The magazine for collectors of UK stamps

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Royal Mail

Philatelic Bulletin

Volume 58 No.10



On top of his game

At the heart of rock and pop

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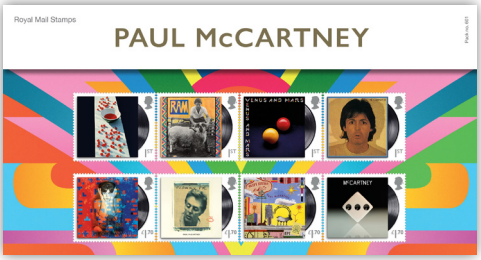
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Royal Mail

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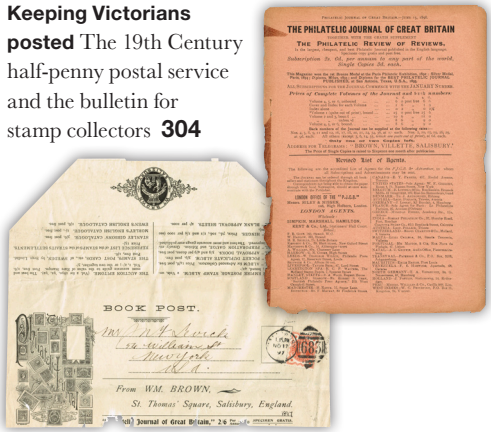
Paul McCartney The perpetual success of our British chart topping singer and songwriter phenomenon is celebrated in the new Royal Mail stamp issue – out now **292**





Postal machine slogans Dane Garrod encourages us to take a second look at Royal Mail's messages that can so often escape our notice **300**

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

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Educating Edward F W Gibbs was the royal tutor, Victoria and Albert's eldest son was the reluctant pupil and prince **316**



Paul McCartney quiz So how well do you know our Liverpudlian musical genius? Here's your chance to win the Presentation Pack **319**



Paul

Beatles legend, Wings frontman, and gifted composer of pop classics, Paul McCartney is one of the most successful performers in modern music history – now he's the star of a new stamp issue. *Bulletin* tells his amazing story…

We love him, yeah, yeah, yeah… From Fab Four to Fab One, Paul McCartney has always been a leading light in the world of rock and pop, as Beatles singer-songwriter extraordinaire, Wings frontman, as well as phenomenally successful solo artist. Quite simply, he is an icon. The pop pundit's well-polished label 'chartbuster' hardly seems to cover McCartney's career highs from the frenzied *Mersey Beat* days to his current album *McCartney III*, which he sent into the No1 spot at the grand young age of 78. Guinness World Records bill McCartney as the most successful songwriter in history. In a career spanning more than six decades, he has over 60 gold records, sold 100 million singles, and produced 33 UK No1s. His Beatles single *Yesterday*, which he wrote and performed alone, is the most recorded song



McCartney – *First Class*

A clean break from The Beatles and as far from the production extravaganza of their final album *Abbey Road* as you can possibly get, Paul McCartney's solo debut was recorded mostly in his living room, with its author playing every instrument. The sound of a brilliant musical mind throwing out random ideas – and finding that they all work. The album with its loose patchwork of songs, fragments of songs, instrumentals and experiments, still sounds compelling 50 years on



RAM – *First Class*

More professionally recorded than McCartney's debut, *RAM* nevertheless shared its charming, homespun feel. Credited to Paul and Linda McCartney, *RAM* took in everything from the gentle, ukulele-driven '*Ram On*' to the hardrocking *'Smile Away'* and the experimental song suite *'Uncle Albert/Admiral Halsey'*, the latter an unexpected US Number One. The closing *'The Back Seat of My Car'* defines the adjective 'McCartneyesque' – impossibly melodically rich, apparently effortless songwriting



Venus and Mars – *First Class*

Venus and Mars's 'Rock Show' is a paean to the kind of huge stadium gigs that McCartney's 1970s band Wings would help pioneer: their ensuing world tour became one of the mid-1970s' most celebrated musical events. Partly recorded in New Orleans, *Venus and Mars* captures Wings at their zenith: a supremely polished band operating on the cusp of pop and rock, mixing hits – *'Listen to What the Man Said'* – with more whimsical ideas, among them a cover of the theme from TV soap *Crossroads*



McCartney II – *First Class*

Once more recorded at home and greeted with bafflement on release, *McCartney II* eventually assumed its rightful place as one of its author's most celebrated solo albums. McCartney threw himself into experiments, largely driven by synthesisers and drum machines, that ranged from the funky (*'Temporary Secretary'* or *'Coming Up'*) to the flatly bizarre (*'Bogey Music'*).The same sessions produced *'Wonderful Christmastime'*, a perennial favourite of the festive season

McCartney

ever, with more than 3,000 cover versions, and sung by such notables as Sinatra and Elvis. It has been played six million times on American radio and TV. His band Wings was the best-selling rock act of the Seventies, delivering 27 Top 40 hits in the States and five No1 albums in a row. He's a 21-time Grammy winner, and has even bagged an Oscar. Along the way McCartney penned a string of post-Beatles classics, including *Maybe I'm Amazed*, *Silly Love Songs*, *Band on the Run*, *Ebony and Ivory* (which he performed with collaborator Stevie Wonder at the White House), and *Mull of Kintyre*. Outside his hectic music career, McCartney has ►

Paul McCartney – Stamp Specifications

Date of issue	28 May
Number of stamps	Eight (4 x 1st Class, 4 x £1.70)
Design	Baxter & Bailey
Stamp format	Landscape
Stamp size	38mm x 31mm
Printer	International Security Printers
Print process	Lithography
Perforations	14 x 14
Phosphor	Bars as appropriate
Gum	PVA

Album covers © MPL Communications Inc/Ltd 2021



Tug of War – *£1.70*

Produced by George Martin after the break-up of Wings, the global chart topper *Tug of War* is a songwriting masterclass. *'Ebony and Ivory'* and *'Take It Away'* were the big hits and the reflective tribute to the late John Lennon *'Here Today'* perhaps its most enduring moment, but the album is densely packed with fantastic tracks, the supremely funky Stevie Wonder collaboration *'What's That You're Doing'* and the gorgeous ballad *'Wanderlust'* among them



Flaming Pie – *£1.70*

Inspired by the years spent working on *The Beatles' Anthology* and mostly co-produced by Jeff Lynne – who had also worked on 'new' Beatles songs *'Free as a Bird'* and *'Real Love'* – and featuring a rare co-writing credit for Ringo Starr, *Flaming Pie* saw McCartney strip back his sound, a move that allowed an extremely strong, occasionally understated set of songs to flourish. Poignantly, *Flaming Pie* is also the last McCartney album to feature the backing vocals of Linda McCartney, who died the following year



Egypt Station – *£1.70*

In 2018, McCartney unexpectedly teamed up with Adele producer Greg Kurstin and – on *'Fuh You'* – blue-chip pop songwriter Ryan Tedder. But *Egypt Station* is not a straightforward lunge for latter-day pop contemporaneity: it is an impressively varied album, which switches between the raucous stomp of *'Come on to Me'*, the troubled, reflective *'I Don't Know'* and *'Hunt You Down/Naked/C-Link'*, the latest in a long line of McCartney tracks that segue different song fragments together in a thrillingly episodic whole



McCartney III – *£1.70*

Inspired by the circumstances of lock-down to return to the home-studio, one-man-band approach of the previous albums in the *McCartney* series, *McCartney III* unexpectedly appeared at the end of 2020, a critically lauded collection of songs that ranged from acoustic ballads to tough rock and roll. The experimental spirit of its predecessors in the *McCartney* series was underlined by its lengthy instrumental opener, *'Long Tailed Winter Bird'*, and the powerful, episodic eight minutes of *'Deep Deep Feeling'*

Images © MPL Communications Inc/Ltd 2021



McCartney, 1970 – *First Class*



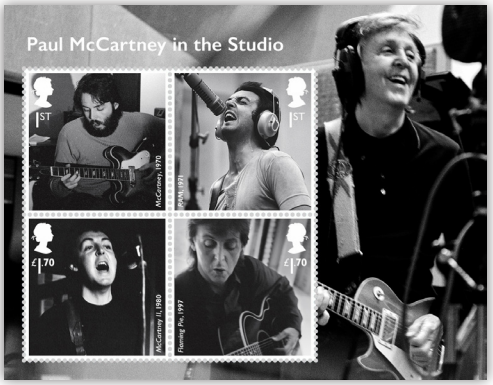
RAM, 1971 – *First Class*



McCartney II, 1980 – *£1.70*



Flaming Pie, 1997 – *£1.70*



The Miniature Sheet

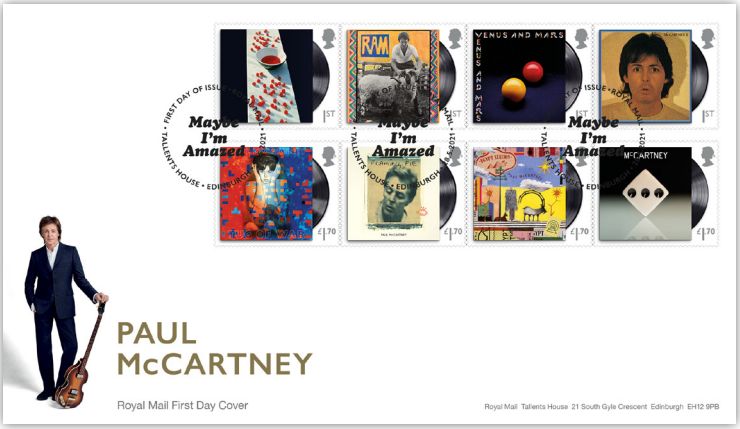
Paul McCartney – Miniature Sheet Specifications	
Date of issue	28 May
Number of stamps	Four (2 x 1st Class, 2 x £1.70)
Design	Baxter & Bailey
Miniature Sheet size	115mm x 89mm
Stamp format	Square
Stamp size	35mm x 35mm
Perforations	14.5 x 14.5
Printer	International Security Printers
Print process	Lithography
Phosphor	Bars as appropriate
Gum	PVA

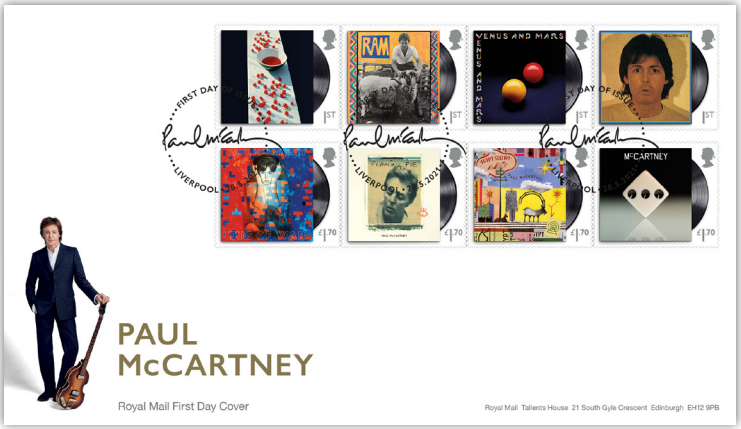
been a great champion of several causes. A proud vegetarian (he agreed to 'appear' in *The Simpsons* only if Lisa Simpson stopped eating meat), he supports animal rights, as well as a broad range of humanitarian, social and environmental causes.

After all this, you'd think McCartney would want to hang up his guitar and take it easy. No chance. He continues to compose and record at his rambling East Sussex country estate, where he produced *McCartney III*. That's why the new Paul McCartney Special Stamp issue, featuring covers of his albums, and Miniature Sheet, showing him recording in a variety of studios, is a celebratory retrospective of his post-Beatles career but also demonstrates how his work constantly evolves and attracts acclaim. The stamps showcase, for example, his debut solo album *McCartney*, made largely in his front room, and Wings' fourth outing *Venus and Mars* (both First Class values), which encapsulates the group at their stadium-filling best, and the blistering *Tug of War* (on a £1.70 value), overseen by legendary Beatles producer George Martin, which topped the charts around the world.

Yet this sparkling career had humble, and somewhat shaky, beginnings. Brought up in a cramped terraced house in Liverpool's Allerton district, young Paul was heavily influenced by his father Jim, a cotton salesman who loved jazz and once led his own band. Music was big at the McCartneys, with family sing-songs around the piano. Paul even remembers as a schoolboy curing a headache by listening to Presley's *All Shook Up*. Encouraging his son into a deeper love of music, Jim gave Paul a trumpet for his 14th birthday – though Paul later replaced it with a guitar as, of course, his teenage aspirations to sing as well as play would be impossible with his lips around a bit of brass.

Not that his early forays into performance always went well. Paul failed his audition as a choir boy at Liverpool Cathedral in 1953. Having made up for this setback in the intervening decades, McCartney returned to the cathedral in 1991 for the debut performance of his classical work *Liverpool Oratorio*. This smooth shift from rock to classical and back again shows just how effortlessly agile his talents are. Yet he's always deployed heaps of effort – and innovation – to achieve his musical





First Day Cover with Tallents House postmark with the song *Maybe I'm Amazed* that he dedicated to his first wife Linda. And below, the First Day Cover with the alternative handstamp which has McCartney's signature and the Liverpool location – Paul's hometown



FD2112-TH



FD2112-PL

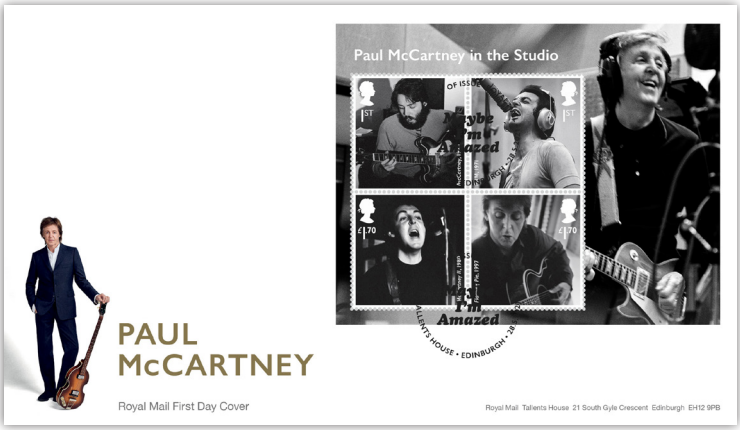


FD2112-NP

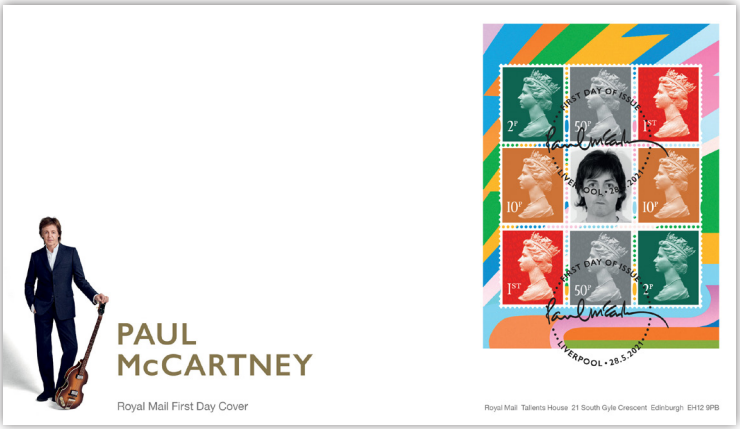
goals. Take the early days of Wings, one of whose members was McCartney's wife Linda, a photographer as well as a musician. (McCartney came up with the name as he prayed for Linda when she was in labour with their daughter Stella, and the image of an angel's wings entered his mind.) With the pulling power of an ex-Beatle, he could have hired any number of rock legends and created a supergroup with ease. But McCartney preferred to go on the road with Linda and the band, driving across the country to play the university circuit to earn their performing spurs.

Innovation is evident in the synthesiser and drum machine experiments on his 1980 solo offering *McCartney II*, which appears on a First Class stamp. Partly produced on his Sussex estate, it features a resonating snare drum sound that McCartney created by shift recording gear into a large and echoey farmhouse kitchen and bashing away on the drum. This experimental yet homespun vibe is reflected in *McCartney* and *McCartney III*, the bookends of his solo career to date that are connected by a poignant family thread – and somehow bring the story of Paul McCartney the man and ►

Miniature Sheet First Day Cover with Tallents House handstamp. All of the First Day Covers in this stamp issue contain an information card which includes an overview of Paul McCartney's career as well as images and stamp specifications



Prestige Stamp Book Pane First Day Cover with the alternative handstamp. The pane comprises eight Machin Definitives: 2 x 2p, 2 x 10p, 2 x 50p and 2 x 1st Class

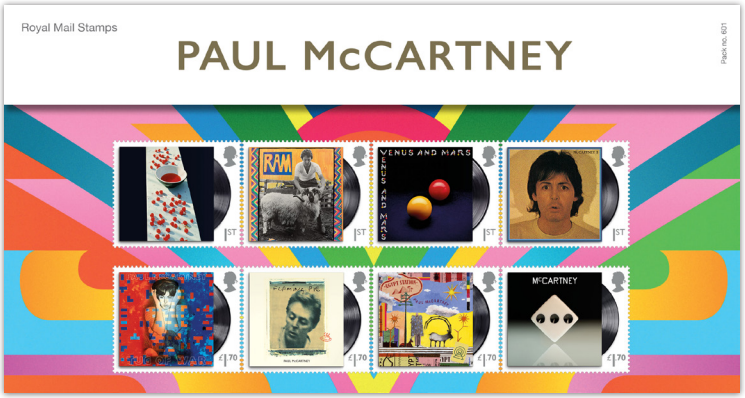




Prestige Stamp Book: pane one (4 x 1st Class Special Stamps)



Pane two: (4 x £1.70 Special Stamps)



Presentation Pack

The Pack contains the eight Paul McCartney album stamps and the Miniature Sheet in a separate carrier. In addition, there's a fascinating and insightful journey through Paul's musical career following the split of The Beatles. The vibrant, colourful illustrations are inspired by McCartney's psychedelic 'Magic Piano'

musician full circle. On *McCartney*, sound effects included Paul and Linda doing animal noises together, breaking twigs from a fire the couple built, and McCartney 'playing' on wine glasses. The back cover featured a photograph, taken by Linda, of Paul with baby daughter Mary zipped inside his jacket, her little head poking out, on a family horse riding trip in Scotland in the late afternoon sunshine.

Linda died of breast cancer in 1998, but Mary inherited her skills, and, now 51, is herself a photographer. In a touching reprise, Mary took up her mother's mantle and shot the cover artwork for *McCartney III*. She spent lockdown with her father on his Sussex estate, cooking for him while he made the album. As she finished dinner, he would bring the day's recordings into the kitchen, playing it for them both. This happy, simple family scene somehow sums up McCartney's endearing modesty and down-to-earth likeability. However high he's flown with Wings and as a solo artist, the lad from Liverpool has always kept his feet firmly on the ground ●

Article by Andrew Neish



Presentation Pack Inner



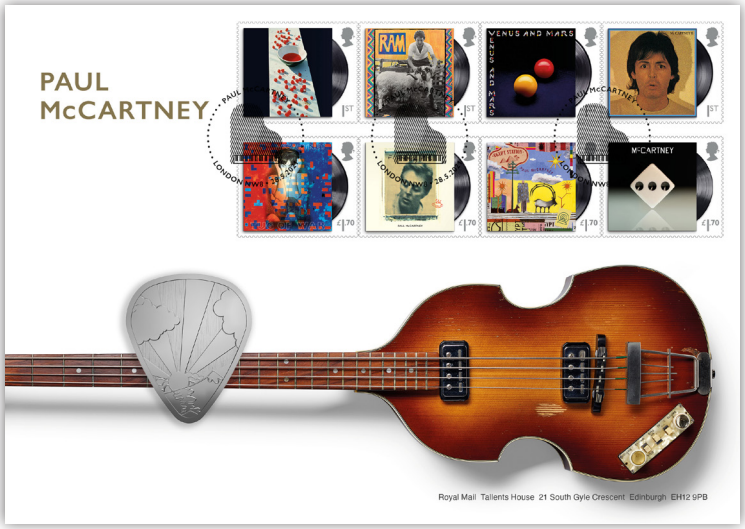
Pane three: (2 x 1st Class, 2 x £1.70 – stamps as Miniature Sheet)



Pane four: (eight Machin Definitives: 2 x 2p, 2 x 10p, 2 x 50p and 2 x 1st Class)

First Day Medal Cover – Albums: with a unique medal struck in the shape of a plectrum. The front of the medal features a design taken from the psychedelic Wings Over Europe 1972 tour bus and has Paul McCartney's signature on the reverse. The insert (below) offers insight into the unique sound and style of each of the Paul McCartney albums featured in the main stamp set in chronological order from the self-titled *McCartney* in 1970 to *McCartney III* 50 years later in 2020. The handstamp with piano illustration has been created for exclusive use on this medal cover







First Day Medal Cover – In The Studio: includes the Miniature Sheet with the stamps cancelled with a unique handstamp. The richly illustrated insert explores the importance of DIY home studio recording sessions to McCartney's body of work and his desire to push outside of his comfort zone in search of new sounds and styles







Collector's Sheet



Press Sheet

Paul McCartney – Prices	
Set of 8 Special Stamps	£10.20
Miniature Sheet	£5.10
Presentation Pack	£16.20
First Day Cover Stamps	£12.90
First Day Cover Miniature Sheet	£6.80
First Day Cover Prestige Stamp Pane	£4.15
Stamp Souvenir	£12.90
Stamp Sheet Souvenir	£6.80
First Day Envelope	£0.30
Stamp Set Pack	£10.50
Miniature Sheet Pack	£5.40
Prestige Stamp Book	£20.25
Limited Edition Prestige Stamp Book	£49.99
Postcards (13 in set)	£5.85
Retail Stamp Book	£5.10
Press Sheet	£89.75
Stamp Sheets	Various
Collector's Sheet	£13.00
Fan Sheet – Albums	£10.90
Fan Sheet – RAM	£7.50
Fan Sheet – McCartney III	£7.50
Souvenir Folder	£24.99
Medal Cover – Paul McCartney	£19.99
Silver Medal Cover – Paul McCartney	£99.99
Medal Cover – Paul McCartney In the Studio	£19.99
Silver Medal Cover – Paul McCartney In the Studio	£99.99
Framed Stamps	£49.99
Framed Collector's Sheet	£29.99
Stamp Set Mount	£19.99
In the Studio Mount	£19.99
In the Studio Frame	£39.99
Bundle	£55.29
Medals Bundle	£35.98



Retail Stamp Book: (2 x 1st Class Special Stamps, 4 x 1st Class Machin Definitives)



Slogan Postmarks – 2019 to 2021

Perhaps we scarcely give them a glance some might say, but in fact we do, sometimes subconsciously. We have all heard and seen the words 'Post Early For Christmas', and we should, because a deluge of Christmas post of cards and presents is most ably sorted and delivered when the hard-pressed Royal Mail staff are given a sensible amount of time to undertake their work. During this time of unexpected change and 'staying indoors', contact with those beyond our 'bubble' has meant for many of us more time to review and consider our stamp collections.

The slogan postmark has been there on our envelopes for many years, but now we have more time to not rashly open and destroy the envelope received, but to see what Royal Mail is advising us from all parts of Great Britain. It was following the advent of the mechanically applied postmark by a stamp cancelling machine that the addition of a message began in December 1917. In 1965 the Post Office relaxed regulations and permitted postmark slogans to promote local events and anniversaries. Here we will review some of what has been seen from 2019 to now, leaving a backwards look to a later article.

The Christmas message continues of course, and examples show that the slogans are applied at the Mail Centre as are the many other slogans used. Briefly, Royal Mail operate a network of mail centres, each one serving a large geographical defined area of the UK, and together they form the backbone of the mail distribution network. Mail is collected and brought to one of the mail centres for sorting and machine cancellation, and then exchanged between the mail centres before forwarding to delivery offices. For the recent Christmas in 2020 there was 'Merry Christmas / from everyone / at Royal Mail!' – a nice thought, and examples are from Peterborough,



The 2020 slogan with 'Merry Christmas from everyone at Royal Mail!', shown here on a red Christmas card envelope that had met the cancelling machine successfully at a turn, at the Southampton Mail Centre



With advice to shop early, and send early this Christmas, a Swindon Mail Centre slogan cancellation dated '17-12-2020' covers the 1st Class Christmas stamp showing the Madonna and child, one of a set of eight featuring stained-glass art adorning windows of churches

Mount Pleasant and Southampton Mail Centres, as well as the Jubilee Mail Centre, which is the vast sorting centre near Heathrow which covers much of the whole of the south of England as well as all international traffic.

'Shop Early, / Send Early this / Christmas / send.royalmail.com' was the seasonal message also in December 2020, and examples seen and saved are from Greenford/Windsor, South East Anglia, Norwich, Peterborough and Swindon. In 2019 for the seasonal rush we had 'LAST POSTING DATES / 2nd class - Wed 18th / 1st class - Fri 20th / Special Delivery - Mon 23rd' from Swindon Mail Centre, and one is amazed and heartened to see that only 48 hours, or less, before Christmas Day itself, Royal Mail was willing to accept and guarantee the special delivery service. Yes, it would have cost you more to send a greeting, but if you had forgotten by mischance to send a card to your loved one, mother, brother, sister, father, etc., you'd be grateful that the position could be recovered. Finally in this look-back to Christmas, we find the six-line slogan 'MERRY CHRISTMAS! / Last chances to post: / 1st class - / Friday 20th / Special Delivery - / Monday 23rd' from the South East Anglia and Jubilee Mail Centres, and no doubt others. The Peterborough Mail Centre application utilised the same words, but reduced the layout to four lines. Well, you were timely and courteously warned!

In October 2019, Swindon Mail Centre stated 'Congratulations / Margaret Atwood & / Bernardine Evaristo / Winners of the 2019 / Booker Prize', and Plymouth and Cornwall joined the literary mood with 'National Poetry / Day 2019 / 3rd October', a slogan postmark used on 28 September, and other days. Likewise earlier in March, Southampton, Portsmouth & IOW Mail Centre used the three-line slogan for World Book Day, which was actually on Thursday 7 March. Every year, World Book Day falls on the same day ►

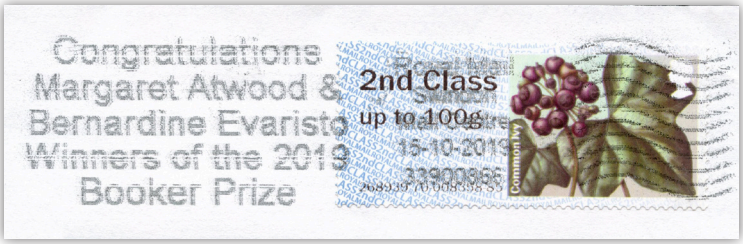


For Christmas 2019, Royal Mail gave the advised last posting dates in a slogan, which included 'Special Delivery - Mon 23rd'. Amazing, with just hours to go before Santa brought his gifts to sleeping children, but useful if a loved one had nearly been forgotten

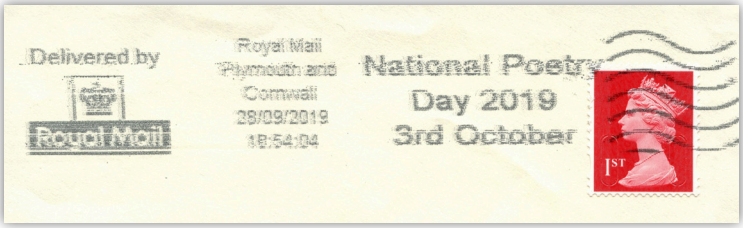


With an intriguing 2nd Class stamp showing the Angel Gabriel and a shepherd for part of the Christmas story, the South East Anglia Mail Centre cancellation on 17 December 2019 gives the 1st Class and Special Delivery last posting dates

A congratulatory postmark slogan for the two winners of the 2019 Booker Prize was in use during October, this example being dated mid-month on the 15th, also from Swindon. Margaret Atwood wrote the well-known *'The Handmaid's Tale'* and Bernardine Evaristo was the author of *'Girl, Woman, Other'*



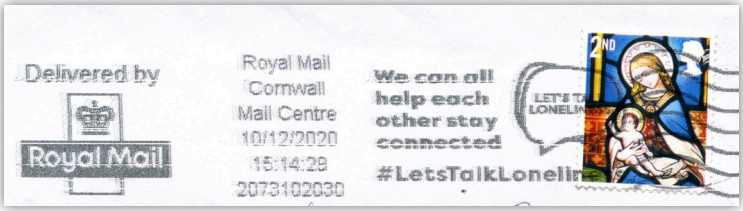
National Poetry Day in 2019 was 3 October, and Plymouth and Cornwall Mail Centre advised us in advance in September, this postmark being dated '28/09/2019' at the exact time of '18:54:04'



On what had to have been a postage item of additional weight, as the two stamps total £1.26, the regional mail centre entitled 'Southampton / Portsmouth & IOW' was advising us on 5 March 2019 of World Book Day. In the UK this is celebrated each year on the first Thursday in March



With the Christmas stamps available and in use, this 7 December 2020 slogan continues the awareness we have during the lockdown periods of loneliness, showing a speech bubble and the message that we can all help each other stay connected



The stamp showing the singer David Bowie and the edge of a record as if emerging from a cover, received the postmark slogan in October 2019 advising 'Royal Mail supporting youth mental health with Action for Children'. This slogan from the South East Anglia Mail Centre was again used in March 2021



which is the first Thursday in March. This is a charity funded by publishers and booksellers in the UK and Ireland, their mission being to enable every child and young person to have a book of their own by providing book tokens.

It is to the credit of Royal Mail that many of their slogans are there to bring particular awareness to public health and the well-being of others. From the Cornwall, Manchester and Swindon Mail Centres in December 2020 there was a call for compassion – 'We can all / help each / other stay / connected / #LetsTalkLoneliness'. Sometimes the message is recurring as it is necessary to do so. 'Royal Mail / supporting youth / mental health with / ACTION FOR CHILDREN' has been seen from Lancashire and South Lakes in December 2019 and again as recently as this January from Peterborough Mail Centre.

For a dated event, the advice by slogan would naturally be in advance, but sometimes it would continue beyond that date if thought appropriate, and for Captain Tom, it was. The slogan 'Happy 100th Birthday / Captain Thomas Moore / NHS fundraising hero / 30th April 2020' was used on 1 May and on the 6th. Later in the year from Norwich on 30 September, and from Croydon and Gatwick in October, was 'Black / History / Month / 2020'. This relates to an annual observance originating in the United States which has also received recognition from many governments, including that in the UK. A further internationally linked subject is the United Nations, founded in 1945, the slogan 'UN75 / 2020 AND BEYOND' having been seen.

Into 2021 we had Holocaust Memorial Day on 27 January, and Peterborough Mail Centre's slogan was 'LIGHT THE DARKNESS / Holocaust Memorial Day / 27 January 2021 / Visit www.hmd.org.uk'. Finally in this review of the period from late 2019 into 2021, we acknowledge the turmoil that the pandemic has brought and the regular advice given. The April 2020 slogan, the example shown being from South Midlands, said it all – 'STAY HOME. / PROTECT THE NHS. / SAVE LIVES. / Royal Mail - keeping / communities connected'. And it does so, very well ●

Article by Dane Garrod FRPSL



A January 2021 slogan with a Christmas 2020 1st Class stamp encourages us to 'Light the Darkness' in respect of Holocaust Memorial Day. Additionally, a 'Thank you' sticker has been added which nearly hides the Mail Centre, which is Peterborough



We all know this message, and how important it has been during this review period of slogan use. Although obliged to 'Stay Home', and the need to 'Protect the NHS', and 'Save Lives', Royal Mail is continuing to keep our communities connected



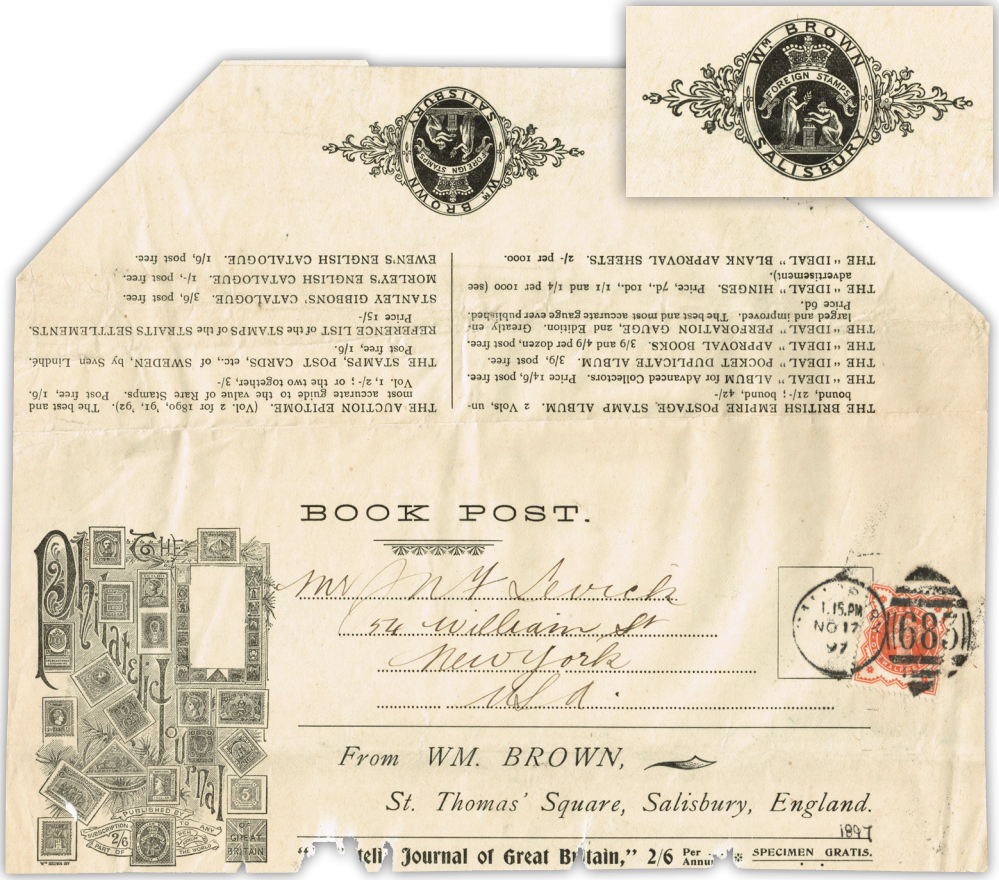
Book Post and The Philatelic Journal

In the years before the postage stamp, the penny post, and even the post where cost of transit and delivery was decided by the number of sheets and distance, there was no need for rates and routes to be determined because literacy was usually limited to those who had status, position in society and wealth. A letter written would be folded, sealed, and taken by a servant to the recipient by foot or horseback, with no payment required to be made for this service. As the centuries passed, and society changed and developed, it became necessary for merchants who could read and write to send letters, and even parcels, and that is when a range of differing postage rates became appropriate. From 1840 onwards to the present day there has been a continuing change to the many differing rates, and this short article will look at the use of one particular service, book post.



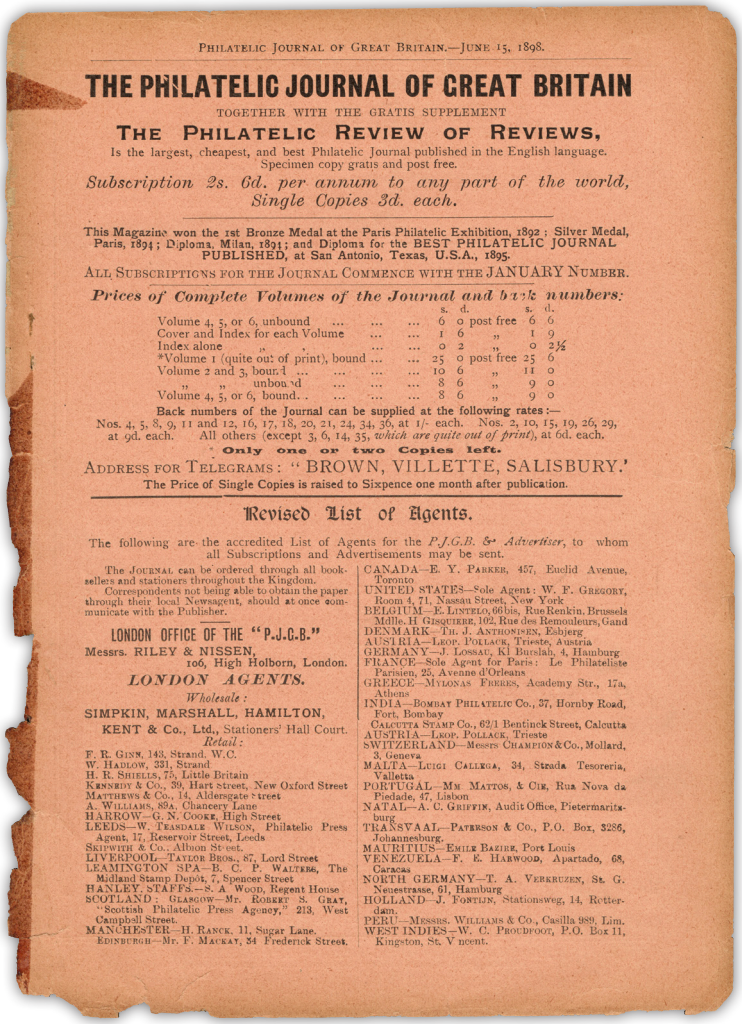
The detailed drawing on the wrapper highlights the many different stamp issues that existed by this late Victorian time, as well as confirming the fixed annual subscription amount for the journal was to any part of the world

An arrangement in the British postal service was book post, by which books and printed matter could be conveyed at reduced rates of postage when the wrappers were left open at the ends. Illustrated here is an example of transmission from 1897 for a stamp magazine titled *The Philatelic Journal of Great Britain*, that was posted from Salisbury, receiving a duplex postmark '683' for that town. The recipient was in New York, USA, and apparently he didn't have to pay for either the contents or postage. It says 'SPECIMEN GRATIS' in the bottom right-hand corner, although to the left the journal price is shown as 2/6 (half a crown) per annum. Perhaps William Brown, a seller of stamp albums and accessories, wished to encourage the receipt of a subscription from Mr Levick. Clearly this magazine was printed matter, and could therefore qualify for being sent as 'Book Post', as Mr Brown had arranged to be printed on his wrapper. The image to the left includes the words '2/6 per annum to any part of the world'. One can only assume that profits, if any, were small, and this magazine was important for its contents and advertising. ►



The Book Post wrapper sent from Salisbury on 17 November 1897 to New York, enclosing a free copy of *The Philatelic Journal of Great Britain*. Stamp dealer William Brown was hoping to encourage future purchases by the American addressee

In 1881, the International Philatelic Union was formed, and was an early international philatelic organisation for the study of stamps, and the promotion of philately generally. Located in London, the society survived to see its golden jubilee in 1931. The official written communication of the Union was *The Philatelic Journal of Great Britain*, published from 1891, so the book post wrapper for an issue in 1897 was in the early years of the journal, and in late Victorian times. Various societies became linked to the IPU as branches, including the Liverpool Philatelic Society in 1888, together with societies in Birmingham, Manchester, and the City of London.



PHILATELIC JOURNAL OF GREAT BRITAIN.—JUNE 15, 1898.

THE PHILATELIC JOURNAL OF GREAT BRITAIN

TOGETHER WITH THE GRATIS SUPPLEMENT

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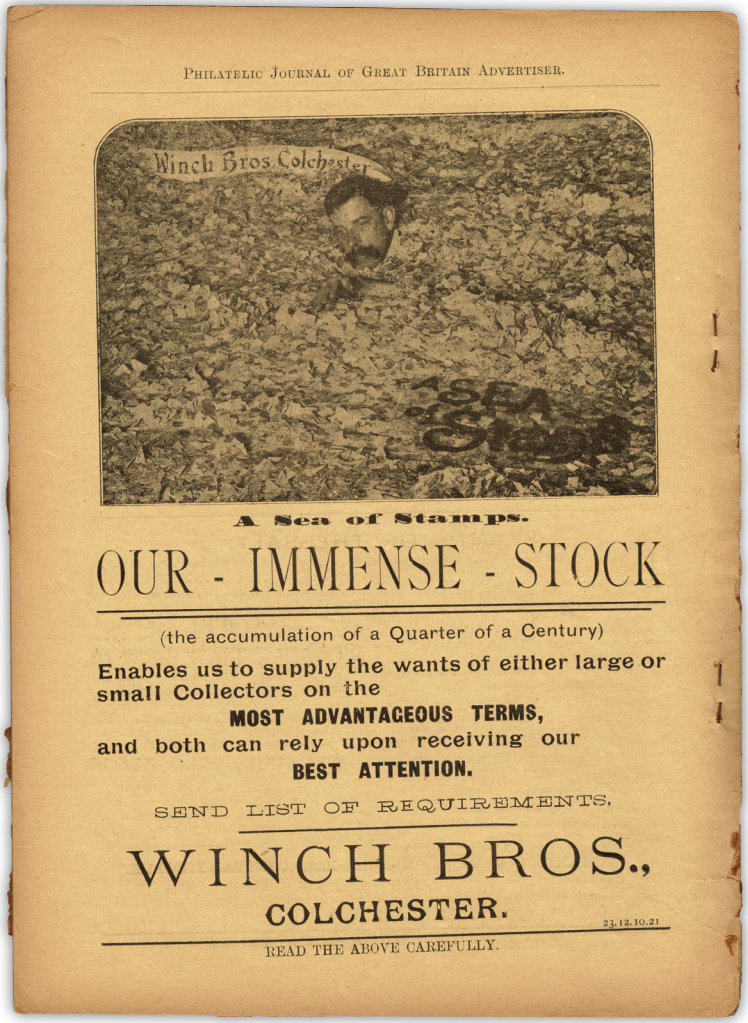
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A rare copy of the *The Philatelic Journal of Great Britain* dated 15 June 1898. *The Philatelic Review of Reviews* which was formerly issued as a separate supplement was now incorporated within the *Journal*. The publication's cover was printed on a different colour and weight of stock to the internal pages

As for sending books by post, we now have clearer descriptions based upon size and weight for letters or parcels. However, the book post wrapper that we have featured is an interesting survivor, especially as it refers to the stamp world of over 120 years ago. Past issues of *The Philatelic Journal of Great Britain* can still be found, but the surviving issues are generally from the 1930s, and so the issue shown below is something of a rarity. In next month's *Bulletin* we will carefully open the frail item and inspect its contents for your perusal ●

Article by Dane Garrod FRPSL



PHILATELIC JOURNAL OF GREAT BRITAIN ADVERTISER.

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READ THE ABOVE CAREFULLY.

The *Advertiser* which had previously been printed as a separate item became integral to the *Journal* from 15 May 1898. This advertisement was placed by Winch Bros who were stamp dealers with an 'immense stock' based in Colchester, they also had an office in Paris. Testimony to their global popularity are the numbers of commercial and philatelic covers from the period showing their details both as addressee and also printed on stationery for outgoing postal services around the world – many of which are traded today. There is something slightly Monty Pythonesque about the image they used for this promotion!

1968 Quality not Quantity

The year of 1968 that seems to most of us long, long ago, was one of the most tumultuous single years in history, marked by historic achievements, a spirit of rebellion, and much else besides. Occurring at the dawn of the colour television age, the events of the year were played out on TV screens across the country, bringing them home in a way as never before. Against this backdrop and before the time of instant communication by mobile telephone, the postal services continued their good work across this nation, and beyond. Each year Royal Mail receive many suggestions for the stamp programme from the public, and organisations celebrating anniversaries. The role of advisory committees and the Postmaster General is to make difficult decisions in good time as to what would be appropriate and inspiring to celebrate and mark British achievements and the way of this nation's life.

The special stamp programme for 1968 was announced on 27 July 1967 by the Postmaster General at the time, Edward Short, MP. A Press and Broadcast Notice confirmed that there would be one series to mark three anniversaries, pictorial stamps in two separate issues featuring British bridges and British paintings, and a series of special Christmas stamps. The previous year had been marked by a larger number of issues, but it was decided that four distinct and separate issues in this year of 1968 would be successful. Details of values and dates were announced in late November 1967, and the first set would be four stamps at 4d, 9d, 1s 6d and 1s 9d on 29 April 1968 showing British bridges.

Over the years a list of artists had been created so that invitations to submit designs on a regular basis could take place. Earlier in 1964, Anthony Wedgwood Benn, the Postmaster General at that time, announced that the public would be actively involved in future with stamp design, resulting in unsolicited designs being submitted that could progress further if thought worthy of merit. For the first 1968 issue, guidance given to the artists invited was that they should develop the theme of history of British bridges throughout the ages in a series of four stamps, and show an ancient or medieval bridge, a 17th century bridge, a Victorian





Plate blocks of the two lower values of the first new special stamp issue in 1968 featuring British Bridges. To the left in the borders are the letters and numbers showing the different colours in the stamp, four in the 4d value and six in the 9d

bridge, and a modern bridge. Naturally, the four commissioned artists of Jeffery Matthews, Andrew Restall, Leonard Rosoman and David Gentleman – the last named through the printers Harrison and Sons – as well as six non-commissioned artists, submitted a very wide selection of subjects. Apart from the expected Severn Bridge, Tower Bridge in London and Ironbridge in Shropshire, others far less well-known but worthy of consideration were Clare Bridge in Cambridge, the Clapper Bridge in Dartmoor, and the Ashness Packhorse Bridge near Derwentwater, and a number of others.

A large number of designs were submitted, totalling 25 from the four commissioned artists, and a further 21 designs from six other artists. It was found difficult to find a satisfactory design of the Severn Bridge from anyone, including the commissioned artists who submitted one each, and so the Menai Bridge design by Leonard Rosoman was to be included in the designs to be essayed and submitted for final acceptance. It was also suggested and agreed that the values be chronological. As submitted to the PMG, the final four were: 4d Tarr Steps – Stone Age, 9d Wade's Bridge – 1733, 1s 6d Menai Bridge – 1826, 1s 9d M4 Viaduct – 1965. After consideration and also advice from the British Museum, the decisions made were that the dates were to be on all stamps, the Queen's head to be in gold, Wade's Bridge, Aberfeldy to be called just 'Aberfeldy Bridge', and Tarr Steps to be described not as 'Stone Age' but 'Prehistoric'. Additionally, 'Pont Menai' would appear with and above 'Menai Bridge' and be the first British stamp to include a Welsh inscription. Printed by Harrison and Sons, the four stamps of the British Bridges were issued on 29 April 1968. As many as 97 million of the fourpenny stamp were issued before all four were withdrawn exactly one year later. From onwards until 1973, all special stamps issued and printed by Harrison and Sons were on paper with PVA (polyvinyl alcohol) gum, in place of gum arabic previously used. Being almost transparent, a small amount of pale yellow colouring was added to make it possible to see the stamps had been gummed. A full first day cover service was available at the Philatelic Bureau in Edinburgh as usual, using an envelope with an illustration by Jeffery Matthews of the Severn Bridge, or collectors could request a cancellation on their own addressed envelopes. Additionally, philatelic posting boxes were available at offices in 123 cities and towns across the country. Finally, a Presentation Pack was made available which proved popular with nearly 70,000 sales. ►





The two higher values of British Bridges show a plate block for the 1s 6d with five colours and a view of Pont Menai – the Menai Bridge – built nearly 200 years ago in 1826, and a vertical strip of the 1s 9d, also in five colours, with the view from above of the comparatively recently built M4 viaduct. The subjects for this four stamp set were chosen with great care as they had to be representative of the variations of bridges and from prehistoric to modern times

Following that was a challenge, and it was, with a special stamp set exactly one month later on 29 May 1968. Of the numerous stamp designs suggested every year, anniversaries are the most numerous, and to comprehensively cover as many as possible, several anniversaries are celebrated within one issue. It would seem that 1968 was a year in which many important anniversaries could well be featured, and as ever, the decision as to which would entail much thought. Four years previously in 1964, the 50th anniversary of the Royal Air Force in 1968 was already being suggested, and two years later in 1966 the Trades Union Congress asked for consideration to be given for their centenary in 1968. The Postmaster General responded to both that he was happy to add these to the list of subjects from which the choice for the 1968 stamp programme would be made.

Both of these were in the final choice for the set of four stamps entitled simply, 'British Anniversaries', a set now known as the 1st Series, as their success brought a 2nd Series in the following year. This first set comprised the 4d – Trades Union Congress 1868-1968, featuring the letters 'T U C' and faces of three trade unionists, the 9d – Votes for Women 1918-1968, with the statue of Mrs Emmeline Pankhurst, the 1s – Royal Air Force 1918-1968, showing a First World War Sopwith Camel fighter and three Lightning jets, and the 1s 9d – First Voyage of Discovery 1768-1968, displaying the signature of James Cook and a side-view of his ship, *HMS Endeavour*. Before this successful conclusion was reached, there were decisions to be made about the artists to be invited and the instructions they were to receive about essential features, with suggestions of themes to be portrayed within the agreed subjects. In this issue, no more than five colours were to be featured. Additionally, black was not to be used as a background but a white background was acceptable. As before, among the invited artists was Jeffery Matthews – this time commissioned by printers Harrison and Sons to submit work on its behalf. Other well-known artists invited included Michael Farrar-Bell, Clive Abbott, Stewart Black, and, naturally due to his success in the past, David Gentleman. Thirty designs from the commissioned artists and a further 22 from others were received, and there was much back and forth discussion about suggestions and alterations before final decisions were made.





The 1st series of British Anniversaries – a 2nd series would follow in 1969 – was again not an easy choice for those required to make decisions for inclusion and exclusion. There were many subjects that brought requests and suggestions, all of which were given full consideration. Plate blocks of the 4d value of four colours left no doubt of the subject due to the size of the letters, and the 9d value in three colours, with a statue of the suffragette Emmeline Pankhurst and an explanatory legend, gave remembrance to this important 20th century event

The Queen approved the designs submitted to her for approval, subject to a reduction in the size of the legend on the 'Votes for Women' design. The word 'VOTES' is still large on the issued stamp, so it must have been even more so before. The successful artists were David Gentleman for the 4d stamp, and Clive Abbott for the other three. As usual, sales were extensive with the lowest value that was used for letter post, to 97 million again, with the others at under 10% of this amazing total. Presentation Pack sales were beyond 67,000 in total, the invitation for the design of which was sent to Clive Abbott and apparently to no other. The instructions he received were very specific, and included – three colours only, the Royal Arms printed in one colour, red or blue, and the price of the pack to be shown at the bottom left or right of the rear panel.

However, the first day cover, or covers, to be produced would need to show four very different subjects. It seemed impracticable to issue four distinct first day covers, and so a composite FDC was finally agreed, and this featured the legend '1768, 1868, 1918, 1968 British Anniversaries GPO First Day Cover', and designed by Clive



Abbott. The full service with handstamp cancellations was made available, but because of the strong connections Captain Cook had with the Yorkshire port of Whitby, the Post Office decided to provide a special first day of issue handstamp at Whitby head post office. By the time that post office opened on 29 May, a queue stretched for over two hundred yards. Even with additional counter staff for the day, the workload was immense, which included 8,000 ordered covers being received from the Philatelic Bureau for cancellation and posting. By 11am, the stocks were depleted and collectors had a wait until further supplies arrived. It was estimated that 20,000 first day covers had been posted during the 8½ hours on that day at Whitby. ►



The third value in the British Anniversaries issue is for the Royal Air Force, the plate block showing how a flight of attacking Sopwith Camel aircraft would appear to an enemy pilot



Captain James Cook, the intrepid explorer, had a readable signature that is displayed on the 1s 9d stamp above his ship, *HMS Endeavour.* It may be so very many years ago, but this plate block with just three colours in the design serves to remind us of his exploits and the legend he has become. As the highest value, the sales of this stamp would naturally be less than the other three, but still topped over six million. All four stamps of this issue are shown on a GPO official first day cover at the top of this page with additional related images

One cannot fail to be impressed with the artistic merit of British painters as shown by the plate block examples of the two lower values of the four stamp set, the 4d and 1s. Vibrant colours and pleasing images. *Queen Elizabeth I* on the 4d is printed in six colours and the 1s with *Pinkie* - actually Miss Sarah Moulton who sadly died as a child aged 12 years – abounds with movement and charm. The GPO official first day cover, inscribed 'British Painters' rather than 'Paintings', has the full set with the two higher values at 1s 6d and 1s 9d



Just under a year earlier in July 1967, a series of stamps reproducing famous British paintings was well received. Such was the popularity it was felt that another would meet with approval, and so the 2nd Series of British Paintings was considered, discussed, decided upon, and then finally issued – on 12 August 1968. As with the two previous issues in this year, it was to be four stamps again, but three slightly different values above the initial fourpenny letter rate stamp. The Stamp Advisory Committee were aware of some of the difficulties, as although reproductions of paintings were very popular with philatelists and stamp collectors and had considerable public appeal, problems lay in obtaining a satisfactory reproduction of the artist's original painting at stamp size together with the inclusion of the value and the Queen's head. Three essays had been produced as an experiment





before the 1st Series to see if whether paintings were a suitable subject for stamps, these well-known paintings being Gainsborough's *Mr and Mrs Andrews* and his *The Painter's Daughters Chasing a Butterfly*, together with Turner's *The Fighting Temeraire*. None of these three featured in the issued 1967 set, and unfortunately 'missed the boat' again in 1968. Following recommendations to the Post-master General, the final choice made was the portrait of *Queen Elizabeth I* – artist unknown, *Pinkie* by Sir Thomas Lawrence, *Ruins of St Mary Le Port* – John Piper, and John Constable's well-known *The Hay Wain* which was originally titled *Landscape: Noon*. This was the order the paintings appeared on the 4d, 1s, 1s 6d, and 1s 9d. All had been subject to assistance from Stuart Rose, the Post Office design advisor, concerning considerations of the position and form of the Queen's head and value on the stamps, following the printers making photographs from the original paintings.

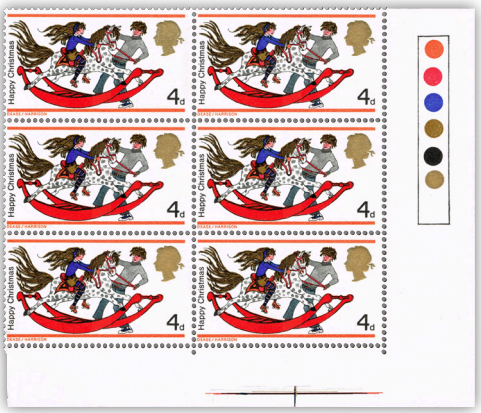
The four issued stamps were printed by Harrison and Sons Ltd in sheets of 60, even though the images are different in overall size and shape, two being vertical and two towards square. Below each image in small type was printed the name of the artist, the date, and the printers, all in capitals. There had been some uncertainty concerning the date of Constable's painting, with the date on the stamp '1821' although some records indicate that the painting was shown at the Royal Academy in 1820. At the time of issue three of the paintings were located in London and the Sir Thomas Lawrence *Pinkie* in the USA at San Marino, California. The Philatelic Bureau in Edinburgh provided a full first day cover service as well as 145 post offices having philatelic post boxes for this August special stamps set. As Queen Elizabeth I is associated with Hatfield House, there was a bulk posting of covers at Hatfield bearing 4d stamps that were cancelled by a machine slogan saying 'First Day of Issue'. In 1968 there began an overseas philatelic sales drive beginning with a presentation pack with German inset notes, of which sales reached 7,880. For the usual British edition the sales totalled over 93,000. This time, sales of the four stamps were quite phenomenal, totalling over 217 million, of which 185 million were of the 4d portrait of Queen Elizabeth I. ►



The British Paintings two higher values in plate blocks showing *Ruins of St Mary Le Port* and *The Hay Wain*



The left-hand bottom corner of the 4d 'rocking horse' design showing the six plate numbers



The right-hand corner with the 'traffic light' circles of six colours in the 4d Christmas stamp



The girl with a doll's house 9d plate block of eight colours



The 'traffic light' edge requiring two stamps to show the long strip of the eight different colours of the Christmas 9d stamp by Rosalind Dease, who designed all four of this issue



The boy with a train set 1s 6d plate block of six colours



Only one stamp against the colours in the 'traffic light' block, as less colours were required for the 1s 6d issue of a boy with a train set. This stamp sold a noteworthy 21 million copies and would have been extensively used for postage of Christmas greetings to family and friends beyond our shores

And then came Christmas, with a backview of the two previous years as guidance. This was the third year for Christmas stamps which was becoming a traditional part of the stamp issuing programme due to past success. 1966 had featured two stamps of Children's Paintings, perhaps a start point. The next year had three Christmas Paintings of religious themes, and so as a variance, 1968 would feature Children's Toys and specifically an emphasis on the joy of giving, showing children playing with their new gifts. Naturally, this was going to be a subject that lent itself to artistic interpretation, and submitted designs abounded. There is some uncertainty about exact numbers, but about 33 from commissioned artists and 25 from unsolicited designs. From these 58 three images had to be chosen for just three projected stamps – not perhaps a welcome task. After some consideration, the set by Rosalind Dease was the first choice. Because many card-senders wrote the name and address towards the top of the envelope before adding the stamp, it was thought that an horizontal design should be used for the low value stamp. For the second choice, the set featuring angels, wise men and a crib scene by Geoffrey Trenaman was recommended, and thirdly, flower designs by Mary Grierson.

The Postmaster General accepted the recommendations from the Stamp Advisory Committee and work progressed towards a satisfactory conclusion which included three small changes from the initial designs, one of which was the change from the inscription ' Christmas 1968' to 'Happy Christmas', which is what we now see on each issued stamp. Some members of the Stamp Advisory Committee felt that an improvement would be made if the rule lines along the bottom were to be removed, and that this view should be put to the artist, Rosalind Dease, with the decision being hers. In the event the artist was reluctant to remove the lines and they remain in different colours on each stamp. Although it was originally decided to issue three denominations as 3d, 9d and 1s 6d, the adoption of the two-tier postal system on 16 September 1968 of first and second class post, which we continue to have, changed that. As Christmas cards were probably sent at the second-class rate, and first-class was now 5d and second-class 4d, the lowest value on the horizontal stamp was amended to be 4d. The previous Christmas issue in 1967 had been issued on two dates, one mid-October and two late November. This time, the three stamps were issued together on 25 November 1968.

The well-received stamps feature children playing with toys, the designer having undertaken extensive research of dolls and toys. The 4d stamp which sold to the high quantity of 326 million featured a rocking horse, typical of those popular in the 1880s. The dolls on the 9d stamp were an English wax doll of around 1820 with a modern fabric doll based upon 19th century rag dolls, the dolls' house being of early Georgian style. The train-set in the high value 1s 6d came from an old catalogue of American toys of 1850 to 1890. Rosalind Dease, who had already had success in partnership with her former husband David Gentleman on previous stamp designs, developed the theme of dolls and toys in the presentation pack which was sold in two formats, English and German text. Sales of these resulted in similar figures as the British Paintings set, with the German text packs at 10% of the English version – 7,000 and 72,000. As for the 4d 'rocking horse with boy and girl' stamp, the use on Christmas card mail and other items was vast. Naturally, a first day cover service was provided as usual, including the availability of a 'Bethlehem, Llandeilo, Carms' postmark if requested.

For the fourth successive year, the Post Office issued pictorial Christmas air letter forms with designs by Geoffrey Trenaman and Peter Gauld. Interestingly, Trenaman's design has Father Christmas as a passenger in a stylised airship, firing a cannon with the words '25 DEC, 1968' coming out of the barrel, and Gauld's design portrays an angel in flight with a choir boy holding a hymn book. Certainly a year of interest with quality depictions and commemorated events of importance in the life and culture of the United Kingdom and Northern Ireland ●

Article by Dane Garrod FRPSL



The Tutor and the Prince

The nineteenth century in Great Britain is remembered as the Victorian age, through the long reign of Queen Victoria, from 1837 to 1901. What has become apparent to the general public in later times is the strong loving relationship she had with her husband, Prince Albert, and their wish to ensure the best for their many children. This naturally included a sound and suitable education, especially for their eldest son who was the heir to the throne. Although the young Prince Albert Edward was not the eldest child, the Salic Law in force at that time for the royal family would ensure that the eldest son, and not necessarily the eldest child should this be a girl, would inherit the throne.

The future King Edward VII's first tutor was Henry Birch, an assistant master at Eton, who was instructed to send regular reports on his pupil's progress to Prince Albert and to adhere to a strict regime in a programme of education devised by the royal family. Clearly Edward resented the required constant study and showed this outwardly. Nonetheless, he grew attached to Birch and was genuinely upset when he was replaced. The new man, some of whose correspondence is here shown, was a barrister, Frederick Waymouth Gibbs, born in 1821. Lessons were extended from five hours a day and five days a week, to six hours a day, and six days a week. Light reading, such as the novels of Walter Scott, were forbidden, and the inflexible attitude of F W Gibbs may have stemmed from the fact that his own mother had become insane and his father had failed in business. Altogether, perhaps an odd choice of a tutor for a ten year old prince.

However, by the mid 1850s even Gibbs was mellowing in his view of the effects of the educational system that he had faithfully adhered to. In 1854 he pointed out that 'the Prince is a boy, and it is very difficult for older people to say what he should observe and admire'. Gibbs supported the idea of letting



The front of the cover from the tutor to a relation, and sent in April 1857 on Palace postal stationery. Posted from within London as shown by the horizontal oval handstamp with '10' in the centre, confirming postage in either Edmonton or South Kensington

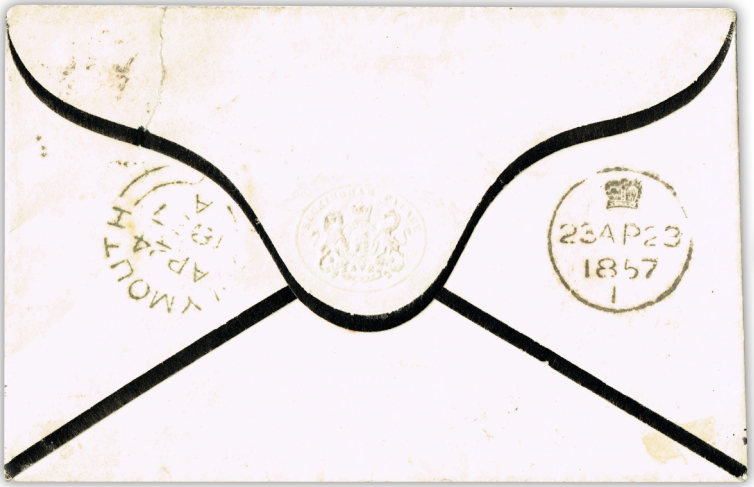
the Prince gain some experience of foreign travel, and when the Crimean Alliance was cemented by a visit of the royal family to Paris in August 1856, 14 year old Prince Albert Edward was allowed to accompany his parents.

The black-bordered cover shown is from this period, and written by F W Gibbs with his signature in the bottom-left hand corner. The addressee is a family member residing in Plymouth, Devon, and the 1d red stamp is postmarked with a horizontal oval with number '10' in a diamond from the Inland Section of the post office in London. This District Post cancellation was for Edmonton and South Kensington, and prior to this handstamp being applied, the cover received a circular dated handstamp on the reverse which incorporates a crown. Additionally, the royal coat-of-arms is impressed into the envelope flap and strongly suggests that the letter was written at Buckingham Palace. Arrival in Plymouth was swift, with a dated handstamp for the next day on 24 April 1857. There are additions to the cover front in the hand of the receiver.

Membership of The Athenaeum Club was held by Mr Gibbs, and the letter shown (a separate item) in his handwriting to a 'Sir Charles' and dated ►



Photograph of Mr Gibbs, the tutor, with the two eldest sons of Queen Victoria and Prince Albert. Prince Albert Edward, the future King Edward VII, to the right, and his younger brother Prince Alfred to the left



Reverse of the black-bordered cover with the impressed Royal coat-of-arms on the flap and a crown above the 23 April 1857 date on the black circular handstamp

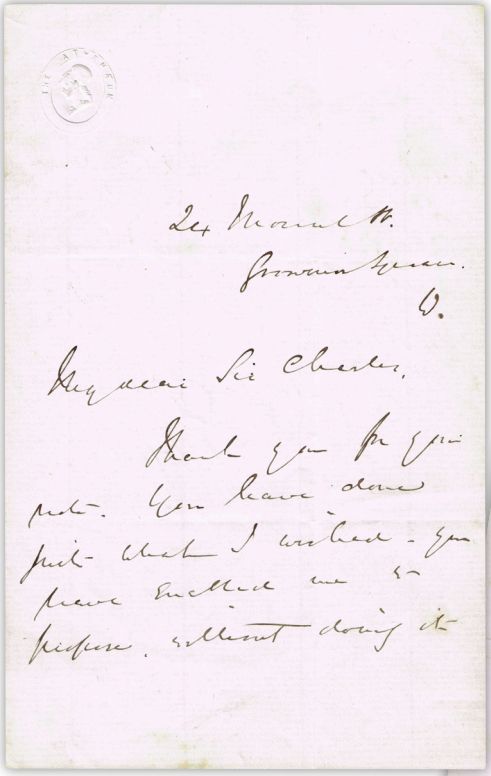




'Dec 6' from an unknown year, has the impressed seal of the club on this piece of postal stationery. The only minor concern is that the first initial is written differently, but the remainder is similar. Who hasn't changed part of their signature as they progress through life?

The tenure of this tutelage was for six years from 1852 to 1858, and fortunately much of Frederick Gibbs' papers are extant, including his diary covering the final two years with the prince. These include his activities in Court and beyond Court circles with a list of presents received from the royal family for Christmas 1857, and dinner with Queen Victoria. In 1858 he gave up his tutoring role on the Prince's 17th birthday on 9 November 1858, and he refers to this in his diary. F W Gibbs was unfortunate to just miss the accession to the throne of his pupil in early 1901, as he died in 1898 ●

Article by Dane Garrod FRPSL

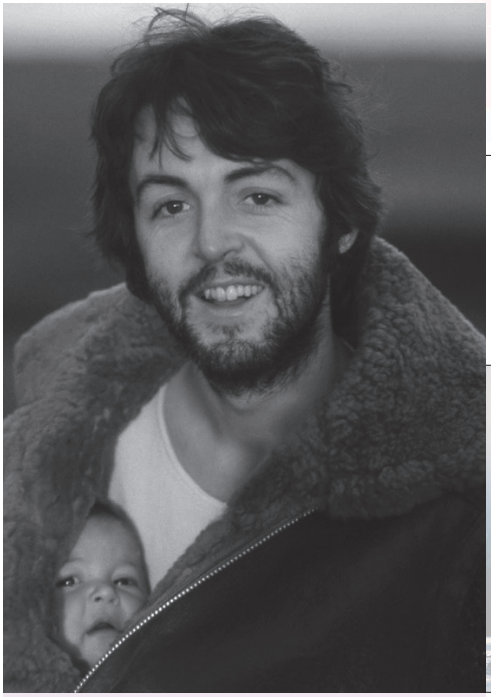




The Athenaeum Club in 1830 (now 107 Pall Mall)

Written on Athenaeum Club notepaper is a letter dated 'Dec 6' without year from F W Gibbs to Sir Charles, however the envelope has become separated so that we do not know to where, and to whom. John Wilson Croker, who was the Secretary to the Admiralty, was largely responsible for development of the Athenaeum (founded in 1824). He said it was for the benefit of 'literary and scientific men and followers of the fine arts'

Paul McCartney Quiz



1 Who is the baby in this picture?
a) Stella b) James
c) Mary

2 What was Wings fourth album?
a) *Tug of War*
b) *Venus and Mars*
c) *RAM*

3 What instrument is at the heart of the song *Ram On*?
a) banjo
b) guitar
c) ukulele

4 What is the most recorded song ever?
a) *Yesterday*
b) *Mull of Kintyre*
c) *Maybe I'm Amazed*

5 Which TV show theme song did McCartney cover?
a) *Crossroads*
b) *Neighbours*
c) *Friends*

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

Prizes The first five correct entries drawn after the closing date win the Paul McCartney Presentation Pack.

Closing Date 15 July 2021.
March solutions QV Jubilees Quiz 1)c 2)b 3)b 4)c 5)a

Winners J C Hill, Cambridge; Mr Paul Moulton, Eastbourne; Mr J Phillips, Chippenham; Brenda Messer, London; Peter Devereux, Southampton.

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

Information correct at the time of going to press

18 June

Withdrawal All stamps and products from the following issues (excluding framed collectibles): Elton John. Video Games. Visions of the Universe. The Romantic Poets. Coronation Street. Roman Britain. Palace of Westminster.















1 July

Issue Dennis and Gnasher: Stamps (3 x 1st Class, 3 x £1.70). Miniature Sheet (2 x 1st Class, 2 x £1.70). Presentation Pack. Stamp Souvenir. Stamp Sheet Souvenir. First Day Envelope. First Day Cover. First Day Cover Miniature Sheet. Postcards (11 in set). Collector's Sheet. Stamp Book. Stamp Sheets. Press Sheet. Framed Stamps. Framed Miniature Sheet. Framed Collector's Sheet. Signed, Limited Edition Frame.

22 July

Issue Wild Coasts: Stamps (10 x 1st Class). Miniature Sheet (2 x 1st Class, 2 x £1.70). Presentation Pack. Stamp Souvenir. Stamp Sheet Souvenir. First Day Envelope. First Day Cover. First Day Cover Miniature Sheet. Postcards (15 in set). Press Sheet. Collector's Sheet. Stamp Book. Stamp Sheets. Framed Stamps. Framed Collector's Sheet.

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