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Royal Mail

Philatelic Bulletin

Volume 58 No.9

Crown Duels



The Wars of the Roses

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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.

The Wars of the Roses



Battle of Bosworth, 1485 – *2nd Class*



Battle of Tewkesbury, 1471 – *2nd Class*

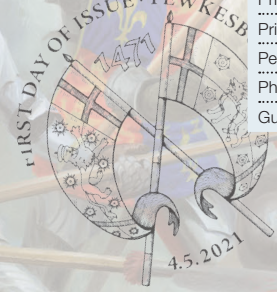


Battle of Towton, 1461 – *£1.70*



Battle of Wakefield, 1460 – *£1.70*

The Wars of the Roses – Stamp Specifications	
Date of issue	4 May
Number of stamps	Eight – four horizontal se-tenant pairs (2 x 2nd Class, 2 x 1st Class, 2 x £1.70, 2 x £2.55)
Design	Royal Mail Group Ltd
Illustrations	Graham Turner
Stamp format	Landscape
Stamp size	50mm x 30mm
Printer	International Security Printers
Print process	Lithography
Perforations	14 x 14
Phosphor	Bars as appropriate
Gum	PVA



Illustrations © Graham Turner; Battle of Wakefield stamp: artwork by Graham Turner from English Medieval Knight 1400–1500 – Warrior Series 35 © Osprey Publishing, part of Bloomsbury

Lancastrians *v* Yorkists



Battle of Barnet, 1471 – *1st Class*



Battle of Edgecote Moor, 1469 – *1st Class*



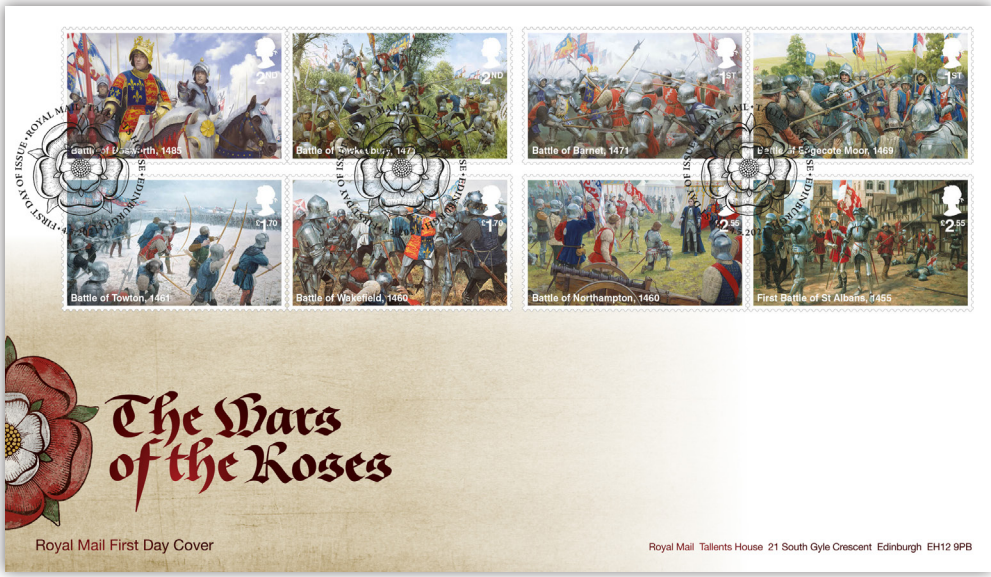
Battle of Northampton, 1460 – *£2.55*



First Battle of St Albans, 1455 – *£2.55*

Bloody battles, political plotting and betrayal, the killing of kings, princes and dukes… the Wars of the Roses were a real-life *Game of Thrones* that changed history. And the drama of the 30-year conflict unfolds on a new eight-stamp set featuring key clashes between the armies of Lancaster and York – from the First Battle of St Albans to the final, fateful confrontation at Bosworth in 1485. The Wars of the Roses issue, out on 4 May, is accompanied by a Presentation Pack, Stamp Souvenir, Postcards, and Full and Half Stamp Sheets.

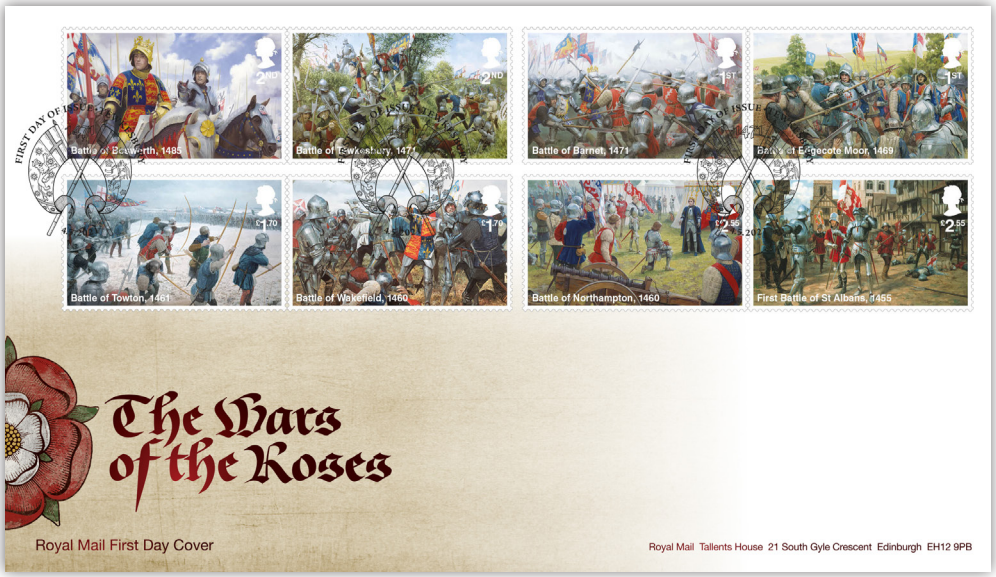
The issue date marks the 550th anniversary of the Battle of Tewkesbury in 1471 (on one of the Second Class values), one of the wars' decisive encounters, in which the Yorkist monarch Edward IV finally beat his bitter Lancastrian enemy King Henry VI. The set vividly captures the toxic tit-for-tat nature of the struggle for ownership of the English crown. And what a struggle. It saw the deaths of three monarchs – including Richard III slain on the battlefield and Henry VI executed in the Tower of London; the bloodiest battle on English soil; the treachery of power broker the Earl of Warwick, who switched sides; and the rise of commanding personalities such as Henry VI's beautiful, devious queen, Margaret of Anjou, for a time the real – and ruthless – power behind the Lancastrian cause. She once allowed her seven-year-old son Edward to decide the manner of execution for two Yorkist prisoners – he chose beheading. This truly was a game of thrones, where two warring houses, York and Lancaster, claimed the kingship through their lineage to the sons of the Plantagenet Edward III. The conflict accelerated when Richard, the Duke of York, demanded the throne from his cousin Henry VI in a lawless England riven by ►



First Day Cover with Tallents House handstamp which represents a Tudor rose which is a combination of white and the red roses. Opposite: First Day Cover with the alternative handstamp which shows the banners of King Henry V and Edward IV that would have flown at the Battle of Tewkesbury

baronial rivalry and internecine violence, where even the highest in the land took to the field of battle to win power. The Duke was no exception, yet Lancastrian forces later surprised and killed York at the Battle of Wakefield in 1460 (on a £1.70 value), and his son took up the mantle, proclaiming himself Edward IV three months later. England now had two kings, Henry and Edward, and the blood would not stop flowing until there remained only one. While the 15th century saw technological advancements in weaponry, with the development of artillery and even handguns, traditional arms such as the longbow remained the norm. The longbow – six supple feet of yew – could be devastating, with archers able to fire up to 12 arrows a minute. For example, at Towton in 1461 (on the other £1.70 stamp), Yorkist bowmen beat their Lancastrian rivals in an archery duel that opened the battle. They shot thousands of arrows in a matter of minutes, felling ranks of men-at-arms and softening up the opposing lines for the infantry to attack. The longbow also proved its worth on 22 May 1455 at the First Battle of St Albans (appearing on a £2.55 value), the opening encounter of the Wars of the Roses, when Yorkist archers assaulted Henry VI's bodyguards, almost killing the king.

St Albans was a very unusual fight for its time, when most battles took place on the open field with formally arranged units drawn up for the enemy to see. This clash seems so contemporary, in an urban setting where 'special forces' turned the battle with a small-unit stealth operation. Henry's Lancastrian army felt safe behind barricades erected round the town: the attacking Yorkists, led by Richard, Duke of York, the Earl of Salisbury and Richard, Earl of Warwick, whom they called 'Kingmaker', couldn't break through. So safe, in fact, that Henry, relaxing in the market square with his nobles



and close protection squad, was surprised by a small force commanded by Warwick, which had sneaked through gardens and back lanes into an ambush position. Warwick's bowmen poured arrows down on Henry's inner circle, killing some of his commanders, including the Duke of Somerset and Earl of Northumberland. The king was shot in the neck, and only escaped further injury or worse when he was dragged into a nearby tanner's shop for treatment. The Lancastrians were routed and abandoned the town. Henry's luck ran out five years later at the Battle of Northampton on 10 July 1460 (appearing on the other £2.55 stamp) where one of his officers, Lord Grey of Ruthin, switched sides, ordering his men to lay down their weapons. This compromised the king's positions and allowed Warwick's forces to enter his camp. Henry lost a duke, an earl and two lords, cut down trying to defend their master as the enemy closed in on his headquarters. The king himself was taken prisoner by an enemy archer. Yet Grey's treachery pales next to Warwick's understanding of loyalty, which was positively mercurial.

Warwick, the daring commander who gave his Yorkist master victory at St Albans, fell out with the Duke's son Edward IV after helping to put him on the throne. He launched a rebellion against the king, which failed, so he allied himself with Margaret, wife of Edward's Lancastrian enemy Henry VI – the monarch Warwick's archers almost killed at St Albans. The pair briefly deposed Edward, and restored Henry as king. Yet Edward quickly wrested back power and would later defeat and kill Warwick at the Battle of Barnet in 1471 (featured on a First Class stamp). Meanwhile, 1460 remained a bloody year after Northampton, and was the Duke of York's nemesis. At Wakefield on 30 December, he was lured out of the castle he was occupying, in the belief that enemy troops, disguised as his own, were a force of Warwick's arriving to lend support. Richard was unhorsed ►



FD2111-TH



FD2111-PL

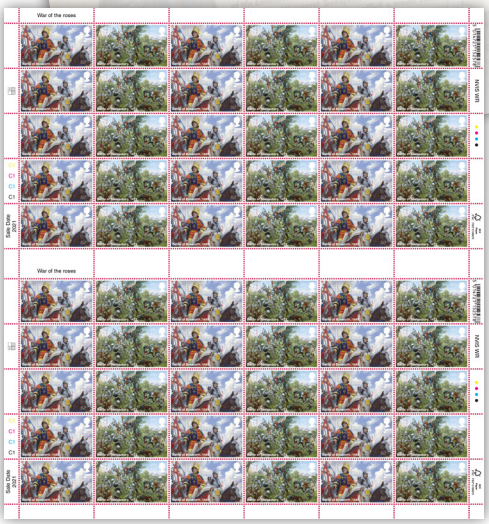


FD2111-NP

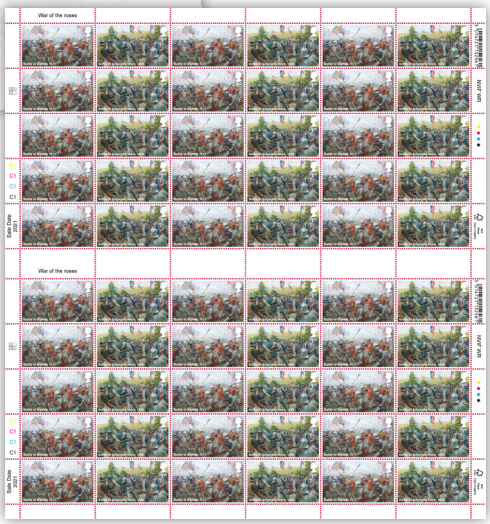
and killed during the ensuing fight. The ever ruthless Margaret had his severed head displayed on the walls of York, mockingly capping it with a paper crown. Edward got his revenge the following March, in what is believed to have been the biggest, bloodiest and longest battle on English soil. In a blinding snowstorm, outside the Yorkshire village of Towton, Lancastrian and Yorkist armies – each up to about 40,000-strong – slugged it out for ten brutal hours. The king, just 18 and standing 6ft 4in, was a powerful presence on the battlefield. When the Lancastrian lines finally broke, and his enemies bolted, Edward demanded they be given no quarter. So savage was the fighting that the nearby River Cock is said to have turned red with blood, and a bridge of bodies built up across it as the casualties mounted. As many as 28,000 soldiers were killed. Edward's victory forced Henry, Margaret and their son to flee into exile.



Presentation Pack outer



Full Stamp Sheet – 60 x 2nd Class



Full Stamp Sheet – 60 x 1st Class



The Presentation Pack covers the events during the years 1455-1487 in the struggle for the throne. It includes a timeline of all the battles and a summary of each conflict that features on the Special Stamps. The Pack is written by the historian Dr David Grummitt



After the Battle of Towton, the Lancastrian cause collapsed and the game of thrones welcomed new players. At Tewkesbury, Edward IV captured Margaret, and following the rout of her army, her son Prince Edward is said to have been the victim of a field execution, after being found hiding in a grove. Henry was killed in the Tower. But Edward died suddenly in 1483 and soon his brother Richard, Duke of Gloucester, vied for power, seizing the new young King Edward V and his brother Richard. He crowned himself Richard III just three months after Edward's death. Yet only two years later, his ambitions were crushed in the mud of Bosworth field, when his army was overwhelmed by Henry Tudor, the last of the Lancastrian royal family. Small of stature with a twisted spine, Richard nonetheless fought with valour, leading his cavalry in a charge against Henry's standards, his crown worn proudly over his helmet. Confronting one of Henry's worthies, the burly Sir John Cheyne, at 6ft 8ins the tallest soldier of his day, diminutive Richard simply knocked him off his horse with a broken lance, then slew Henry's standard bearer Sir William Brandon. But Richard's assault was blunted when a force led by Henry's step-uncle Sir William Stanley slammed into the king's flank, forcing his men into a marsh. Richard was unhorsed and cut down, says one account, by a halberdier who struck him in the head. Yet a wealth of other wounds, found on his skeleton after his remains were discovered under a Leicester car park in 2012, are somehow symbolic of the savagery of the times. He had suffered 11 injuries, with nine to the head from a sword and dagger as well as the halberd. Two other wounds were likely to have been delivered after Richard had died, perhaps as acts of humiliation. It was indeed a savage end to the wars that had shattered England. Now it was the task of Henry Tudor, crowned as Henry VII on a hill by the battlefield, to unite the kingdom ●

Article by Andrew Neish

The Wars of the Roses – Prices

Set of 8 Special Stamps	£11.52
Presentation Pack	£12.40
First Day Cover	£14.50
Stamp Souvenir	£14.50
First Day Envelope	£0.30
Postcards (8 in set)	£3.60
Framed Stamps	£29.99
Half Sheet (30 x 2nd Class)	£19.80
Full Sheet (60 x 2nd Class)	£39.60
Half Sheet (30 x 1st Class)	£25.50
Full Sheet (60 x 1st Class)	£51.00
Half Sheet (30 x £1.70)	£51.00
Full Sheet (60 x £1.70)	£102.00
Half Sheet (30 x £2.55)	£76.50
Full Sheet (60 x £2.55)	£153.00

The magic of McCartney



McCartney – *First Class*



RAM – *First Class*



Tug of War – *£1.70*



Flaming Pie – *£1.70*

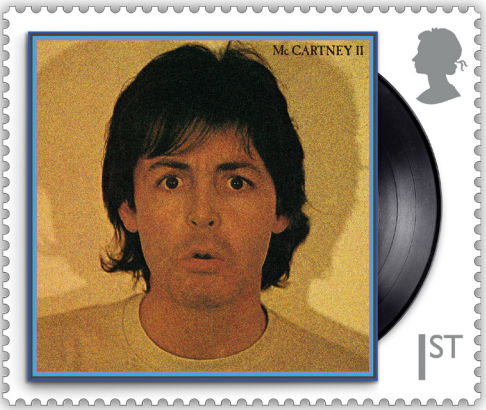
Paul McCartney – Stamp Specifications	
Date of issue	28 May
Number of stamps	Eight (4 x 1st Class, 4 x £1.70)
Design	Baxter & Bailey
Stamp format	Landscape
Stamp size	38mm x 31mm
Printer	International Security Printers
Print process	Lithography
Perforations	14 x 14
Phosphor	Bars as appropriate
Gum	PVA

Half a century since the break-up of The Beatles, McCartney's status as British rock and pop legend is celebrated in the Royal Mail stamp issue out on 28 May

'The most successful songwriter of all time...' Guinness World Records



Venus and Mars – *First Class*



McCartney II – *First Class*



Egypt Station – *£1.70*



McCartney III – *£1.70*

Album covers © MPL Communications Inc/Ltd 2021

Emerging from the break-up of the biggest band in the history of pop music to embark on a new solo career was in Paul's words *'kind of frightening'*. However, he courageously established new styles and sounds to perpetuate the success of his former years. 2021 sees the 50th anniversary of the formation of Wings which became one of the biggest selling acts of the 70s. The band's 1977 single *Mull of Kintyre*, remains the UK's biggest selling non-charity single. And in celebration of Sir Paul's legendary status as Britain's most successful songwriter, Royal Mail's new eight-stamp issue (4 x First Class and 4 x £1.70) features some of the albums which have spanned McCartney's illustrious career. A selection of eight LPs are featured which have defined his career – from his first solo album *McCartney* released in 1970, to his most recent album *McCartney III* which was recorded and released during the coronavirus pandemic in 2020. There's also a four-stamp Miniature Sheet comprising two First Class and two £1.70 values which show Paul performing in the studio whilst recording tracks during the ►



McCartney, 1970 – *First Class*



RAM, 1971 – *First Class*



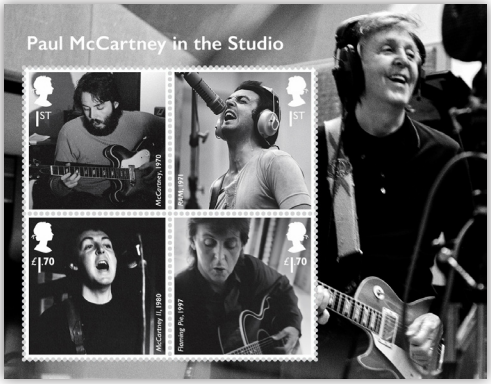
McCartney II, 1980 – *£1.70*



Flaming Pie, 1997 – *£1.70*

Images © MPL Communications Inc/Ltd 2021

production of four of the albums that are pictured in the main stamp set. All stamps are also contained in a four pane Prestige Stamp Book, which includes a Machin definitives pane. Next month's *Bulletin* will have an in-depth focus on all the stamps and products that accompany the issue – all of which are itemised here in the price list ●



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

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

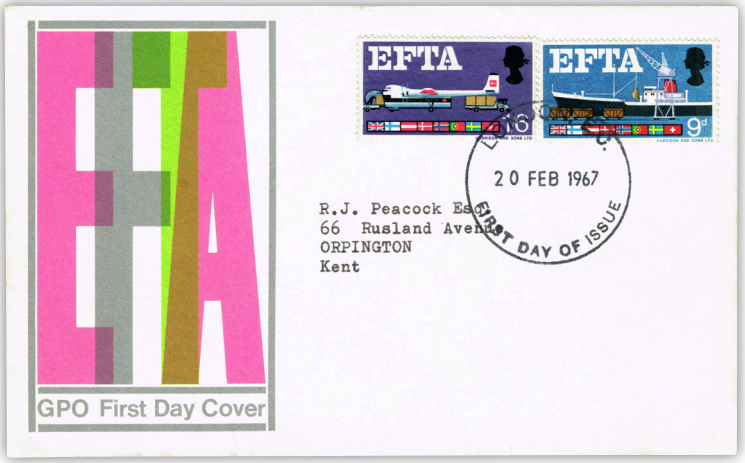
Design and Variety 1967

When a new Postmaster General was appointed in December 1964, a change in criteria for special issues of stamps began with the decision that they could now be issued to reflect the British contribution to world affairs, including the arts and sciences, and no longer confined to events and anniversaries alone. With a move to largely pictorial, this brought greater interest to the general public, and certainly the British stamp collector was pleased to see this welcome change. By July 1966, agreement was reached that the 1967 stamp programme, then needing to be finalised, would be confined to six issues. Three of these would be pictorial which represented a definite commitment to the concept. During August the categories were proposed to Her Majesty The Queen's Private Secretary as British Transport (road, rail, sea and air), British native trees, and paintings by famous British artists, and this outlined 1967 programme was confirmed as acceptable by The Queen. However, the plan did not end there as the Postmaster General continued to consider the matter with others. In due course the themes of British Trees and British Transport were replaced by 'British Wild Flowers' and 'British Discoveries'.

There have been trade agreements in many forms between countries and nations for many centuries, and in May 1960, some seven years before the stamp issues of this year under discussion, an agreement known as the Stockholm Convention established the European Free Trade Association (EFTA) among eight member nations, of which Britain was one. It took time to achieve the mutual reduction of tariff barriers, and it became clear that this would be attained by the end of 1966. Therefore, 1 January 1967 would mark 'the abolition of import duties on industrial goods of EFTA origin traded within the area'. Although the British Board of Trade welcomed a suggestion from the Foreign Office for a special stamp issue, and hoped that with other postal administrations an 'agreed uniform design' could be selected by international competition, this did not happen. ►

Displaying the flags of the members of the European Free Trade Association, the two stamps issued on 20 February 1967 represent sea freight and air freight, the 1/6d value with a representation of an Armstrong Whitworth A.W.650 Argosy 222 in BEA livery, the airline utilising these for freight transport from 1965 to 1970





The GPO First Day Cover for the European Free Trade Association issue has a simplistic design with the initials overlapping in various contrasting tones, and a London postmark before delivery to Orpington, Kent



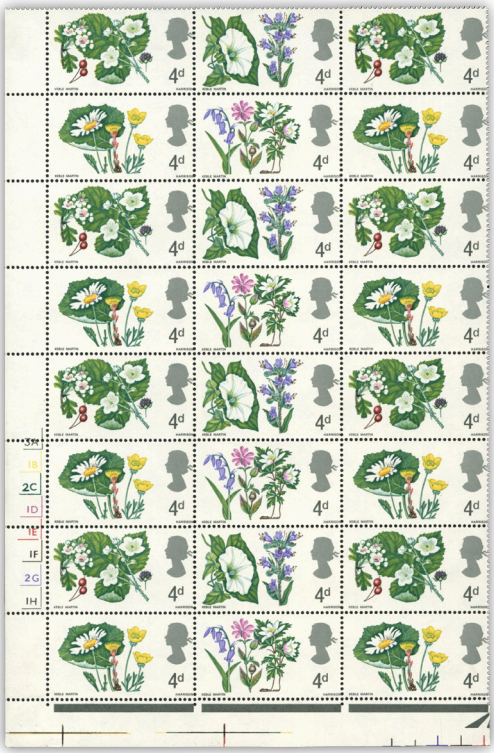
A multitude of British wild flowers are displayed effectively on this issue of 24 April 1967, from hawthorn and bramble, bluebell, daisy, buttercup, primrose, and more. All names would be as familiar to the British public then as now. Right: the GPO FIrst Day Cover that was designed by David Gentleman

With the artists chosen for the designs, the instructions left the selection of themes to the artists with few stipulations other than the designs should be horizontal, colours limited to six, with The Queen's profile in either black or white. The denominations chosen were 9d, the basic letter rate to Europe and surface mail elsewhere, and 1s 6d for base airmail letter rate to most countries, the invited artists being Jock Kinneir, Nicholas Jenkins and Peter Wildbur. Harrison & Sons Ltd also accepted an invitation to contribute, and they commissioned a designer, Clive Abbott, who was the successful artist for both stamps which were announced at the press launch on 11 January 1967. The EFTA stamps were issued on 20 February 1967, printed in sheets of 120 on chalk-surfaced paper, both without phosphor and with three phosphor bands. In both cases the finished stamps were printed in more colours than the six maximum required by the original instructions to artists. 12 million of the 9d stamp were sold, and 10½ million of the 1s 6d, which surprisingly left a third of the stamps available unsold after a year to 19 February 1968, when they were withdrawn from sale. This unusually high proportion suggests that the issue had little public appeal beyond the staunch collectors of British stamps. As ever, the excellent artistic design work of David Gentleman was to the fore with the first day cover and presentation pack that accompanied the issue. Nearly 43,000 presentation packs were sold, and many thousands of first day covers, although the number sold was not recorded. There was the usual provision of official 'First Day of Issue' handstamps via special posting boxes, with Kingston upon Hull, Newcastle upon Tyne, Grimsby and Cleethorpes of particular interest because of their status as EFTA trading ports.

Late April brought the second issue of the year, six stamps featuring British Wild Flowers, the story of which began when the Postmaster General brought to the attention of the Deputy Director General (Posts) and the Stamp Advisory Committee, the recently published book by the 89 year old Reverend W Keble Martin. Entitled 'The Concise British Flora in Colour', HRH The Duke of Edinburgh had been instrumental in getting the book published. The beautiful drawings could well be used as the basis for the six stamps, and the Reverend Keble Martin was invited to submit designs



for the projected block of four stamps. Although of advanced years, he expressed his willingness to attempt the designs personally. It had been the intention that he should perhaps choose examples of his own work which could subsequently be developed by the stamp printers, Harrison & Sons Ltd, or established artists Richard Chopping and David Gentleman. The stamps were to consist of a block of four 4d for the inland letter base rate, a 9d for overseas surface and European airmail, and a 1s 9d stamp for the airmail letter rate to Zone C, the Far East and Australasia. The announcement of the issue inspired a number of unsolicited approaches from other artists and illustrators who submitted designs within the parameters set, these being Mary Grierson, Barbara Everard, William Hardman, and a Mr and Mrs Mervyn with Valerie Benford. Of the many designs submitted and reviewed, the first choice by the Stamp Advisory Committee were by Keble Martin for the block of four 4d, and these were accepted throughout the discussions that followed, along with the two higher values featuring work by Mary Grierson that were thought to be most acceptable to the public, featuring as they did the Dog Violet and Primroses. Moving away from the profile of The Queen being in gold, which had been found unsuitable in the completed printing process in recent issues, it was decided that in the vertical panel to the right-side of each stamp, the profile and the value would either be in grey on a white background for the 4d stamps, or the reverse for the two higher values. This proved to be successful. The decision not to include the names of the flowers was to avoid needless controversy, as British wild flowers were often known by many different names in the vernacular, and experts frequently disagreed on their names in Latin.



Four of the six designs of the British Wild Flowers issue of 24 April 1967 were at the 4d value and issued together within the sheet. Each of the eight colours was identified by a plate number, here shown on the bottom left corner of the part-sheet of this non-phosphor variety as '3A-1B-2C-1D-1E-1F-2G-1H'

The British wild flowers stamps were issued on 24 April, the 1s 9d being the first stamp of that value, pre-dating the definitives issued on 5 June – the beginning of the long lasting Machins. Printed by Harrisons in the double definitive size and 120 to a sheet, about 36% of the stamps were issued with three phosphor bands while the remainder were non-phosphor. As originally planned and agreed, the 4d was printed in se-tenant blocks of four, portraying hawthorn and bramble, larger bindweed and viper's bugloss, ox-eye daisy, coltsfoot and buttercup, and bluebell, red campion and wood anemone. On sale for exactly one year, large sales were experienced, there being, for example, over 79 million sales of the 4d non-phosphor stamp. The first day cover and presentation pack were both designed by David Gentleman in three colours. There were 300,000 covers bearing a honeysuckle motif printed by HM Stationery Office, and Harrison & Sons Ltd printed 60,000 presentation packs. A small number of cases of premature release were noted, particularly in the Bristol and Dundee areas. ►

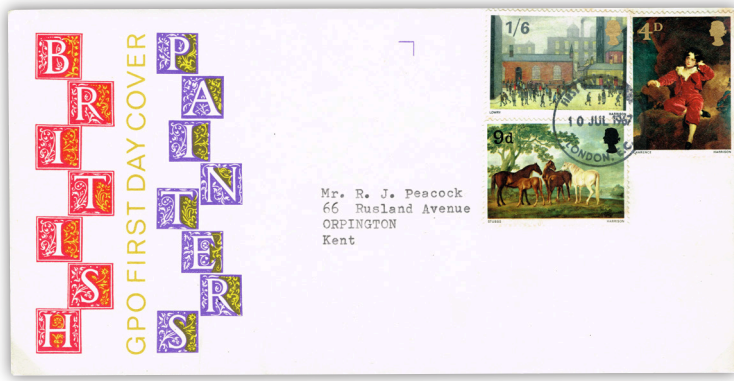






Different shapes and three very different scenes with a portrait, a rural scene with mares and foals, and an industrial city scene with children, were brought together to ably represent British paintings in a '1st series'. There would be another in the following year, which would be just as successful

The beginning of the issue of Machin definitives occurred in this year, but the descriptions and history of these iconic stamps features elsewhere in other articles in the *Bulletin*. By July, the British Paintings issue was next in line, and this issue was later noted as the '1st series'. There would be a 2nd series next year in 1968. The problem was that there was going to be difficulty in selecting pictures for reproduction as stamps from the comparatively small choice available from modern British artists, although a wider choice came from the 'Old Masters'. During meetings to discuss the proposals, it was decided to gather a number of reproductions of well-known paintings and seek the opinion of the printers Harrison & Sons Ltd as to their suitability for reduction to stamp size. Recommendations would then be made to the Postmaster General from which



The GPO First Day Cover has few words, but interestingly shown in block form are the words 'British Painters'. The three stamps showing the work of three famous British artists, Lawrence, Stubbs and Lowry, are grouped closely together to receive one first day postmark on 10 July 1967

he might make his choice for essays to be designed. The answers from Harrisons covered the descriptive words 'very good, possible, reasonable, doubtful', down to one called 'hopeless', and featured the artists we all know well. Constable, Gainsborough, Hilliard, Millais, Stubbs, Turner, and the living painter, L S Lowry. What would be a feature of the issued stamps was the shape and size with the printer's advice to depart from the orthodox double size format so as to preserve the proportions of the original paintings. It was agreed that the artists' names be included in the lower gutter of each stamp to 'help the public's appreciation of the series'. During the months preceding the press launch scheduled for 13 June, there was much back and forth debate and consideration between all the many interested parties to this stamp issue. The questions were many and varied and included the difficulty that Harrisons had in obtaining colour reproductions of some of the paintings being considered. Those in the National Gallery and Tate Gallery were easy to obtain, but others included ownership by an Earl with uncertainty as to where it was held, and another thought to be in Washington DC, USA, which was eventually located in an art gallery in San Marino, California. The final decision was three values at 4d, 9d and 1/6d. The 4d had the portrait of 'Master Lambton' by Sir Thomas Lawrence, known as 'The Red Boy', the 9d 'Mares and Foals in a Landscape' by George Stubbs,

and for the 1/6d the very recognisable figures of L S Lowry with 'Children Coming Out of School'. Copyright on two of the paintings did not arise as the artists had been dead for over 50 years, but the situation in respect of Laurence Lowry as a living artist was a requirement for 'a licence from Mr Lowry to the PMG to reproduce, publish and sell (as stamps) on payment of an agreed sum'. Agreement to the reproduction of the other two paintings in stamp form was obtained from their owners as a matter of courtesy. Issue date was 10 July 1967 with unusual sizes due to the need to portray the paintings proportionally. This resulted in 60 stamps per sheet. Additionally, this was the first issue to be produced only in phosphor form. On this occasion, Michael Goaman was commissioned to design a first day envelope and presentation pack. The usual facilities were provided for the first day of issue, special post boxes for handstamping of first day covers being available at 117 post offices.

Although time has dulled the memories of many, the maritime exploits of Francis Chichester in 1966 and 1967 will not be forgotten. On 27 August 1966, he left Plymouth in the 53 foot ketch 'Gipsy Moth IV' to sail around the world single-handed. By May 1967 with success nearly achieved, he was approaching British waters amid growing public excitement. Although the Postmaster General had stated that there would be no additions to the 1967 stamp programme already announced, on 15 May he began to investigate whether a suitable design for a single stamp might be ready in time for the expected return of Francis Chichester. On that day in mid-May, two artists were contacted, Michael Goaman and Peter Gauld, as well as Harrisons, the printers. All took up the challenge. There were many reasons behind the decision to produce the stamp at the basic airmail rate, 1/9d, including giving the stamp wider circulation through international use, linking the occasion especially with Australasia. Chichester had lived in New Zealand between the first and second world wars, and made several pioneering historic flights to and from Australia and New Zealand between 1929 and 1936.

There were technical issues in showing the boat at sea with the right amount of sail, but that was overcome with guidance and discussion. In conclusion, Michael Goaman's successful design was produced in collaboration as usual ►



One can just see the representation, figuratively, of the very 'able seaman' on his yacht, ploughing onwards through turbulent seas across the world, before returning to a hero's welcome and knighthood. The design was by the husband and wife team, Michael and Sylvia Goaman





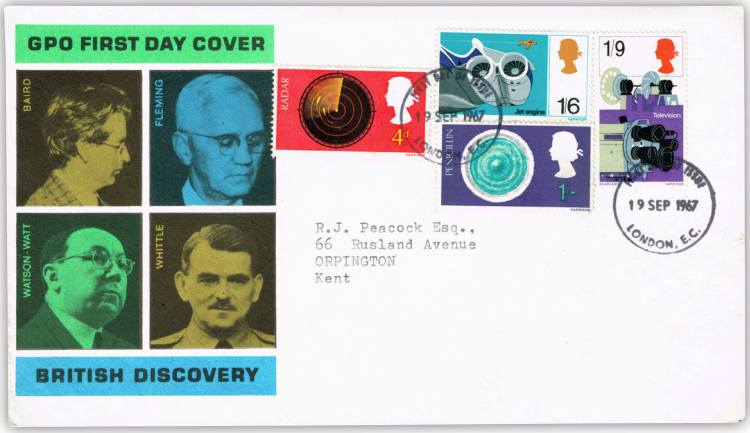
with his wife Sylvia, an equally experienced designer of stamps. The acceptance was with minor alterations. The tiny figure next to the main mast represents the sailor, and was given white instead of the original dark trousers to make it stand out more clearly. Sir Francis sailed into Plymouth Sound on the evening of Sunday 28 May 1967 to a rapturous welcome with 400 or more small escorting craft and an estimated 250,000 well-wishers on land. The stamp to commemorate Sir Francis Chichester's World Voyage, of which more than 10 million were sold, was issued on 24 July in sheets of 120 in the double definitive size, in colours of black, brown-red, light emerald, and blue. Michael Goaman also submitted his artwork for the first day cover and a print order for 500,000 covers was placed with HM Stationery Office. Sales figures for the first day cover are unknown and no presentation packs were produced on this occasion. Sir Francis is no longer with us, but his world famous boat is. The yacht 'Gipsy Moth IV' is now owned and maintained by a registered charity, The Gipsy Moth Trust.

Clearly showing the different styles of the two successful stamp designers, are the four stamps of the British Discovery and Invention issue of 19 September 1967. The more detailed designs of the two higher values are by the Negus-Sharland team, and the distinct one item per stamp designs are by Clive Abbott. Each collector will have their own preference



Then for something very different which celebrated skills and foresight with British achievements. At first, it was undecided what this should cover, but after discussion and consideration, British technical achievement to show discovery and invention was to be the theme, although care was to be taken as modern technical and scientific achievements were more often to be a combination of several discoveries by individuals in different countries, or by teams sometimes of more than one nationality. Not all invited artists were available to submit designs, but those who did included Margaret Calvert of Kinneir Associates, the design team of Richard Negus and Philip Sharland, and freelance artists Peter Gauld and Clive Abbott who had been commissioned by the printers, Harrison & Sons Ltd. Many designs were submitted covering such items as Baird and television, radar, Fleming and penicillin, steel-making, Whittle and the jet engine, and a nuclear generator, artists being asked to avoid subjects previously treated

Four great men of discovery, Baird, Fleming, Watson-Watt, and Whittle, are shown pictorially on the first day cover for the British Discovery and Invention issue. Two postmarks cover the four stamps with one clearly showing the date and location



in stamp issues such as the 1966 Technology issue. The chosen designs were essayed and submitted to the Postmaster General. The final approved and issued designs were Radar for the 4d and Penicillin for the 1s, both by Clive Abbott, together with Vickers VC-10 Jet Engines for the 1/6d and Television for the 1/9d, both by the Negus-Sharland team. Following a press announcement on 8 August, the issue date was Tuesday 19 September although 40 offices were under the impression that 18 September as the first working weekday was the official day of issue. The 4d had three phosphor bands and the other values two bands. The stamps were printed on paper with multiple crown watermark with a conscious decision to use up the remaining watermarked stock on this occasion, all subsequent special issues being on unwatermarked paper. By the time of withdrawal one year later, an amazing number of 104 million of the 4d value were sold, with 10 million each of the 1s and 1/6d, and 7 million of the 1/9d. Normal facilities were provided for first day cover postings, the design of which had been entrusted to David Gentleman, and 300,000 had been printed in lithography in four colours. A presentation pack was also designed by the same artist, and over 59,000 were sold to the philatelic collecting public.

To ensure that Christmas greetings by post to far off countries could receive a Christmas-themed stamp, unusually there were two issue dates for this set of three. The 4d with the striking 'Madonna and Child' was issued in good time, on 18 October, to be used for surface letters to Commonwealth countries, and under 2oz weight letters by surface mail in unsealed envelopes not containing more than five words of greeting! The 3d and 1/6d both portrayed different interpretations of 'The Adoration of the Shepherds', and followed on 27 November







'We think another Christmas issue would be popular' wrote the Deputy Director General (Posts) to the Postmaster General back in August 1966, even before the Christmas 1966 stamps were issued. Planning for a following year has to be well in advance. The theme for 1966 was designs by children, and so stamps with a traditional religious motif would bring interest, with a change. The values given were to be 3d, 4d, and 1/6d with an issue date planned for 27 November 1967. The reasons for these values was clear. The inland printed paper rate for greetings cards was 3d, it having been decided that this rate should only be used for special stamps with the Christmas issue due to the extra complication of segregating 'printed paper' and full-rate mail where both bore special stamps. The 4d, as well as being the base inland letter rate, was also that for surface letters to the Commonwealth and, up to 2oz, surface mail printed paper to other foreign destinations. At the time this basically referred to material in unsealed envelopes containing not more than five words of greeting. The 1/6d was the base rate for airmail letters to most destinations outside Europe.

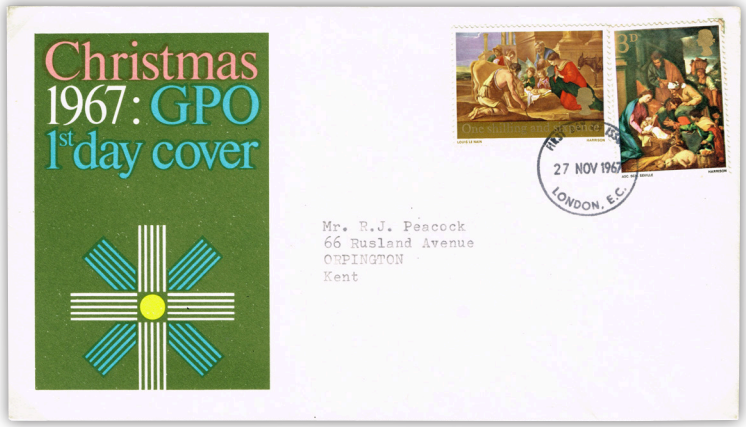
The Postmaster General expressed concern that the stamps should be available for those wishing to use surface mail for their overseas Christmas postings, even if this meant an issue date in October. The problem was resolved by having two issue dates. 18 October for the 4d issue, and 27 November for the 3d and 1/6d stamps. It was anticipated that there would be phenomenal sales of this issue – which proved correct. It was decided that 180 million 4d stamps ►

should be available for issue on 18 October, and a further 180 million on 27 November. On the latter date 300 million 3d and 18 million 1/6d should also be ready for sale. As early as February, a number of reproductions from the National Gallery of a religious theme were being considered with Harrisons also involved in this initial selection by assessing the suitability for reproduction as stamps. The press notice and launch was on 12 September, and the religious paintings portrayed were 'The Adoration of the Shepherds' from the School of Seville on the 3d, 'Madonna and Child' by Bartolomé Murillo for the 4d, and 'The Adoration of the Shepherds' by Louis le Nain on the 1/6d. On this issue, The Queen's profile head was to be in gold. Sales at ordinary counters ceased on Saturday 23 December, although sales of the 4d and 1/6d continued for a year from the dates of their respective release, whereas the 3d was sold out by July 1968.

Sales of these popular stamps were well over a quarter of a million for the 3d, a similar number for the 4d, and nearly 18 million for the 1/6d. There was no separate presentation pack for this issue, but the annual gift pack issued on 27 November sold 105,000. Naturally a 'first day of issue' handstamp was available from Llanelli head post office for Bethlehem, Llandeilo, Carmarthenshire, on both days of issue, which was a good way to end a year of celebration, design, and variety ●

Article by Dane Garrod FRPSL





There was unusually a relaxation of facilities to enable collectors to obtain both first day postmarks across the separate three stamps on one envelope, but here we show the two versions of 'The Adoration of the Shepherds' scene on a GPO Christmas 1967 First Day Cover. Left of cover is the handstamp with the Bethlehem, Llandeilo, Carms, location

The Great Britain Philatelic Society

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Typography & the Queen Victoria

Jubilee Issue

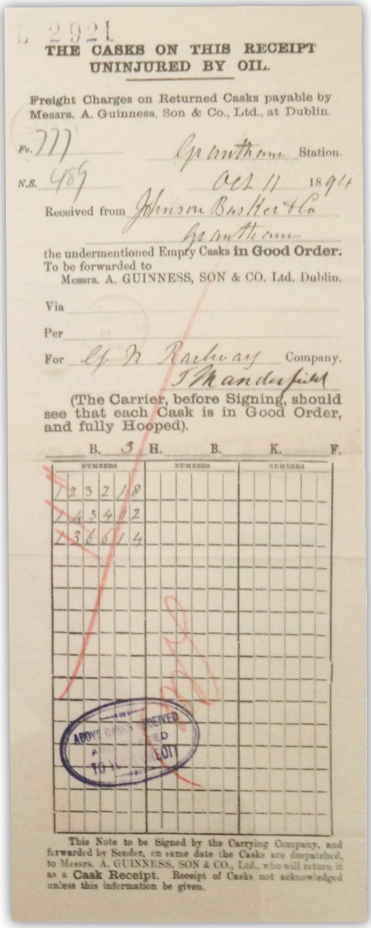
Part three

The first two articles in this series concentrated on the design and production of the Jubilee stamps, but the story does not end there – once stamps have been printed they are supplied to post offices, and in due course used by the public. To keep this article within a reasonable length, the focus here is on solo usages – a single stamp on cover, or sometimes a large piece, paying the whole of the rate. Most of the Jubilees appear to have been issued with specific basic rate uses in mind, although these changed over time. For example, in 1887 there was still a variety of foreign letter rates as not all destinations were members of the Universal Postal Union (UPU), but by 1892 these had become standardised.

Of course, the stamps were available for any other requirements that presented themselves. Every value over ½d paid some higher weight step rates, but for all except the lowest values these typically represented quite a heavy item. Such large envelopes were seldom kept, especially where they ended up in somewhat battered condition due to their size – but if found, they are genuinely rare. In many cases, a stamp paid an inland parcel rate. In 1886,



Receipt for the return of casks to Guinness in Dublin, paying ½d 'book post' for 2oz single rate. Cancelled with duplex '321' for Grantham and date stamp 'OC 11/94'. Additional postmarks indicate that the route was via Birmingham. The handstamp showing 'H & K PACKET' with date 'OC 12/94' is type HKP 5 and denotes transit on the Holyhead & Kingstown Packet service


2921

THE CASKS ON THIS RECEIPT UNINJURED BY OIL.

Freight Charges on Returned Casks payable by Messrs. A. Guinness, Son & Co., Ltd., at Dublin.

Fo. 777 Grantham Station.

N.S. 469 Oct 11 1894

Received from Johnson Barker & Co Grantham

the undermentioned Empty Casks in Good Order.

To be forwarded to Messrs. A. GUINNESS, SON & CO. Ltd. Dublin.

Via

Per

For L & N Railway Company.

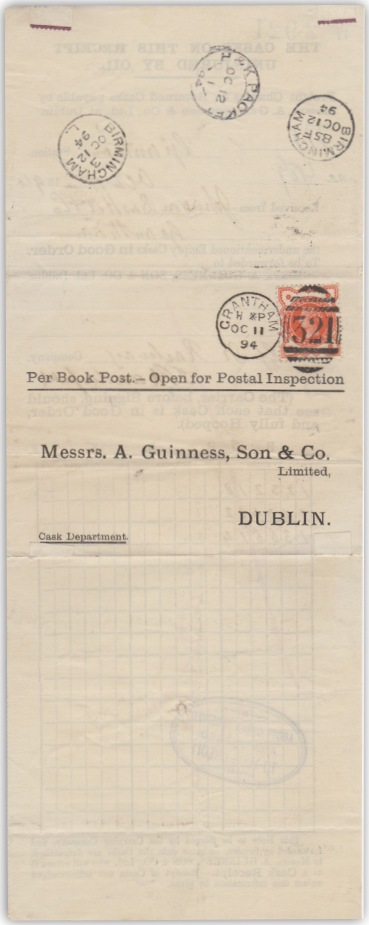
T Chandler

(The Carrier, before Signing, should see that each Cask is in Good Order, and fully Hooped).

B.	3	H.	B.	K.	F.
NUMBERS			NUMBERS	NUMBERS	
2	3	2	18		
2	4	3	4	0	2
2	3	6	6	1	4

ADMITTED LOT

This Note to be Signed by the Carrying Company, and forwarded by Sender, on same date the Casks are despatched, to Messrs. A. GUINNESS, SON & CO., Ltd., who will return it as a **Cask Receipt.** Receipt of Casks not acknowledged unless this information be given.



these had been set at 3d for a parcel up to 1lb, with 1½d for each extra 1lb up to 11lb. In 1897, rates above the minimum were reduced, at 1d for each extra 1lb up to 9lb (and then a 2lb step bringing the rate for 11lb to a round shilling). These were important uses postally, but once again parcel wrappers or even large pieces were not often kept, and are rather scarce. Fortunately, however, the stamps were (supposed to be) placed on the small parcel post labels issued to each post office. These bore the name of the office, and are very popular with collectors of local postal history, so many parcel usages of the Jubilee stamps are preserved in this form.

The stamps presented in this article are in order of values – so we begin with the ***½d Vermilion and ½d Blue-green.*** As mentioned in part one of this series, the Vermilion was produced in far greater quantities than any other Jubilee. It paid the minimum inland and foreign printed paper rates (often referred to as 'book post' for historical reasons). The former especially was intended to cover wholly printed material, but the scope was greatly increased



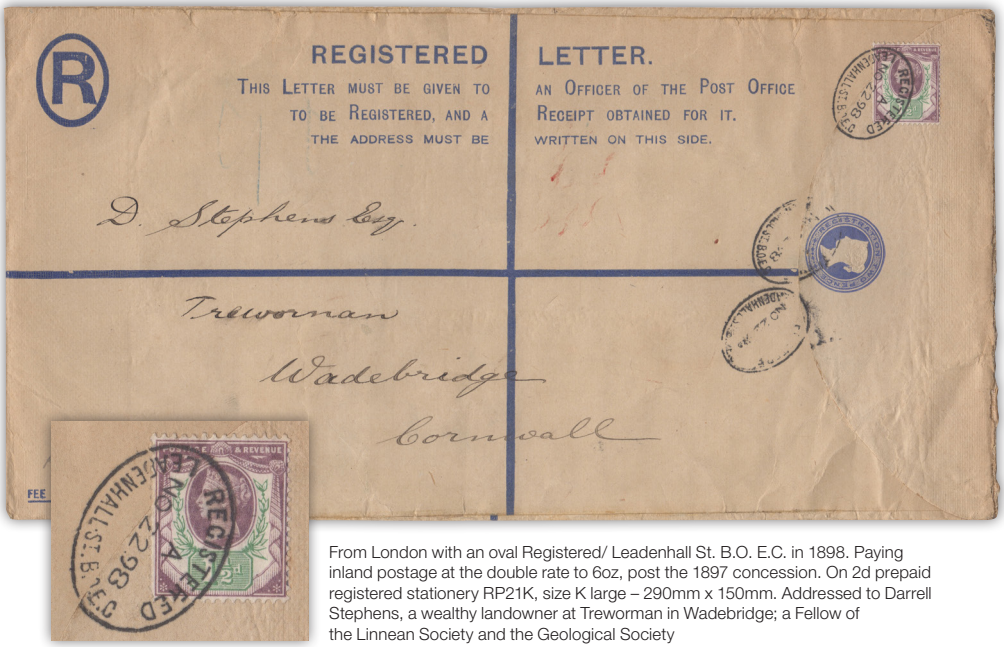


Advertising cover from Thos. Hinshelwood & Co., the paint company. On the reverse is written 'you ought to try our/ Galley Brand Cold Water Paint/ It is Truly Wonderful/Trial sample and Shade Card/ post free on application.' The ½d blue-green was the vermilion's replacement. Initially the stamp was issued using 'lead-green' ink. The mistake led to its quick replacement with the non toxic reformulation 'zinc-green' ink in August 1900. This also proved problematic, with stamps turning blue when exposed to water (see below) – many stamp collectors have discovered this to their cost!

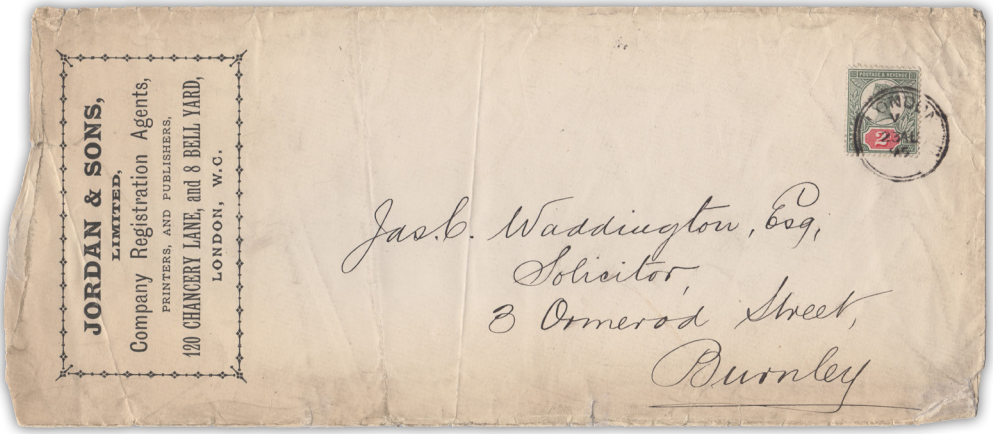
in 1892 when a range of business documents such as invoices and orders with details added in manuscript were allowed to pass at this rate, as long as the writing was not of 'the nature of a letter'. Items sent at this rate are often of extra interest as artefacts of Victorian commerce. From 1894 the value found an additional use when it became possible to send private inland postcards paid with adhesive stamps. This use took a while to fully develop – cards with the ½d vermilion are not particularly common, but by 1900 picture postcards were coming into vogue, and this is the most frequently seen use for the ½d green.

The ***1½d Purple and Green*** stamp did not represent a basic rate by itself – it paid the second step inland letter rate and the third step printed paper rate, and was used whenever an odd three-ha'pence was needed. It is consequently rather uncommon as a solo usage. Likewise, the ***2d Green and Red*** value did not pay a basic rate – it was the third step inland letter rate and fourth step printed paper rate, although it also represented the registration fee and was used to pay that in combination with other stamps. As a solo usage it is even ►





From London with an oval Registered/ Leadenhall St. B.O. E.C. in 1898. Paying inland postage at the double rate to 6oz, post the 1897 concession. On 2d prepaid registered stationery RP21K, size K large – 290mm x 150mm. Addressed to Darrell Stephens, a wealthy landowner at Treworman in Wadebridge; a Fellow of the Linnean Society and the Geological Society





Advertising cover from Jordan & Sons Ltd., company registration agents, to a solicitor paying inland postage of 2d at triple rate to 4oz at the original Jubilees 1885 rates, from London, dated '23 AU/95'. The heavier contents have taken their toll on this scarce usage cover

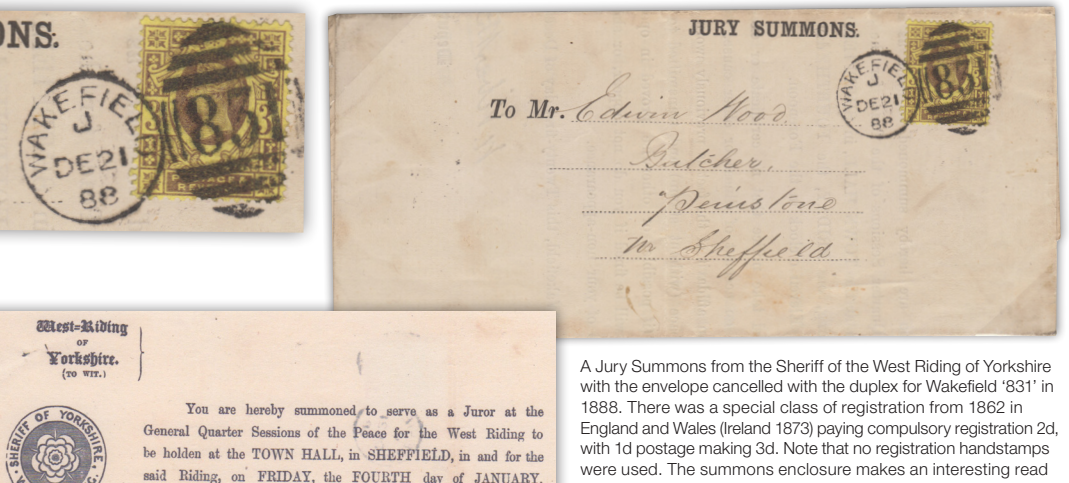
less common than the 1½d, and can be quite difficult to find. The ***2½d Purple on Blue Paper*** stamp was one of the most important denominations of the series, paying the basic foreign letter rate per ½oz. In 1887 this applied only to countries in the UPU – and even then, the destinations (mostly in Latin America) that required a 'long sea voyage' could be charged more. However, from 1891 the rate applied to virtually everywhere except a few of the remoter places in Africa – and the following year was extended to those too – so 2½d became the charge to anywhere in the world until the introduction of Imperial Penny Postage on Christmas Day 1898. This means that the 2½d is common as a single stamp on cover to overseas, and indeed is quite often found in multiples paying higher rates. Of course, some destinations are a lot easier to find than others! There were alternative solo uses for it – for example minimum weight registered printed papers – but these are seldom seen.

The main intended use of the ***3d Purple on Yellow Paper*** – on its own was for the minimum inland parcel rate, which was 3d for 1lb throughout the period of use of the Jubilees. However, as a minimum weight registered letter cost 3d (1d postage + 2d registration) it is often seen used in this way on letters sent in ordinary envelopes (as opposed to the pre-paid registered envelopes). The initial use of the ***4d Green and Brown*** in 1887 was to pay the increased letter rate allowed by the UPU for the 'long sea voyage' destinations previously mentioned. From 1891 this no longer applied, but in that year an alternative use for the 4d became available on basic rate express letters (1d postage + 3d express fee). Neither of these are especially common. 4d became the second step rate ►





2½d paying the single foreign rate to Japan post UPU, cancelled with the squared circle for London dated 'JU 12/00'. Though addressed 'Poste Restante' the letter was redirected attaching a rice paper label and covered with Japanese characters. It has two backstamps, one for Yokohama/Japan and dated '22 JUL/00' and another in Japanese characters. An interesting journey of nearly eight weeks



A Jury Summons from the Sheriff of the West Riding of Yorkshire with the envelope cancelled with the duplex for Wakefield '831' in 1888. There was a special class of registration from 1862 in England and Wales (Ireland 1873) paying compulsory registration 2d, with 1d postage making 3d. Note that no registration handstamps were used. The summons enclosure makes an interesting read

when parcel post charges were revised in 1897. As mentioned in part two of the series, the ***4½d Green and Carmine*** stamp was issued in 1892 specifically for a parcel rate – second step inland parcels of 1-2lb, which were being posted in large numbers. It also paid the basic foreign registered letter rate (2½d postage + 2d registration) and this usage is seen reasonably often, although the parcel post usage ceased in 1897 and the stamp was withdrawn from regular sale by the end of the century. The main use for the ***5d Purple and Blue*** denomination was to pay the double foreign letter rate (2½d x 2), although in 1887

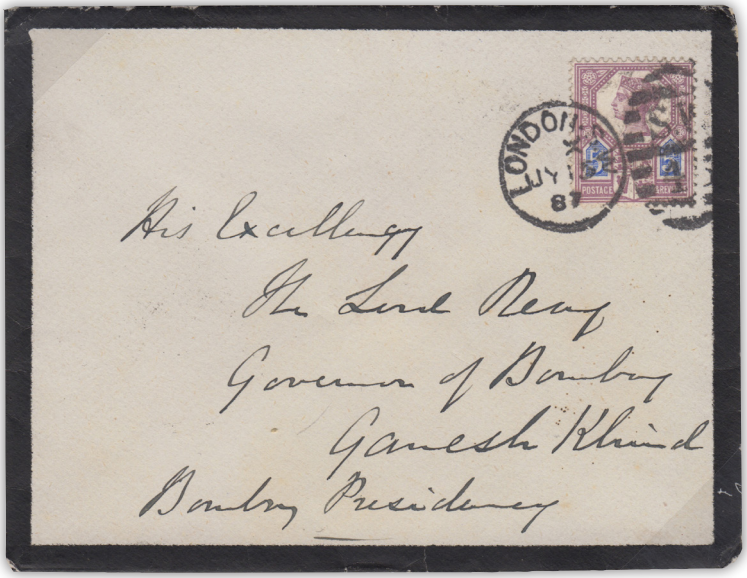


The 4d 'long sea voyage' rate to Bahamas (via Cork) from London with a vertical oval duplex dated 'AU 14/90' on a British Colonial Office monogram envelope. This was made up from 1½d distance charge permitted by UPU and the single foreign rate 2½d. The Bahamas was a centre for the liberation of slaves, and the addressee, the Rev. Daniel Wilshere was based there from the 1870s, representing the London based Baptist Missionary Society. He promoted the liberated slaves' efforts to resettle and was backed by the British Colonial Office. This redirected mail follows him on a trip to New York with backstamps at Bahamas dated 'SP 1/90' and a New York arrival '5 SEP/90'



4½d paying 2d registration as indicated with blue crayon marks and 2½d foreign postage single UPU rate with circular cancel Store Street/ W.C. (Bloomsbury) and oval Registered London 30 June 1899. To Wasa (Vaasa – the sunniest city of Finland) with a backstamp Nikolaistad 4.7.1899.

there were still non-UPU destinations for which this was the single rate (mostly India and the Far East). The first of these usages covered a lot more territory over a longer period, and hence is the form in which collectors will usually encounter this stamp as a single use on a letter, despite it not being a basic rate. The chief use of the ***6d Purple on Rose-red Paper*** value on its own was for parcel post – the third step for 3lb until 1897, the fourth step for 4lb afterwards. It was also the single rate to the Australasian colonies until they joined the UPU in 1891, and this is the most often seen solo usage (although not particularly ►



A mourning envelope to the Lord Reay, the governor of Bombay India, with the first 5d die 1 tied with a duplex showing 'London S.W./JY 15/87' and backstamped '21 July 87'. Paying 5d single rate postage to India pre-UPU

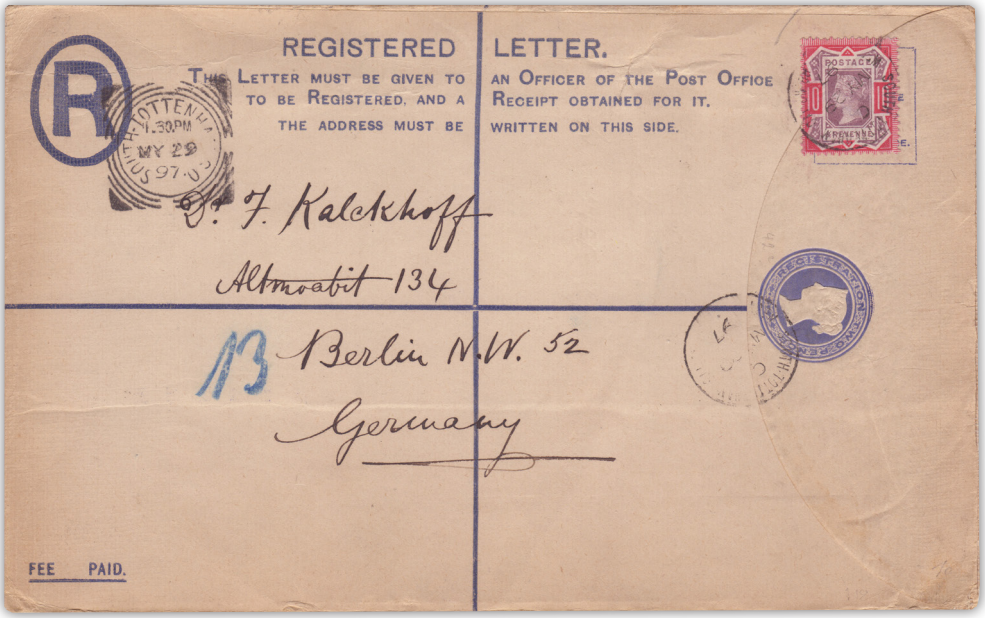
Another pre-UPU envelope paying ½oz single rate postage. From 1 March 1880 to 1 January 1891 the route was via Brindisi to Australia. The 6d is tied with the London duplex '34' for Earls Court and the datestamp shows 'DE 2 /87'. The arrival back-stamp is for Melbourne on 'JA 3/88'



Right: on a rare first Type 1A Parcels Post label with the fuller 'PARCELS' text. Note the lack of box arms which were introduced from about 1887 with the designs continuing to develop throughout this period and beyond. Manuscript '9d' paid for 5 x 1886 parcel rate for 5lb. (3d + 4 x 1½d/lb) Additional red boxed handstamp with 'COACH ROAD BORNE'



Below: the 10d was issued in 1890 to pay for increased demand for the 4 x rate to 2oz foreign mail. The registered envelope is type 1892. The stamp's cancellation is dated 'MY 29/97'. An additional squared circle cancellation confirms South Tottenham. The addressee in Germany is Dr Franz Kalckhoff who later became the president of the Berlin Philatelic Society and a signatory to the Roll of Distinguished Philatelists



often). Other solo uses such as a basic rate express registered letter (1d + 2d + 3d) are rare. Collectors will most often see the ***9d Purple and Blue*** stamp used by itself on parcel post labels. While it is scarce used on letters in general, solo uses are rare, and tend to be obscure combinations such as a double weight, first stage London late-posted foreign registered letter (2 x 2½d postage + 2d registration + 2d late fee). The ***10d Purple and Carmine*** value was added to the series in 1890, primarily aimed at paying the quadruple foreign letter rate for 1½-2oz, although also as a make-up value. This is another tricky stamp to find on cover, and solo uses are particularly hard to find – its intended use on overseas mail being the most likely. From 1897 it was also a parcel post rate, and parcel post labels are more often seen. These labels are also the most probable source of single stamp usages of the ***1s Green and 1s Green and Carmine***. As this value represented a main unit in the £sd currency system, ►



1899 registered envelope from Threadneedle St. to Denmark, uprated with 1887 1s with 'LATE FEE 2d' handstamp showing accepted by 6pm. Almost certainly paying 10d quadruple postage + 2d registration + 2d late fee. The stamp with the perfin 'C. I. H. & S' of C. J. Hambro & Son Bank

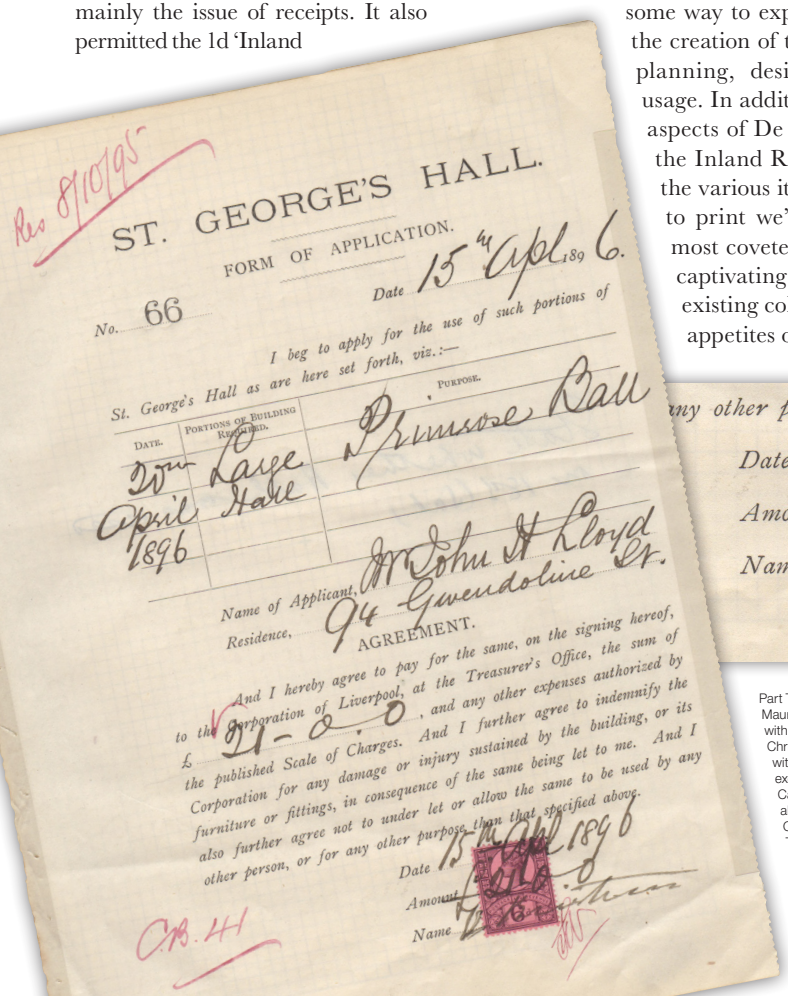


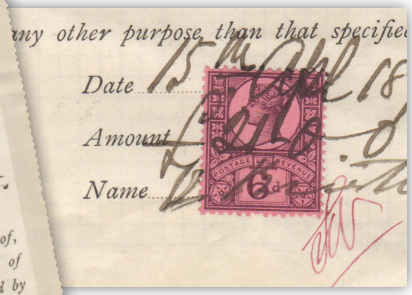
1902 registered envelope from Gracechurch St. sent locally in London, uprated with 1900 1s green and carmine to pay the 1s1d registration fee for compensation up to £110. The stamp has a 'D.B.' perfin of Deutsche Bank. 1s green and carmine on cover are very scarce with less than ninety known

it was also an important make-up value. The green and carmine stamp introduced in 1900 is difficult to find on cover at all, but there are few solo usages of either version of the stamp. The one most likely to be seen as an envelope is for a quadruple rate overseas registered letter (4 x 2½d postage + 2d registration).

Revenue Usage Finally, you will note that all the Jubilee stamps were inscribed 'Postage & Revenue', as they were intended to be usable for paying non-postal fees such as duties on legal documents. Indeed, this was why it was considered so important to use 'doubly fugitive' inks, as stamps used this way were normally cancelled by signing across them in ordinary water-based writing ink. The background to this dual usage was validated by *The Customs & Inland Revenue Act – 1881*. This allowed the 1d postage stamp to be used for certain revenue purposes, mainly the issue of receipts. It also permitted the 1d 'Inland Revenue' fiscal stamp to be used for postal purposes. The start date was 1 June 1881, just before the issue of the 1d lilac 'Postage and Inland Revenue' stamp. A further development came about through *The Revenue, Friendly Societies and National Debt Act – 1882* which permitted postage stamps up to the value of 2/6d to be used for certain revenue purposes and for revenue stamps that were not identified to any particular purpose (which basically meant those inscribed 'Inland Revenue') to be used as postage stamps. The start date was 1 January 1883. Consequently, the Jubilee stamps that followed from 1887 can potentially be found used for non-postal fees. In particular, in the late Victorian period there were a number of 6d fees applicable, an example of which is shown here.

Hopefully this three part series has gone some way to explaining the reasons behind the creation of the Jubilees, as well as their planning, design, production and now usage. In addition, we've considered some aspects of De La Rue's relationship with the Inland Revenue. And in illustrating the various items from concepts through to print we've showcased some of the most coveted pieces pertaining to this captivating stamp set – all for the joy of existing collectors and maybe whet the appetites of new ones ●





Part Three's usage article was written by Maurice Buxton FRPSL in collaboration with Ian Boardman, Phil Waud FRPSL and Chris Harman RDP FRPSL. Images are reproduced with the kind permission of Phil Waud, with the exception of the 1s Green and 1s Green and Carmine covers which are Ricardo Verra's who also has an excellent source of reference for QV Jubilees at 1887jubileeissue.com. Additionally, The Great Britain Philatelic Society offers a wealth of insight on all aspects of GB stamp collecting including the study of postmarks and postal fees – gbps.org.uk. For more information on stamp usage collecting, see Maurice Buxton's articles in the *Bulletins* of January, March and April 2019.

The Wars of the Roses QUIZ

1 This emblem is the...
a) York Rose
b) Lancaster Rose
c) Tudor Rose



2 Where was the final battle?
a) Barnet
b) Tewkesbury
c) Bosworth

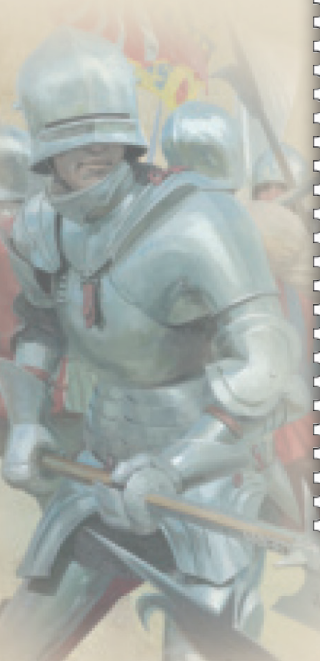
3 Who was known as the 'Kingmaker'?
a) Richard, Earl of Warwick
b) Richard, Duke of York
c) Richard, Duke of Gloucester

4 In which of these battles was Richard III killed?
a) Battle of Wakefield
b) Battle of Bosworth
c) Battle of St Albans

5 Who was Margaret of Anjou married to?
a) Edward IV b) Henry VI
c) Richard III

6 In which year was this stamp issued?
a) 2007 b) 2008 c) 2009





How to enter Please send your answers, with your contact address or phone number, marked 'Wars of the Roses 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 Wars of the Roses Presentation Pack.

Closing Date
15 June 2021.

February solutions
Cushty Quiz 1)b 2)c 3)a 4)a 5)b

Winners J C Hill, Cambridge; Roger Atfield, Cumbria; Mrs E Emery, Portchester; Don Parker, Braintree; Wim Dols, The Netherlands.

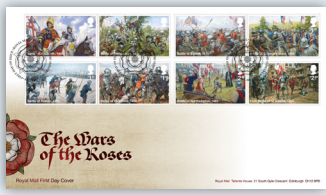
Terms and conditions Promotions are open to any reader aged 18 or over, except employees of Royal Mail Group Ltd, their business associates and immediate families. Responsibility cannot be accepted for entries which are incomplete, damaged or not received. Proof of posting is not proof of receipt. Prizes 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

4 May

Issue The Wars of the Roses: Stamps (2 x 2nd Class, 2 x 1st Class, 2 x £1.70, 2 x £2.55). Presentation Pack. Stamp Souvenir. First Day Envelope. First Day Cover. Postcards (8 in set). Stamp Sheets. Framed Stamps.



28 May

Issue Paul McCartney: Stamps (4 x 1st Class, 4 x £1.70). Miniature Sheet (2 x 1st Class, 2 x £1.70). Stamp Set Pack. Miniature Sheet Pack. Presentation Pack. Stamp Souvenir. Stamp Sheet Souvenir. First Day Envelope. First Day Cover Stamps. First Day Cover Miniature Sheet. First Day Cover Prestige Stamp Book Pane. Prestige Stamp Book (pane one: 4 x 1st Class, pane two: 4 x £1.70, pane three: 2 x 1st Class, 2 x £1.70, pane four: 2 x 2p, 2 x 10p, 2 x 50p, 2 x 1st Class). Press Sheet. Stamp Book. Collector's Sheet.



Postcards (13 in set). Limited Edition Prestige Stamp Book. Stamp Sheets. Fan Sheets. Framed Stamps. Framed Collector's Sheet. Souvenir Folder. Medal Covers. Medal Covers Bundle. Stamp Set Mount. In the Studio Frame. In the Studio Mount. Bundle.

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.







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

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