Elizabethan Machin series. The presenter will be Edward Klempka FRPSL, and the venue is The Royal Philatelic Society London, 41 Devonshire Place, London W1G 6JY. The afternoon is designated 'Annual Competition' and this usually brings in some amazing material. Visitors are welcome to come and enjoy the day from the start at 11am, as well as see what this society can offer. The February meeting on Saturday 16 February will be held on the final day of Stampex within the Business Design Centre building at Islington, London. From 2.15pm, Theo Brauers and James Heal are giving their displays 'Mile & More 1784-1840' and 'GB Controls used on cover'. The first on the changes in mileage marks in the period before the first postage stamp issue, and the second concerning late QV to more modern issues.



At a meeting of The National Philatelic Society at 2.45pm on Saturday 12 January, Tony Bosworth FRPSL will display and present on 'Anti-Communism in Europe 1919-1945', at The Postal Museum, 15-20 Phoenix Place, London WC1X 0DA. The second meeting of the new year at this venue will be on Saturday 9 February with David Sumpter explaining all about 'Gibraltar' philately. Visitors and prospective new members are most welcome with tea, coffee and food available during the day.

There will be a number of meetings of The Royal Philatelic Society London in January and February, beginning with standing displays by members of Essex Philatelic Associations from 1pm to 6pm on Thursday 10 January, ▶

which will undoubtedly cover many areas of wide appeal. On the following Thursday, 17 January, Roger Brody FRPSL will present on 'Jamestown 1907' from 5pm, and on Thursday 7 February, Mark Swartz will explain and entertain with 'Boston Postal History to the War of Independence', also from 5pm. A week later, on Valentine's Day, Simon Richards FRPSL will have an extensive standing display from 1pm entitled 'Dominica'. Non-members of the society are welcome as guests, but are required to contact Administration Manager, Jason Webber, on 0207 486 1044 during weekday office hours prior to the meeting day.

1 January Felbridge Stamp Fair with Postcards, Felbridge Village Hall, Crawley Down Road, Felbridge, East Grinstead RH19 2NT, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

5 January Liverpool Stamp Fair, St. Columba Church Hall, Hillfoot Road, Hunts Cross, Liverpool L25 0NR, 10am to 3.30pm, 7 dealers. Enquiries: Terry Barnett, 01514 862610.

• January Sutton Coldfield Stamp Fair, Trinity Centre, Church Hill, off Mill Street, Sutton Coldfield B72 1TF, 10am to 3.30pm, 10 dealers, refreshments available. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 01162 350441.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.



• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.

• Beckenham Stamp & Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.

• Hastings Stamp Fair with Postcards, Christ Church, London Road, St Leonards-on-Sea TN37 6GL, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

6 January Oxford Stamp Fair, Botley W.I. Hall, North Hinksey Lane, off Botley Road, Oxford OX2 0LT, 10am to 1.30pm. Enquiries: Tristan Brittain, 07957 158299.

• Worthing Stamp Fair with Postcards, Heene Community Centre, 122 Heene Road, Worthing BN11 4PL, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.



9 January Ripley Stamp Club Fair, Village Hall, High Street, Ripley GU23 6AF, 12.30pm to 3.30pm, 10 dealers, refreshments available. Enquiries: Martin Mathewson, 01932 565814, martin.mathewson100@gmail.com.

11 January Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 0208 946 4489.

12 January North Wales Stamp & Postcard Fair, Ysgol Eirias, Eirias Road,

Colwyn Bay LL29 7SP, 9.30am to 3pm, 12 dealers, refreshments available. Enquiries: Steve Chapman, 01745 826434.

• Northampton Stamp Fair, The Abbey Centre, Overslade Close, East Hunsbury, Northampton NN4 0RZ, 10am to 4pm. Enquiries: Tristan Brittain, 07957 158299.

• Laindon Stamp Fair, Methodist Church Hall, High Road, Langdon Hills SS16 6EX, 9.30am to 3pm, 8 dealers, refreshments available. Enquiries: David Church, 01268 543371.

• Charing Cross Market, (as entry page 530).

• Eastbourne Stamp Fair with Postcards, St Mary's Church Hall, Decoy Drive, Eastbourne BN22 9PP, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

13 January Chelmsford Stamp & Postcard Fair, Old Chelmsfordians Club, Roxwell Road, Chelmsford CM1 2LY, 9am to 3pm, 7 dealers, tea and coffee available. Enquiries: Steve Burnell, 01708 229763.



• Wokingham Stamp Fair, St. Crispin's Centre, London Road, Wokingham RG40 1SR, 9am to 3pm. Enquiries: Tristan Brittain, 07957 158299

18-19 January York Stamp & Coin Fair, The Grandstand, York Racecourse, York YO23 1EX, Friday 11am to 6pm, Saturday 10am to 4pm, 95 (plus) stamp dealers, car parking, hot and cold food, and bar. Enquiries: Chris Rainey, 01793 513431.

19 January Chester Stamp Fair, Hoole United Reformed Church, Hoole Road, Chester CH2 3AU, 10am to 3.30pm, 7 dealers. Enquiries: Terry Barnett, 01514 862610.

• Charing Cross Market, (as entry page 530).

• Dover Stamp & Collectors' Fair, Biggin Hall, Biggin Street, Dover CT16 1BD, 10am to 4pm. Enquiries: Jan Shepherd, 07729 967206.

• Brighton Stamp Fair, Church of the Good Shepherd Hall, 272 Dyke Road, Brighton BN1 5AE, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

20 January Knowle Stamp Fair, Knowle Village Hall, St. Johns Close, Knowle, Solihull B93 0NN, 9.30am to 3pm, 10 dealers, tea, coffee and light refreshments available. Enquiries: Dave Burnett, 07765 792998.

26 January Bilsborrow Stamp Fair, Village Hall, Bilsborrow PR3 0RE, 10am to 3.30pm, 12 dealers, hot and cold food all day. Enquiries: Terry Barnett, 01514 862610.

• Great Barr Stamp Fair, Collingwood Centre, Collingwood Drive, Great Barr, Birmingham B43 7NF, 10am to 4pm, 14 dealers, full refreshments available. Enquiries: Dave Burnett, 07765 792998.

• Wanstead Stamp Fair, Our Lady of Lourdes, 51 Cambridge Park, Wanstead E11 2PR, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.

• Charing Cross Market, (as entry page 530).



• Addlestone Stamp & Postcard Fair, Community Centre, Garfield Road, Addlestone KT15 2NJ, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, davidmilton139@gmail.com.

• Bexhill Stamp Fair, St. Martha's Church Hall, Cooden Sea Road, Bexhill-on-Sea TN39 4SL, 4 dealers, refreshments available. Enquiries: John Perriman, 01903 244875. ▸

• Chichester Stamp & Postcard Fair, Donnington Parish Hall, Stockbridge Road, Chichester PO19 8QR, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

27 January Peterborough Stamp Fair, Holiday Inn, Thorpe Wood, Peterborough PE3 6SG, 10am to 3pm, 10 dealers. Enquiries: Richard Lewis, 01945 700594, richard@lewis8571.plus.com.

• Stevenage Stamp Fair, Novotel, Knebworth Park, Stevenage SG1 2AX, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.

1-2 February Liverpool Stamp Fair, The Liner Hotel, Lord Nelson Street, Liverpool L3 5QB, Friday 10.30am to 5pm, Saturday 10am to 4pm. Enquiries: Terry Barnett, 01514 862610.

2 February Lichfield Stamp Fair, Boley Park Community Hall, Ryknild Street, Lichfield WS14 9XU, 10am to 4pm, 6 dealers, refreshments available. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.

• Beckenham Stamp & Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 01162 350441.

• Ruislip Stamp & Postcard Fair, Methodist Church Hall, Ickenham Road, Ruislip HA4 7BZ, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, david.milton139@gmail.com.

• Cardiff Stamp, Postcard & Collectors' Fair, Cardiff City Hall, Cardiff CF10 3ND, 10am to 4pm, 40 dealers. Enquiries: Malcolm Harrington, 01792 415293, malcolm.harrington1@hotmail.co.uk.

• Charing Cross Market, (as entry page 530).

3 February Hopton Stamp Fair, Hopton Village Hall, Station Road, Hopton NR31 9BE, 9.30am to 2pm. Enquiries: Terry Allaker, 01502 563759.

• Maidstone Stamp Fair, Royal British Legion Hall, Hall Road, Aylesford ME20 7NL, 10am to 4pm, 6 dealers. Enquiries: John Perriman, 01903 244875.

6 February Middlewich Stamp Fair, Middlewich Community Centre, Civic Way, Middlewich CW10 9BX, 10am to 3.30pm, 7 dealers. Enquiries: Fred O'Reilly, 01226 765069.

8 February Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 0208 946 4489.

9 February Kenilworth Stamp Fair, Kenilworth School, Leyes Lane, Kenilworth CV8 2DA, 10am to 4pm, 8 dealers. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Twickenham Stamp Fair, Methodist Church Hall, Percy Road, Whitton, Twickenham TW2 6JL, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

• Charing Cross Market, (as entry page 530).

• Teddington Postcard & Stamp Fair, Teddington Baptist Church, Church

The Postal Museum

Voices from the Deep, an exhibition that displays a selection of over 700 personal letters that have been trapped at the bottom of the Atlantic Ocean in a sunken ship for nearly three quarters of a century, will now run until 30 June 2019

Road, Teddington TW11 8PF, 10am to 4pm, 6 stamp dealers, refreshments available. Enquiries: Martin Thompson, 01372 725883.

• Canterbury Postcard & Collectors' Fair, Westgate Hall, Westgate Road, Canterbury CT1 2BT, 10am to 3.30pm, 60 (plus) dealers, refreshments available. Enquiries: Clive Baker, 01843 862707.

10 February Chelmsford Stamp & Postcard Fair, Old Chelmsfordians Club, Roxwell Road, Chelmsford CM1 2LY, 9am to 3pm, 7 dealers, tea and coffee available. Enquiries: Steve Burnell, 01708 229763.

• Uckfield Stamp Fair, Ridgewood Village Hall, New Road, Ridgewood, Uckfield TN22 5TE, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

13 February Ripley Stamp Club Fair, Village Hall, High Street, Ripley GU23 6AF, 12.30pm to 3.30pm, 10 dealers, refreshments available. Enquiries: Martin Mathewson, 01932 565814, martin.mathewson100@gmail.com.

13-16 February Spring Stampex 2019, Business Design Centre, Islington, London N1 0QH, 50 (plus) dealers, full cafeteria all day. Opening times and further details are given on page 529 ●

BRITISH FORCES BFPS PHILATELIC SERVICE

The Centenary of the sinking of HMY Iolaire

New Year's Day 2019 sees the centenary of the tragic sinking of HMY Iolaire. She was carrying sailors, who had fought during WWI, home to the isles of Lewis and Harris when she struck the infamous 'The Beasts of Holm' just outside of Stornoway harbour. Sadly 201 sailors lost their lives in sight of the shoreline. Many of them lived locally and their deaths devastated the Islanders who had thought that their loved ones, who had survived the horrors of war, were soon to be home.

To commemorate this centenary BFPS, in collaboration with the Iolaire Working Group, is producing a special philatelic cover for issue on the 1 January 2019. The Great Tapestry of Scotland Trust has kindly given permission for BFPS to use an image taken by Alex Hewitt on the commemorative cover. This sits on a background image of the specially produced limited edition 'Iolaire Harris Tweed'. A special handstamp, BFPS 3220 featuring a silhouette of HMY Iolaire, will be used to cancel a 1st Class Stamp from Royal Mail's First World War 1918 centenary Special Stamp issue.

This very special commemorative cover may be ordered from the BFPS online shop (www.bfps.org.uk/shop) or by post by sending a cheque (payable to 'BFPS CIC') to: BFPS, The Old Post Office, Links Place, Elie, LEVEN, KY9 1AX.

Three versions of the cover will be issued:

• A numbered limited edition of 201 which will include a bookmark handcrafted by BFPS from a sample of the specially woven 'Iolaire Harris Tweed' (kindly donated by Kenneth Mackenzie Ltd) priced at £15 each

• A signed limited edition of 100 priced at £10 each

• A standard unsigned edition costing £7.50 each



Usage collecting

The term 'usage collecting' was coined to describe collections that concentrate on the purposes stamps were issued for – and the way they were actually used in practice. As a style of cover collecting, it nicely bridges the gap between traditional philately (the stamps themselves as artefacts) and postal history (the story of the postal services). And as an aspect of stamp collecting, it can add extra interest to many everyday stamps that might otherwise be overlooked. It's thus an option well worth considering for traditional collectors interested in exploring postal history, and indeed for postal historians looking to try something more stamp-focused.

While extremely popular with collectors of some countries and issues (eg the 1938-62 US 'Prexies', or the early Australian decimals from 1966), it's an approach that seems oddly neglected among collectors of British stamps. As with any subject area that has been little studied, it offers the chance to discover for yourself which items are common and which are not, and to pick up the latter for the price of routine material – always something that collectors enjoy! So hopefully this article may prompt readers to take a look.

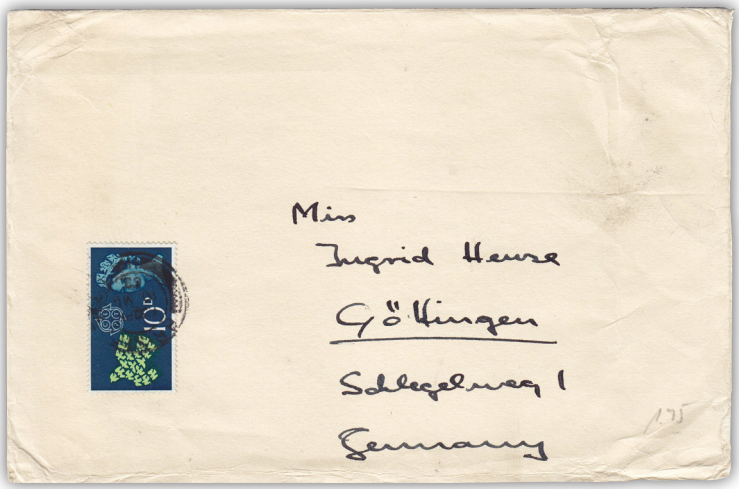


An unusual usage of two common stamps, the Die 2 Downey Heads of George V, on the back of a printed parcel label of the North Western Hotel, Liverpool, c1912 (the stamps are postmarked with an undated 'roller cancel'). 6d was the fourth step rate, for a parcel weighing between 3lb and 5lb

Styles of usage collecting There are several ways to approach a GB usage collection, and as with any specialised collection the best one to pick will depend on time, available funds, and personal interests. At the simplest, you could concentrate on a single widely-used stamp like the Victorian Penny Lilac, or a small group such as the George V 'Downey Heads'. This also offers a good starting point for later expansion if desired.

A more ambitious project could be to take on a complete definitive set, or a class of stamps (eg 'UPU rate' issues, Scottish regionals, or all 10p values). Alternatively, you could tackle a particular era (eg a decade, a whole reign, or the period between the two world wars). It's a good idea to take a close look at the catalogue first, though, to see what the topic entails – partly to check that the individual stamps aren't outside your budget, and partly

because this can result in the 'mongrel puppy effect', whereby a collection that you expected to be quite modestly sized turns out to have the philatelic equivalent of Great Dane blood as it grows. (Yes, I'm speaking from personal experience here… I have usage collections of George VI, and of Elizabeth II pre-decimal regionals and commemoratives – which when I eventually went through the catalogue and counted came to about 60, 70, and 280(!) stamps respectively. This has resulted in a lot of material that falls within my remit.) ▶



The 10d stamp from the 1961 European Postal and Telecommunications (CEPT) Conference set is catalogued at only 50p used, but is hardly ever seen as a solo franking on cover – probably because it was a rather odd value for a commemorative, paying the second step surface or European all-up rate



1977 OHMS cover from the National Physical Laboratory, with six of the small format single colour 10p Machin in orange-brown issued the previous year. Used to pay the 60p Special Delivery fee (postage was covered by the use of an Official Paid envelope, but additional services had to be paid for in the usual manner)

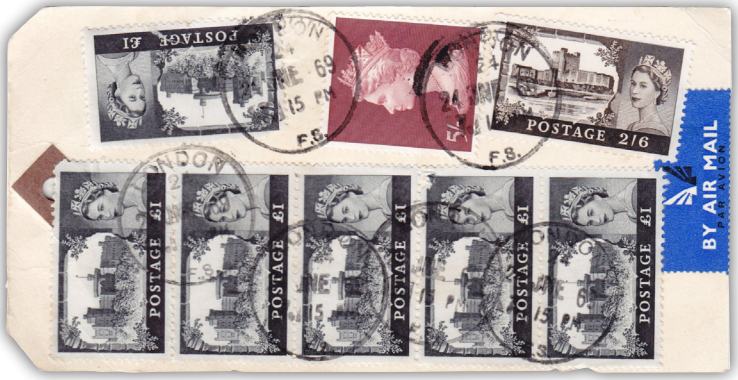
The potential size of the collection also depends on how detailed you want to be. A popular style is to focus on 'solo usages' – ie covers with a single stamp, showing the various rates it would pay for (whether specifically issued for those rates or not). You may well discover that certain stamps that are common as used singles off-cover are very hard to find in this form (eg low denomination stamps were often intended to be used as 'make up' values for higher rates). An extension of this is what I think of as 'single value frankings' – covers with the rate paid by multiples of a single stamp – which often have a lot of eye-appeal.

Stamps are often used together with others, of course, so a more general collection can include any cover with the issue in question on it. This would be a natural approach to a usage collection of a single definitive series, showing how different combinations were used to make up the various rates. And again, it may well turn out that some of those combinations are seldom seen.



1959 cover to South Africa, at 1s 3d basic rate for Zone B airmail. The seven stamp combination of 6 x 2d plus 3d is probably because the Royal College of Surgeons kept these values in hand to pay the current inland rates (printed papers and letters respectively)

Another subject with considerable potential is 'mixed frankings' – items bearing stamps from more than one issue, such as a definitive set and its replacement. These are often significant in documenting what was going on during the transition period, and in some cases are widely collected (eg German 'inflation era' stamps of the early 1920s). A book on Victorian GB mixed frankings by Ray Simpson and Karl Louis is due to be published in 2019, but there is plenty of interest to be found in more recent material too. (If you were wondering, yes, this is one of my sidelines.)



June 1969 tag from an airmail package to Australia, with a mixture of Wilding and Machin high values. The latter set had been issued in March to replace the former, but post offices and companies still had old stocks to use up

The most general approach is to collect examples of covers for as many different rates and destinations as possible bearing stamps of your chosen issue(s). This is heading into classic postal history territory, of course, but that can easily be where you end up if it's where your interests take you. For example, the war years resulted in a plethora of changing rates and routes as the Post Office tried to keep mail services in operation, and my George VI collection eventually morphed into one that focuses as much on these as on the stamps themselves. Fortunately, early on I made what proved to be a good decision to write it up giving equal billing to stamps and rates, so I can show it either way depending on how I arrange the pages! Future articles will take a closer look at some specific areas ●



May 1941 registered airmail to Shanghai, sent by the westwards Transatlantic and Transpacific route using US airmail services, rather than eastwards by Imperial services. Rate was 5s per ½oz instead of 1s 6d (plus 3d registration fee), but this route did not involve a long sea voyage around the Cape first to get to a place where air carriage could be used without having to fly over enemy territory. It was withdrawn in December after Japan's entry into the war

Stamp Errors

This month we take another look at visual errors that appear on British stamps

Colour errors

Completely missing colours are the most frequently reported error in this category, and depending on the nature of the design they can be either extremely obvious or very easy to miss. They are not known on issues prior to 1961, for the simple reason that almost all stamps before that date were printed in a single colour. There were some bicoloured stamps in 1887-1913, but as they were printed manually a sheet at a time this provided its own check, and no issued stamps have been recorded with half the design absent without leave. Stamps of the current reign printed continuously 'on the reel' with separate cylinders for each colour were a different matter, and it took a while for the printers to get the 'bugs' out of the process. Reports of missing colours on new commemorative issues were a regular event throughout the 1960s. Many of these are four figure items today – especially where they result in a striking effect such as the 'missing Tower' shown in the November issue. But there are a number of cheaper examples, especially ones where the omission can easily be overlooked. (Presumably the less eye-catching the error, the less likely it was to actually catch the eye of the checker at the printers, and thus more likely to be issued.) From the early 1970s onwards, missing colours have been a much rarer event.

The 'Prussian Blue'with the the regular ultramarine stamp below it for comparison







Above left: the 3½p Machin 'olive-brown' with the normal olive-grey for comparison

A colour error is possible on a single colour stamp – it means that the wrong ink was used. This is also a rare event on British stamps as most 'shades' are simply a natural range of variation from eras where quality control requirements were less strict. In the case of stamps printed in the First World War, for example, the numerous shades resulted from the printers using the best inks available to them, since the ones used prewar had been imported from Germany. Cases are known, though. The most famous is the error on the 1935 Silver Jubilee set, where three sheets of the 2½d were found printed in a rejected turquoise colour known to collectors as 'Prussian blue', rather than the approved ultramarine. This is one of the stamps whose fame pushes prices extremely high! A more recent example is the 3½p Machin in 'olive-brown' instead of the usual olive-grey, a result of contamination with the brown ink used for the 4p value. The example left has slightly misplaced perforations...

Perforation errors

These run the gamut from very common to extremely rare. They are typically the result of one-off events, and so most are not listed in general catalogues such as the *Stanley Gibbons GB Concise*. They are however eye-catching and popular. Misplaced perforations are the most commonly seen examples, but they have to be seriously misplaced before being considered errors. Many



A selection of extreme examples of misperforated Penny Reds

stamps have poor centring due to shifted perforations that are close to one side of the design or even slightly into it, but they were still perfectly usable even though worth less to collectors. Sometimes the shift is extreme, however, and then collectors rate them much more highly than the properly perforated stamps!

In the early days of perforated line engraved stamps, misplaced perforations were commoner than good centring. To be fair, though, referring to them as 'perforation shifts' is rather harsh on the manufacturers of the perforating machines. The plates used by Perkins Bacon to print the stamps were often badly laid out with the rows and columns of impressions not straight but sloping (which wasn't particularly important when the stamps were being cut from the sheet a few at a time). When you add in the effects of poor sheet feeding and uneven paper shrinkage after drying (as the sheets had to be dampened before printing), it was extremely difficult for a regularly spaced perforation comb to maintain alignment over a full sheet. This can result in some spectacularly misperforated stamps – in some cases the users clearly just ignored the holes down the middle of the stamps and reverted to using scissors – and these are often inexpensive.

'Perforation shifts' that are actually due to other factors are known on modern issues too. Most stamps in the Harrison printings of the 1988-99 'Castles' high values are recorded with what are more accurately termed 'design shifts', caused by the sheet having gone through the printing machine in the wrong position. Because the perforator put the holes where they were supposed to be, the result is badly off-centre stamps. ▶



Design shift errors on the original £1 issue and from a sheet of the £3 in the revised format (discovered in 1997)



Imperforate stamp mostly torn(!) from a sheet of plate 116 penny reds issued to Cardiff in 1870, as noted in the margin. The only known case where a complete imperforate sheet made it through to sale

Imperforate stamps (that were meant to be perforated) are another type of variety that seldom occurred until modern times. When sheets were perforated singly, only occasional examples slipped through (eg the 'Cardiff Penny'). Reports of imperforate stamps in the 1980s were however as frequent as those of missing colours in the 1960s, and again occurred because the stamps were printed and then perforated in continuous reels, with the use of cylindrical perforators that did a complete run at once. However, when the machine was slowing down at the end of a run, it would not have sufficient speed to punch the holes; a typical result was that the perforations would gradually 'fade out', with fully perforated stamps giving way to ones with 'dimples' where the pins had not pushed through the paper, and finally to fully imperforate stamps. Such sheets were meant to be spotted during checking and removed, but inevitably some were overlooked. Imperforate pairs are one of the few types of perforation error that have made it through to full listing in the non-specialised catalogues – some are very rare, others can be obtained at reasonable cost.

7p imperforate pair, unusual in that it is free of all perforator dimples. Ten examples are believed to exist



The 1983 17-pin variety on the 23p was only rumoured to exist until the seven known examples were auctioned in 2012, as all had originally been purchased by a single buyer

An unusual error from the early 1980s is the '17 pin' variety, caused when an additional pin was inadvertently added in a repair to a perforator used by Harrisons, so there were 17 holes between the stamps in positions one and two in a row instead





Block of the 3d Machin with a premature strike of the two-row comb perforator, resulting in doubled horizontal perforations, a row of vertical perforations through the leftmost stamps, and holes in the margin

of the usual 16. Examples are collected in pairs and the error is known on several Machin values, most of which are at least relatively common. (As the circumference of the cylinder was not exactly a whole number of sheets, it can appear in any row.)

Finally, there are the true 'freaks' that occur when perforators malfunction or sheets become folded over before reaching them. These can result in perforations that are duplicated or that seem to have a mind of their own, heading off in random directions, and in more extreme cases can cause head-scratching for collectors trying to work out what exactly happened there!

Although errors are collected for their rarity and/or visual appeal, they do have an important philatelic role to play, in that they illustrate the way the stamps were manufactured – the details of which often become clearer in the breach rather than the observance! So if budget allows, adding a few to the collection is well worth while ●

Images for Stamp Errors are reproduced with the kind permission of: Mary Pugh – Prussian blue, Silver Jubilee misperf; Ray Simpson and Andrew Chappell – Misperf Penny Reds; Ray Simpson – Cardiff Penny imperf; Peter Shaw – Castles misperfs; Steve McGill – 7p imperf, 23p 17-pin, 3½p Machin 'Olive-brown'; Tony Walker – 3d misperf block



1935 2½d Silver Jubilee – the margin was folded under the rest of the sheet before perforating, resulting in additional rows of holes at an angle when unfolded again later

The Bumper Quiz



1 Game of Thrones character Jon Snow became...
a) Lord Commander
b) Lord of the Rings
c) Lord of the Dance



3 How high can the Typhoon FGR4 fly?
a) 45,000ft
b) 55,000ft
c) 60,000ft



5 The Large Blue Butterfly became extinct in the UK by what year?
a) 1970
b) 1979
c) 1997



7 In the grounds of which castle did the Royal couple marry?
a) Windsor
b) Balmoral
c) Kenilworth



2 To what address did the suffragettes post themselves?
a) Buckingham Palace
b) Houses of Parliament
c) 10 Downing Street



4 What colour is this Machin definitive?
a) Plum Purple
b) Purple Heather
c) Purple Grape



6 For what does the Little Owl mainly hunt?
a) Rodents
b) Fish
c) Insects



8 Where does artist Norman Ackroyd like to paint?
a) On a boat
b) In his garden
c) By a river

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

Prizes The first five correct entries drawn after the closing date win the Stamp Classics Presentation Pack.

Closing Date 15 February 2019.

October solutions – Harry Potter Wizquiz 1a 2a 3c 4b 5b.
Winners A Harper, Oxford; Mr T Dungate, Broadstone; Mr M Perry, Taunton; David Harris, London; Allan Stone, Somerton.

Test your knowledge on the Royal Mail stamp issues of 2018.
It is your opportunity to win the Stamp Classics Presentation Pack.



9 What was Captain Mainwaring's job before he became the Platoon's leader?
a) Bank Manager
b) Milkman
c) Funeral Director



11 Who painted the portrait of Sir Joseph Banks?
a) Tupaia
b) Nathaniel Dance
c) Sir Joshua Reynolds



13 How many poppies were photographed to create this image?
a) 50
b) 100
c) 150



15 The postbox in this stamp bears the cypher of which Monarch?
a) George V
b) Edward VII
c) Queen Victoria



10 Where was the ceiling of the Chapel Royal made?
a) Cheshire
b) Berkshire
c) Hampshire



12 Who is the actor playing Henry V that features on this stamp?
a) Richard Burton
b) Richard Dreyfuss
c) Richard Johnson



14 Pomona Sprout is an expert in what?
a) Potions
b) Dangerous plants
c) Poisonous mushrooms



16 At what time was Prince Charles born?
a) 9.14 pm
b) 9.00 pm
c) 8.14 pm

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

New Issues and Withdrawals

15 January — **Issue** Stamp Classics: Miniature Sheet (3 x 1st Class, 3 x £1.55). Presentation Pack (containing all 6 stamps). Stamp Sheet Souvenir (with all 6 stamps affixed). Postcards (7 in set). Press Sheet (Limited edition of 300, numbered sheets of 10 standard Miniature Sheets).

1 February — **Withdrawal** Christmas 2018: Stamp Souvenir (containing 8 stamps) – non personalised First Day Cover with postmarks to be applied using black ink.

11 February — **Withdrawal** Armistice Day Centenary: Stamp Souvenir Cover featuring 5 x 1st Class poppy stamps from 2014 - 18 postmarked on 11 November.



13 February — **Issue** Leonardo da Vinci: Stamps (12 x 1st Class – 2 x se-tenant strips of 6, Stamp names in order are: Top strip – The skull sectioned, A sprig of guelder-rose, Studies of cats, A Star-of-Bethlehem and other plants, The anatomy of the shoulder and foot, The head of Leda. Second strip – The head of a bearded man, The skeleton, The head of St Philip, A woman in a landscape, A design for an equestrian monument, The fall of light on a face. Presentation Pack (containing all 12 stamps). Prestige Stamp Book (pane one: 4 x 1st Class, pane two: 4 x 1st Class, pane three: 4 x 1st Class, pane four: Definitives – 2 x 5p, 4 x 10p, 2 x £1.55. Stamp Souvenir (with all 12 stamps). Postcards (12 in set). Framed Stamps (limited edition of 150 frames containing all 12 stamps, UK delivery only.

13 February — **Issue** Stamp Classics: Miniature Sheet, Stampex overprint (3 x 1st Class, 3 x £1.55).

15 February — **Withdrawal** Votes for Women: Stamps (2 x 2nd Class, 2 x 1st Class, 2 x £1.40, 2 x £1.57 – horizontal se-tenant pairs). Presentation Pack. Postcards. Coin Cover.



15 February — **Withdrawal** Stamp Classics: Miniature Sheet – Stampex overprint (3 x 1st Class, 3 x £1.55).

You can order any of the Royal Mail stamp products listed above, by visiting **www.royalmail.com/stamps** or from Royal Mail Stamps and Collectibles PO Box 1373, Sunderland SR5 9PG, UK. (Overseas subscribers will need to use a stamp.) Or use the Royal Mail telephone order service on 03457 641 641 (08.30 – 17.00 Monday to Friday). For overseas customers: +44 131 316 7483. Minimum handling charge UK £1.45, Europe £1.55, rest of world (airmail) £2.15. Please quote **19BUL10**, the *Bulletin* media code.

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