

BRITISH PHILATELIC

The ROYAL MAIL magazine for stamp collectors

Volume 43 Number 10 | JUNE 2006 £1.20

# Bulletin

Philatelic Congress • Fiscals  
• Modern Architecture issue



**Modern Architecture: a new  
issue of stamps featuring six  
innovative building projects.  
On sale from 20 June.**

## Forthcoming issues and withdrawals



**Cover photograph** 30 St Mary Axe – better known as ‘the gherkin’ due to its shape – as seen from the *Bulletin*’s Old Street premises. Photograph by Geoff Dann.

**Issues** Some items available only from Royal Mail Talents House and Post Office Limited philatelic outlets at main post offices in Bath (limited availability, selected items), Belfast, Birmingham, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Chester, Colchester, Coventry, Croydon, Durham, Edinburgh, Exeter, Glasgow, Grimsby, Guildford, Harrogate, Leicester, London (Trafalgar Square & Eastcheap), Newcastle upon Tyne, Norwich, Nottingham, Plymouth, Portsmouth, Southampton, Southend-on-Sea, Stevenage, Stratford-on-Avon, Stroud, Truro, Windsor & York.

**Royal Mail Talents House** 21 South Gyle Crescent, Edinburgh EH12 9PB, UK. Telephone order line (08.30–17.00 Monday to Friday): 08457 641 641; from overseas +44 131 316 7483. Minimum handling charge UK £1.30, Europe £1.55, rest of world (airmail) £2.15. Some products can be ordered on Royal Mail’s website: [www.royalmail.com/stamps](http://www.royalmail.com/stamps)

|                |                                                                                                                                                                                                               |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>30 May</b>  | <b>Issue</b> World Cup Winners stamp cards.                                                                                                                                                                   |
| <b>6 June</b>  | <b>Issue</b> World Cup Winners stamps, presentation pack, Smilers sheet (‘England’s Finest Hour’ with 20 1st class World Cup stamps and 20 labels showing 1966 World Cup Final), and Bobby Moore medal cover. |
| <b>6 June</b>  | <b>Withdrawal</b> Trooping the Colour stamps, miniature sheet, presentation pack and stamp cards.                                                                                                             |
| <b>13 June</b> | <b>Issue</b> Modern Architecture stamp cards.                                                                                                                                                                 |
| <b>17 June</b> | <b>Issue</b> The Queen’s 80th Birthday commemorative document.                                                                                                                                                |
| <b>20 June</b> | <b>Issue</b> Modern Architecture stamps and presentation pack.                                                                                                                                                |
| <b>20 June</b> | <b>Withdrawal</b> White Ensign Smilers sheet.                                                                                                                                                                 |
| <b>4 July</b>  | <b>Issue</b> Generic Smilers sheet ‘For Those Special Moments’ with pictorial definitive-size stamps (as issued in books October 2005).                                                                       |
| <b>4 July</b>  | <b>Withdrawal</b> End of War miniature sheet.                                                                                                                                                                 |
| <b>11 July</b> | <b>Issue</b> National Portrait Gallery stamp cards.                                                                                                                                                           |
| <b>18 July</b> | <b>Issue</b> National Portrait Gallery stamps, presentation pack and medal cover.                                                                                                                             |
| <b>18 July</b> | <b>Withdrawal</b> Motorcycles stamps, pack and stamp cards.                                                                                                                                                   |
| <b>25 July</b> | <b>Issue</b> Castles ingot cover: no4 Carrickfergus Castle.                                                                                                                                                   |
| <b>25 July</b> | <b>Withdrawal</b> Northern Ireland 42p stamp printed by Walsall • 6 x 1st book showing LOVE stamp on label on inside front cover.                                                                             |

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28<sup>TH</sup> PHILATELIC CONGRESS

OF GREAT BRITAIN

OF  
THE OCCASION  
OFBRIGHTON - 14<sup>TH</sup>-17<sup>TH</sup> MAY, 1946

SPONSORED BY THE BRIGHTON AND HOVE PHILATELIC SOCIETY

**What is Congress?** In July, collectors from across the UK and beyond will assemble in Renfrew for the 88th annual Philatelic Congress of Great Britain. Richard West sets the scene **306**

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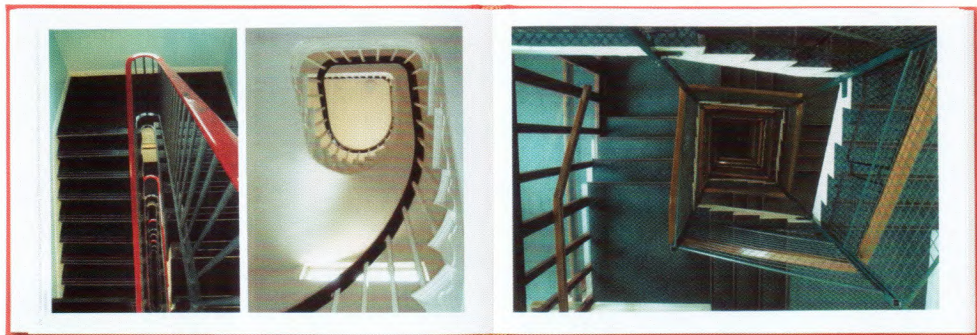
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## Stamp scene News and upcoming events: Glenn Morgan keeps you posted



**Unseen UK** is on sale in the shop at [www.royalmail.com](http://www.royalmail.com) for £20.

**Unseen UK** This new non-philatelic book contains 240 fascinating photographs taken by British postmen and women as they went about their daily lives. All revenue from the sales of *Unseen UK* will go towards Help the Hospices. This is the national charity for the hospice movement, and supports the UK's 220+ local hospices, which give time and care to children and adults facing terminal illness.

The book would make a great gift and it's guaranteed to be a talking point! Inside the pages you'll find images which capture the minutiae of daily life, from the everyday to the bizarre. There are shots of just about everything, from buildings, countryside and wildlife to people and – as you would expect – dogs! Royal Mail is probably the only organisation which could mobilise its workforce to photograph the UK in this way.

The images were chosen from 20,000 photographs taken by 1300 employees in a competition organised by Royal Mail. Writer and broadcaster Jon Ronson, who wrote *Unseen UK*'s witty introduction, says: 'It's a book full of funny, sad, warm and surprising moments: moments that would usually be dismissed as too insignificant to be worth immortalising.'

Celebrated photographer Stephen Gill, who had the difficult task of whittling down the selection of 20,000 photographs, adds: 'The images have been created for different reasons. Sometimes they feel like a bit of a complaint, or a sigh of joy at the simple beauty of something.' ●

**Sorted!** A new quarterly A5-sized Post Office magazine entitled *Sorted!* appeared in March and is free to anyone visiting their local post office. Within the 68 pages of the spring issue can be found lots of information about services and products provided to customers, and some of this is of interest to collectors.

A feature entitled 'The Post Office Branches You Never Knew Existed' revealed that a traditional shop is not the only location to get your stamps and pension. Anyone collecting law enforcement as a theme should visit Feering in Essex, where you will need to go to the local police station to be

served; while a trip to church in Sheepy Magna, Leicestershire, will see a different kind of service taking place two mornings a week at the back of the vestry. Further examples given include a B&B in Holmbridge, an ice cream maker in a farm shop in Essex and from the back of a van – no, nothing dodgy, simply one of seven mobile post office branches that serve 77 communities around Britain.

A two-page article entitled 'Business as Usual' recalls how at the height of the Blitz, 23 London post offices were bombed in one night, but that work went on. There are five images accompanying the article, including a temporary Post Office sited within a tent-like structure (Moorgate?), a buried pillar box being emptied and a notice about what to do if you were bombed out to ensure that your mail still reached you.

This magazine is clearly intended to be ephemeral, but some of its content has a lasting value to those interested in the history of postal services •



**British Library** The Philatelic Collections has recently published its first four-page A4 *Newsletter* since Autumn 2001. The spring 2006 issue is No 9 and is now looking resplendent in full colour when compared with the now drab-looking earlier issues that were in just black and one other colour. The content includes features on the most attractive St Helena set (see the April *Bulletin*), a full-page feature about the Fletcher Collection of Great Britain, details of no less than eight new collection acquisitions and loans, and an article by Robin Davis on his experiences of using the BL's facilities while researching a forthcoming book on the British period (1878-1960) of Cyprus. The *Newsletter* also has contact and opening details and a report on its Head of Philatelic Collections, David Beech, and his visit to Pacific Explorer 2005 in Sydney, Australia. The British Library had been invited to display 164 pages of material from its famous Tapling Collection, and David is seen in an accompanying photograph explaining the collection to the Governor of New South Wales.

Enquiries: British Library Philatelic Collections, 96 Euston Road, London NW1 2DB; telephone 020 7412 7635/6; email [philatelic@bl.uk](mailto:philatelic@bl.uk) or visit the websites listed at right •

**British Library websites** [www.bl.uk/collections/philatelic](http://www.bl.uk/collections/philatelic) and [www.collectbritain.co.uk/collections/philatelic](http://www.collectbritain.co.uk/collections/philatelic)

**Society publications** Thematic (or topical) collectors want to know the 'who, what, when, where, why' – and especially the 'how', of collecting and exhibiting thematic stamps. With the newest handbook published by the American Topical Association (ATA), the vast majority of answers have been compiled into a single 72-page handbook that answers the bulk of questions which collectors have voiced. Don Beuthel, a past president of the ATA, wrote a column in the society journal *Topical Time*, starting in January 1996 and continuing on through December 2001; a total of six years of solid topical collecting information on a wide range of subjects. ►

**ATA handbooks** Requests for this book, and a list of other available handbooks currently available, should be sent to ATA, PO Box 57, Arlington, TX 76004-0057 USA. Payments to [americantopical@msn.com](mailto:americantopical@msn.com) can be made by MasterCard, Visa, or PayPal.

Karen Cartier of the ATA office has compiled the columns into an easy-to-read publication that contains 32 illustrations in black-and-white, and concludes with the new 2005 ATA Judges Evaluation Sheet for the Novice Exhibits Category for thematics, written by Alan Hanks. This is a new category established to help new exhibitors learn the ropes of exhibiting thematic collections. The handbook is available from the ATA for \$7 plus \$2 postage and handling to non-members of the association. ATA members and those enclosing \$20 dues (us) or \$39 dues (International) receive a \$2 discount from this price. •



The current worldwide UPU International Reply Coupon (left) and a local French-area Reply Coupon. Both are over-printed to invalidate them, as they are for use in the training schools of La Poste (French Post Office).

**Reply Coupons** The International Reply Coupon is 100 years old this year and is all set for a make-over, with the current design becoming obsolete in December. The Universal Postal Union undertook a design competition and the results will be announced by them in due course at [www.upu.int](http://www.upu.int). Validity information about IRCs can be found under Article 22 of the UPU Convention.

So what is an IRC? When a person writes to a stranger and requests a reply, it is considered polite to enclose a self-addressed stamped envelope. This works well if both persons live in the same country; however, if they are from different countries, the enclosed postage stamp will not be valid.

This technical problem was solved in 1906 when the Universal Postal Union, during its Congress in Rome, introduced the International Reply Coupon service. As the service began before the days of airmail, the earliest coupons could only be redeemed for a single-rate ordinary postage stamp to a foreign country. In terms of today's UPU Convention, IRCs are exchangeable in all member countries for the minimum postage of a priority item or an unregistered airmail letter sent to a foreign country.

The UPU's International Bureau processes several million coupons each year and deals with all accounting aspects. The International Bureau does not sell IRCs directly to customers; they must buy them from their local post office. Although Posts are not obliged to sell IRCs, it is mandatory for Posts of the UPU member countries to exchange the coupons. If a Post does not sell IRCs, it is possible to purchase them in a post office located in a neighbouring country.

IRCs are believed to be the last remaining coupon, for at one time there were also Imperial Reply Coupons and Commonwealth Reply Coupons from Great Britain; while France, Japan, Spain and several other countries or country groupings produced similar items for local use, although I am unsure whether these were issued under the authority of the UPU.

A nine-volume worldwide catalogue is in the process of production by André Hurtré of France and anyone remotely interested in these interesting items must visit his site at <http://mapage.noos.fr/AndreH1/index.html> #haut where they will find masses of text, illustrations, bibliographies and links. Much of it is in English. Unfortunately for non-web users there is no postal address quoted for contact •

**British Stamp Printers** While writing the copy for the 2006 *Bulletin* special publication number 12, *British Stamp Printers*, I discovered another company, Hunter Penrose Ltd, that could, at a pinch, have warranted inclusion. However, this company never printed any of its dummy stamps in the UK, favouring instead to have them produced in Germany where the printing press that they were attempting to procure for a foreign country was manufactured. I chose to exclude this company from *British Stamp Printers* because it never fitted comfortably into any of the chapters, but I record details here for anyone interested in further information about these fascinating Cinderella items.

Hunter Penrose Ltd, a London-based company, which is still trading as suppliers of consumables and equipment for the printing industry, was founded in 1893. It acted as the South African government's agents and in 1929 a brown HUNTER PENROSE branded dummy stamp (above) depicting an unknown man, valued at 1M and overprinted s.w.A. in black sans-serif text was printed in Germany (part of what became known as the Darmstadt trials). These trials resulted in the South African government's purchase of a Goebel A.G. rotogravure printing press. Dummy cigarette duty labels branded Hunter Penrose and printed in a variety of single colours were also produced at this time. The dummy items used a variety of German and English inks and several paper types are known.

*Bulletin* reader Peter Mansfield is a devotee of revenue stamps. He comments on my caption 'Britain's only £10 stamp' for the illustration of the Questa high value definitive stamp. He firmly believes the term 'stamp' should be used to refer to adhesive stamps produced not only for postage but also for revenue purposes. The booklet is clearly about postage stamp printers, albeit that it was appropriate to mention that De La Rue's entry into the 'stamp' market was in 1853 (revenue) and 1855 (postal). Peter's interesting letter concludes by stating that £10 was worth a great deal more in 1860 (when the Customs £10 revenue stamp above was issued) than in 1993 and I confirm that it was the equivalent of around £462.29 face value in 1993 money when using the Retail Price Index for the calculation •



1929 Hunter Penrose dummy stamp, and the £10 Customs revenue stamp of 1860.

**London 2010 – Festival of Stamps** The February and May *Bulletin* reported information from the show organisers about progress made to date. Stamp collectors are passionate about their chosen hobby and will want the best decennial event possible, and rightly so. The March/April issue of the Great Britain Philatelic Society's Newsletter devotes substantial space (over six pages of A4) to readers' opinions and suggestions about the show. It covered matters such as where the event should have been located (Birmingham), facilities at the BDC (disabled access, toilet and eating facilities), financial aspects (too little) and Royal Mail's contribution and participation. Brian Trotter was given space to respond, and covered each of the points raised within the letters.

The Newsletter Editorial included the phrase '...with Royal Mail apparently offering little or no support to the event...'. Julietta Edgar had announced at the press launch (attended by the GBPS) that Royal Mail had already paid to secure the venue, and was working to see how it could further support the show.

One wheelchair user has difficulty getting around the BDC and stated 'it beggars belief that the organisers can flaunt the (DDA) law like this'. Clearly they cannot, as the building would be shut down. Meeting the law is often not enough, and the show organisers might see if they can find a way to exceed the minimum requirements for all disabled visitors.

Some writers recognised the realities of life, such as London needing to be the chosen city rather than Birmingham, while others were perhaps less aware of what is involved in putting on a show of this scale. All-in-all, the comments were put across in an articulate manner and were clearly written from the heart, so every observation made was compelling to the person making it.

Chris Harman, former President of the GBPS and now President of the Royal Philatelic Society, was invited to comment on the members' letters. He noted that funds were tight, placing the onus of blame on the Post Office for '...their lack of support for one of the biggest markets for their products, the stamp collector.' This remark rather overlooks the fact that Royal Mail has provided the funds to get the exhibition off the ground, and it has to be said that revenue from philatelic sales is a small percentage of total Royal Mail income so we collectors are hardly one of their 'biggest markets'. Chris also notes that, sadly, 'there are too many influential philatelic writers who seem to relish writing in a negative fashion about current plans...', but he concludes in an upbeat manner by stating that '...we should approach this with a positive frame of mind and make it work.'

The management teams are in place and the plans for the show are evolving by the day, with regular updates to the collecting world from the organisers. The time for initial discussions is now over, so let's rally round and channel all our energies into helping to create a great London 2010 – Festival of Stamps. I will let Brian Trotter have the final say: 'Clearly we shall not be able to make everyone happy with what we are doing and how we are doing it. That would probably be true to some extent even if we had unlimited funds and unlimited people resources to call on.' ●



#### At the Rowland Hill Awards

From top left: Richard West in discussions with Brian Trotter, Chairman of the British Philatelic Trust.

Ian Harvey (right), joint winner for Society Work & Federation, receives his Award from Brian Trotter.

Bulletin contributor Glenn Morgan receives his Philatelic Journalism certificate from Julietta Edgar, Head of Royal Mail's Philatelic Sector.

Douglas Muir of the BPMA (right) making a point to Hugh Jefferies, Stanley Gibbons Catalogue Editor, and Editor of *Gibbons Stamp Monthly*.

**Rowland Hill Awards** The Late News section of the April *Bulletin* revealed the finalists and winners of the 2005 Rowland Hill Awards competition. I was fortunate to be a contender in the Journalistic Excellence section and so was one of the guests at Claridge's in Mayfair, London. The event started with a champagne reception and was followed by a superb meal and wine, as one would expect from such a world-renowned venue. The presentation ceremony was next, which saw the winners and runners-up each receive their recognition.

Julietta Edgar, the Head of Royal Mail's Philatelic Sector, unfortunately then announced that the awards were to be 'suspended' in order that all available resources – people and money – could be concentrated on the London 2010 Festival of Stamps international exhibition. Guests were then shown on large screens the stamps for the 80th birthday of HM The Queen, the Victoria Cross ms and the secular Christmas issues.

Special thanks deserve to be extended to Rachel Lonsdale (of Royal Mail) and Susan Ellis (of the British Philatelic Trust) for all the hard work that they both put in over many years behind the scenes to make these events such a success. It is also appropriate to recognise the substantial financial commitment of the three award sponsors down the years: Royal Mail Group plc, the Trust and the Philatelic Traders Society. Together, they made a decade of Rowland Hill Awards events delightful occasions for all of the nominees and their guests •

**New 2006 RDP signatories** There are four new signatories to the Roll of Distinguished Philatelists, who will sign at the Philatelic Congress of Great Britain in Renfrew, Scotland next month. The details below give a tiny flavour of their many achievements.

Paolo Bianchi (Italy) has formed and exhibited four gold medal collections, and is a leading postal historian, researcher and philatelic author • Michèle Chauvet (France) is a tireless worker for French philately. She has been an editor, prolific writer, general show commissioner and exhibitor • Bertil Larsson (Sweden) has formed postal conventions and agreements archive from/to Sweden, major collections and has written extensively • Dr Roger Schnell (USA) has built up exceptional collections, edited and written on diverse subjects and is heavily involved in organised philately.

The Roll was established in 1921 by the PCGB, and King George V, the 'Philatelist King', was the first to sign. Over 325 collectors (70 of whom are still alive) from 45 countries have subsequently earned the right to bear the letters RDP after their name •

**Cavendish** Telephone 01332 250970, or see website [www.cavendish-auctions.com](http://www.cavendish-auctions.com)

**Auctions** Cavendish's Worldwide & GB auction on 2 March included some interesting postal history and modern material, as well as the ubiquitous GB Victoria/Edward VII/George V high values. A mint imperf horizontal pair of 1955 5d Postage Dues (SG 43a) made £100 (est £80), and a plate block of four 1970 20p high, plate 31, went for £150 (£110). A collection of 45 scarce vintage postcards and photographs of post offices, sorting offices and parcel depots made £340 (£120), and a group of seven Railex and Rail Parcel Label covers 1934-48 achieved £240 (£150). Somewhat surprisingly, a used 1st class trial stamp (as I wrote about here in June 2004) was unsold (est £700). All prices quoted exclusive of buyer's premium •

**Bath Postal Museum**  
8 Broad Street, Bath BA1 5LJ.  
Telephone 01225 460333.

**Bath Postal Museum** Thanks to a grant of £238,500 from the Heritage Lottery Fund, the future of this Museum is now secure. The grant will enable the Museum to revitalise its collections and displays when it moves to its new site in Green Street, Bath later in the year. The new museum will tell the story of 4000 years of communications in a way that will appeal to a wide audience. The Bath Postal Museum holds many rare and important artefacts, including collections of Victorian Valentine cards and letters retrieved from shipwrecks, as well as information on key figures involved in the development of the Post Office and the history of the British post box and Post Office uniforms •

**Julian Chapman Scholarship**  
For details write to The Royal Philatelic Society London, 41 Devonshire Place, London W1G 6JY. Applications to be submitted by 30 September.

**Philatelic scholarship** Once again the Royal Philatelic Society invites applications for travelling scholarship to study Commonwealth stamps or postal history. The Julian Chapman Memorial Scholarship is for a sum of up to £2500 as a contribution towards travelling costs, accommodation, etc. For full details contact the Royal Philatelic Society (see opposite). Applications must be submitted by 30 September. Julian Chapman (1952-94) collected British Africa and Gibraltar, Faroe Islands, Iceland, Greenland and Lundy postal history. He was elected a Fellow of the Royal in 1987 •

# Royal Mail news New issues and products



**150th anniversary of the Victoria Cross** The six stamps in this set, to be issued 21 September, feature Midshipman Charles Lucas, Boy Seaman First Class Jack Cornwall, Captain Noel Chavasse, Captain Albert Ball, Captain Charles Upham, and Agansing Rai (stamps shown at 77% actual size).

**Sounds of Britain** One of the five stamps in this set, to be issued in October, is shown below at 77% actual size.



**Special issues** The special stamps programme continues this month with the World Cup Winners and Modern Architecture stamps previewed here in April. This month we preview the miniature sheet issued to mark the 70th anniversary of 'The Year of Three Kings' (George V, Edward VIII, and George VI) to be issued on 31 August. Details are also given of new definitive stamps to be issued in connection with the new Pricing in Proportion system for prepaying postage.

Six stamps, a miniature sheet, and a prestige stamp book will be issued on 21 September to mark the 150th anniversary of the Victoria Cross medal. The stamps were designed by Atelier Works and printed by Enschedé.

The set for October will be on the theme Sounds of Britain, and depict Asian sitar, Caribbean bass player, Latin American maracas, Irish fiddle, and Black American blues. Two of the stamps bear the EUROPA logo. They were designed by CDR and printed by Cartor Security Printing.

The annual Christmas issue (7 November) comprises six stamps featuring a snowman, Father Christmas, reindeer, and Christmas tree. Four of the stamps will be standard definitive size; the other two will be bigger and inscribed 'Large' for larger-size UK letters as part of the new 'Pricing in Proportion' letter pricing structure. There will also be a Christmas miniature sheet and Christmas airmailers. ●

**New definitives** Six new definitive stamps will go on sale from 1 August in preparation for the new 'Pricing in Proportion' letter pricing structure, which comes into effect from 21 August. The stamps are: redesigned 1st and 2nd class definitives (32p and 23p) with the service indicated positioned top left, and two larger-size 1st and 2nd class stamps (30 × 24mm) with service indicators at top left and the word 'Large' below (44p and 37p). The standard-size 1st and 2nd class stamps will be issued in gummed sheets of 200 and the 'Large' stamps in gummed sheets of 100. New 12p and 14p Machin definitives will be issued for use as make-up values between the rates for standard and larger-size 1st and 2nd class letters. The 12p and 14p stamps will be printed in dark turquoise and salmon pink respectively. ►



Royal Mail Tallents House will offer FDCs bearing the six stamps cancelled by Tallents House or Windsor postmark, price £2.33 UK or £1.99 overseas. Collectors servicing their own covers should submit them to Tallents House (quote FD 0627) or to one of the Handstamp Centres for Windsor (quote FDO628). A pack containing one of each stamp will be available, price £2.15.

The 1st and 2nd class Large stamps will be available in self-adhesive format in stamp books from 15 August. The books will each contain four

stamps, price £1.76 1st class, £1.48 2nd class. Books containing the new 1st and 2nd class standard-size stamp (self-adhesive), also business sheets of 100 self-adhesive stamps will also be available on 15 August, as will a roll of 500 2nd class standard size (gummed).

The revised standard-size 1st and 2nd class stamps and the new 'Large' stamps were designed by CDT and printed in gravure by De La Rue Security Print. The 12p and 14p stamps are also in gravure by DLR •

**Year of Three Kings MS** The sheet carries a £3 definitive and reproductions of stamps issued during the reigns of the monarchs. It was designed by Katja Thielan of Together Design and printed by De La Rue in gravure, and measures 127 x 73mm. The £3 stamp has two phosphor bands, as the stamp in sheets of 200. The sheet is shown at proof stage; the £3 stamp will have elliptical perforations.



**Year of Three Kings** A commemorative souvenir sheet marking the 70th anniversary of the death of King George V, the short reign of his eldest son, King Edward VIII, and the accession of his second son as George VI, will be issued on 31 August. There will be no presentation pack or stamp cards.

A commemorative cover envelope (30p) will be available one week before the sheet goes on sale. Serviced covers bearing the sheet cancelled Tallents House, Edinburgh or Threackingham, Sleaford, Lincs can be ordered from Tallents House, price £4.00 UK, £3.41 overseas. Orders must be received by 31 August. Collectors can service their own covers by sending them on the day to Tallents House for the Tallents House postmark (quote FDO637), or to one of the Royal Mail Special Handstamp Centres for the Threackingham cancel (FDO638). Details of other postmarks for 31 August will be given in the *British Postmark Bulletin* •



**England's Finest Hour** This revised World Cup generic sheet will be issued 6 June. It replaces the sheet shown in the March *Bulletin*. The sheet with definitive-size pictorial stamps (4 July) was shown in the May *Bulletin*.

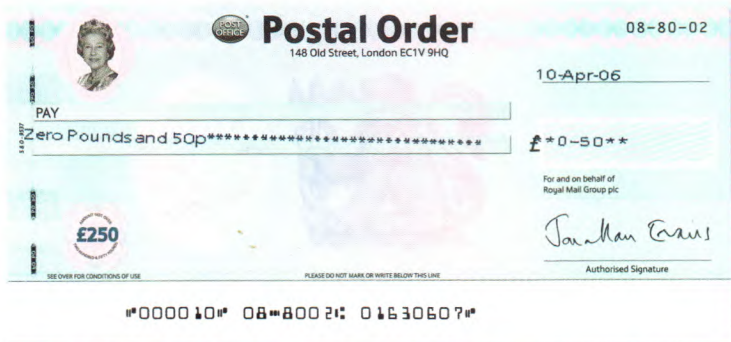
**Generic sheets** The generic sheet containing 20 White Ensigns stamps from the 2001 Flags issue will be withdrawn on 20 June. A new generic sheet containing the small-size pictorial stamps issued last October will be available from 4 July, and a generic sheet of 10 1st class and 10 2nd class Christmas stamps will be available from 7 November •

**Coin, medal and ingot covers** A National Portrait Gallery medal cover will be available from 18 July, price £14.50. This bears the 10 NPG stamps cancelled by a special London postmark. This is followed on 25 July by an ingot cover featuring Carrickfergus Castle, Northern Ireland. The cover bears the 50p/£1 stamp from the 2005 Castles miniature sheet cancelled by a special Carrickfergus datestamp and has a silver ingot of the 1955 2s6d Carrickfergus Castle stamp. Price £24.95. This completes the Castles series of ingot covers. A coin cover will be issued with the VC stamps on 21 September •

**British Postal Museum & Archive** Readers are reminded that in addition to its regular opening times (Monday-Wednesday and Friday 10.00-17.00, Thursday 10.00-19.00), the BPMA is also open on Saturdays on 10 June, 12 August, 14 October, and 9 December, 10.00-17.00. Archive Tours are held at 14.00 on the last Thursday of each month until November, and Museum Store Tours at 14.00 on the second Wednesday of each month until October. Details of exhibitions, lectures and film shows are given in our Events listing (see page 318) •

**BPMA** For further information telephone 020 7239 2570 or see [www.postalheritage.org.uk](http://www.postalheritage.org.uk)

**Coming off sale** Any remaining stock of the Trooping the Colour stamps, miniature sheet, pack, and stamp cards will be withdrawn from sale on 6 June. The End of the War miniature sheet comes off sale on 4 July and the Motorcycles stamps, presentation pack and stamp cards on 18 July •



**Postal Orders** New-style postal orders were introduced in April. Instead of keeping different denominations of orders, staff at PO branches now print the required value on a blank using the Horizon computer system, similar to the printing of postage labels. The new order retains a portrait of HM The Queen. Orders can be produced in any amount from 50p to £250 •



**Kensal Green** This month we feature the grave of Anthony Trollope, in a photograph from Harry Reeves, who used to work at the National Postal Museum. Trollope (1815-82) is best remembered as a novelist but was for many years employed by the Post Office, becoming a PO Surveyor in Ireland. In 1851 he recommended the introduction of roadside posting boxes as used in France. He left the PO in 1867, to concentrate on his literary

work. For further details of Trollope's career see the *Bulletin* of December 1967, September 1994 and September 2002. A review of James Pope Hennessy's biography of Trollope was reviewed here in March 1972. Trollope's PO signature stamp and writing slope are preserved in the British Postal Museum & Archive – shown here September 1994 •

**Obituaries** We regret to record the death in March of Ruari McLean, at the age of 88, who was described in *The Times* as a leading typographical designer of his day whose work encompassed stationery, comics, magazines and fine books. Readers of the *Bulletin* will recall that he designed some 14 Scottish aerogrammes issued between 1975 and 1984.

We are also sorry to record the passing of Arthur 'Bart' Barton-Jones, aged 80, who was the Post Office manager in charge of philately in the 1980s. John Memmott, former *Bulletin* Editor, writes: 'Bart was recruited by the Post Office direct from private commerce for his marketing expertise and knowledge which he had in abundance. He played a major role in updating the PO approach towards the hobby of philately and in the formation of the Stamp Bug Club for young stamp collectors. He was a staunch supporter of the *Bulletin* and a valuable, respected and well-liked member of the marketing team.' •

**Modern Architecture** Although modern architecture often gets a poor press from the traditionalists, Britain is fortunate to be home to some of the most exciting building projects of recent years. The very cream of these are represented in the new stamps issued this month, as Dave Warriner reports.



ARCHITECTURE WEEK is a national celebration of everything that is good about contemporary British architects. Falling between 16 and 25 June, there will be opportunities to enjoy walks, talks, exhibitions, films and visits to new buildings and architects' practices, together with a new set of Royal Mail special stamps issued on 20 June.

The issue kicks off with London's 30 St Mary Axe (1st class). Popularly known as 'the Gherkin' because of its shape, it was designed by Foster and Partners, who also worked upon the Greater London Authority Building and the redevelopment of the Great Court of the British Museum. Aside from its unusual shape, this building was designed to be extremely environmentally efficient. The building's aerodynamic shape generates wind pressure differentials, which maximise natural ventilation through the six spiralling light wells that also flood the interior with natural daylight, while the completely double-glazed interior is cooled with air extracted from the offices. Inside the double skin of the façade, computer-controlled blinds intercept solar gain, so that this heat can be reclaimed or rejected according to the building's environmental needs. Unlike other tower blocks, the very top floor is not given over to lift machinery, but to a restaurant and bar with

unparalleled views over London. Believe it or not, the only piece of curved glass in this building is the lens that caps the roof of the restaurant.

The Maggie's Centre (42p stamp), at the Nine-wells Hospital in Dundee, is one of the network of Maggie's Centres which help in managing the emotional and physical support of people living with cancer together with their carers, family and friends inside their thoughtfully designed environments. The Canadian architect Frank Gehry was a friend of Maggie Keswick Jencks, the founder of the Maggie's Centre network. This Centre in Dundee, for which he waived his design fee, is his tribute to Jencks, following her death from breast cancer in 1995. Famed for buildings that include the Bilbao Guggenheim, this is Gehry's first work in the United Kingdom.

There are two key elements to this building's exterior. The Tower, inspired by a lighthouse and the concertina stainless steel clad roof, based on a woman's shawl in a Vermeer portrait. Centred on a communal kitchen, the centre has a flexible room plan, with an information library, a large relaxation area for group work and two smaller rooms for individual support. The building carries Gehry's signature feature of having very few straight walls. ►



**Selfridges, Birmingham**  
Architects: Future Systems



**Downland Gridshell, Chichester**  
Architects: Edward Cullinan



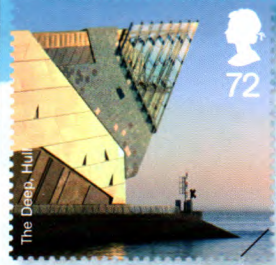
**An Turas, Isle of Tiree**  
Architects: Sutherland Hussey



The multi-award winning Selfridges Birmingham (44p) was designed by London's Future Systems. Their intention was to create a new landmark for Birmingham that would become a catalyst for its urban regeneration rather than just a new place to stock up on the latest fashions, even though the exterior was partially inspired by Paco Rabanne's chain-mail dresses. The fluid shape of the building recalls the fall of fabric over a body as it rises from the ground, to be drawn in at the waistline, before it curves out and over to form the roof. The exterior is studded with 15,000 shiny aluminium disks that reflect changes in the weather, and even on a foggy day the building has certainly changed Birmingham's skyline. The fluid lines of the exterior form are equally matched by the organically shaped internal atrium which stretches across an open floor plan, criss-crossed by a cat's cradle of escalators.

The Downland Gridshell (50p), designed by Edward Cullinan, is the new home of the Weald and Downland Open Air Museum. The Downland Gridshell is one of a very small number of such structures in Britain, and its method of con-

struction is quite unique. A very high degree of carpentry skills went into its fabrication, emulating, but not imitating, many of the more traditional timber-framed buildings that the Museum is home to. As much of the building material was oak laths, during construction the architects collaborated with the Green Oak Carpentry Company. To prepare the oak laths for use, any defects were removed and the resulting pieces were finger-jointed together into standard lengths of six metres. Six of these pieces were then joined to form 36-metre laths. The diagonal grid of laths was then formed flat on top of a supporting scaffold. The edges of the grid were then lowered and the grid bent into shape, until the complete shell was formed and secured to the edges of the timber platform above the basement. The grid is a double layer, with two laths in each direction, combining the required flexibility with sufficient cross section for strength. Another layer triangulates the grid to increase its stiffness. The laths are connected at the grid nodes with steel plates and bolts. The building incorporates three workshops for carpentry, building, plumbing, roofing and

**The Deep, Hull**

Architects: Terry Farrell &amp; Partners

Below: A view of An Turas (64p). The architects Sutherland Hussey worked in collaboration on this project with Jake Harvey, Donald Urquhart, Glen Onwin and Sandra Kennedy. The structural engineers were David Narro Associates. Photograph by Peter Mackinven, courtesy Sutherland Hussey Architects.



wheelwrighting conservation and restoration. A classroom allows for practical workshops for up to 12 people at a time to learn traditional crafts and construction skills that are no longer taught in the modern building industry, but are desperately needed by the conservation sector.

An Turas (64p stamp), which means a journey in Gaelic, is a ferry shelter located close to the pier, on the windswept Isle of Tiree in the Hebrides. This structure was designed by the Edinburgh architectural practice Sutherland Hussey with the intention that it should reflect some of the island's qualities. This has been achieved with the use of materials sympathetic to Tiree's traditional buildings, like the whitewashed walls and the black-felt roof of the bridge. The building consists of three parts. Passengers enter through a whitewashed passage that is open to the sky, but sheltered from the wind, before proceeding to the black-felt roofed bridge, enclosed to the sky but open to the rocks and sand of the beach below. Finally they reach an enclosed glass box, with a panoramic view looking out across Gott Bay and beyond.

The Deep (72p) at Hull's Sammy's Point, where the Humber joins the Hull River, presented a different set of problems for architect Terry Farrell and Partners. Billed as 'the world's only sub-marium', the Deep is home to thousands of sea creatures, including seven species of shark. The main tank, which contains 2.5 million litres of water and 87 tonnes of salt, is the deepest in Europe at 10 metres, and visitors can take a lift ride to view the creatures that survive at different levels of the ocean. A £45.5 million Millennium Commission Lottery project, The Deep consists of two buildings: the visitor attraction, which also houses the University of Hull's research centre and, on its western edge, the much simpler linear Business Centre building. Sitting at an extreme point in the landscape the visitor centre rises like a wave, to reinforce the graphic function of the building. The exterior resembles an eroded rock-face with its organic lines and the windows set within recesses in its irregular strata. The roof is treated in a similar fashion so that the building is read as a three dimensional object rather than a series of two-dimensional planes ●

## What is the Philatelic Congress? Richard West explains

FROM Thursday, 6 July to Sunday, 9 July collectors from across the UK, and beyond, will gather at the Normandy Hotel in Renfrew for the 88th Philatelic Congress of Great Britain (PCGB). But what is the PCGB? At one time it was the umbrella organisation of British philately, extending its cover to include philatelic societies throughout the British Empire, later the Commonwealth. It was the spokesman for Britain on international matters, providing liaison with the International Federation of Philately (FIP) and major overseas stamp exhibitions. Membership could be as an individual, or through affiliated philatelic societies. Once a year it provided a forum for discussion, and a good time socially, in its 'Congress'.

The PCGB came into being in 1909; that year the first Congress was held in Manchester. The following year it was the turn of London. And so every year a different venue has been selected, from Edinburgh to Brighton, from Scarborough to Blackpool, even Enghien-les-Bains in France, Guernsey and the Isle of Man. Wars did bring a pause: there was no Congress from 1915-19, and from 1941-45. Until a few years ago, the invitation to host Congress came from a local philatelic society, whose task it was to organise the event.

For many years, for those attending it meant a week away, normally during May, June or July, as Congress invariably started on Tuesday, ending with a banquet on the Saturday night. The days were not spent entirely discussing the hobby, nor poring over stamps. There would be visits to local places of interest, time to chat over a glass or two, while the philatelic topics discussed included such perennial subjects as the quality of British stamp design and how to encourage more to collect.

The PCGB undertook several major ventures, including in its early years a quite ambitious programme of publishing. In 1921 came the accolade still today regarded in the highest esteem by collectors worldwide, the signing of the Roll of Distinguished Philatelists. Signing first took place at Congress in Harrogate that year, and remains the highlight of each Congress. In 1959 came the Congress Medal, awarded to just one individual

each year for outstanding service to the hobby; the presentation remains a part of Congress. At the Congress held at Tunbridge Wells in 1950 the Melville Memorial Competition for young collectors was first staged, named in memory of the legendary Fred Melville. Displaying the entries, and presenting the awards, was part of Congress for many years: today the competitions are known as the British Youth Stamp Championships, and are shown at the Autumn Stampex. The major award, presented by the National Philatelic Society, which was founded by Fred Melville, is still called the Melville Trophy.

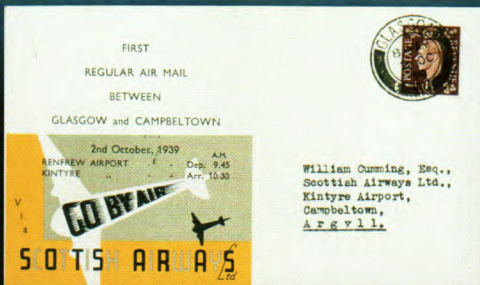
For many, a highlight of Congress each year was the souvenirs. While the first, in Manchester in 1909, had a special postcard, from 1910 souvenir labels were produced. These, invariably well designed and well printed, remained in vogue for many years, and are still keenly sought by many collectors. Equally popular were Congress covers and the postmarks, there usually being different handstamps for each day. Times change: the cost of producing such souvenirs today far exceeds any income they might create. Each year a hard-bound Year Book would provide details of the PCGB, as well as publishing in full the Papers to be presented at that year's Congress: the last such hard-bound volume came in 1973, although a soft-bound handbook is still produced for each event. There was growing concern at the ability of many to attend a Congress held during a week. From the 1987 Congress in Eastbourne, the principal events took place from a Thursday to Sunday, and today are essentially focused on a Friday and Saturday.

In 1976 the PCGB merged with a similar 'umbrella' body called the British Philatelic Association, to form a new British Philatelic Federation (BPF). (There were hopes of including the Philatelic Traders' Society, but these proved abortive.) Under the BPF, the annual Congress continued much as before, until the 1992 Congress in Newcastle, when the BPF was wound up. In its place has come the Association of British Philatelic Societies (ABPS). ►

## the history of the annual Philatelic Congress of Great Britain



**Congress 2006** will be held at the Normandy Hotel, close to Glasgow International Airport. Visitors are welcome on a daily basis, if not able to stay. For further information, write to Ken Norris, 30 Luss Brae, Hamilton ML3 9UT.



*Bulletin* contributor Richard Beith will give a presentation on the history of aviation from Glasgow's Renfrew Airport at the Philatelic Congress on 8 July. We are pleased to show here three of the items he will be presenting.



First Direct Glasgow to London Air Mail



Above left: a 2 October 1939 first flight cover by Scottish Airways Ltd from Renfrew to Kintyre Airport, Campbeltown. Captain Barclay piloted the Spartan Cruiser G-ACYL. Above: a postcard of the new terminal at Renfrew Airport, built in 1954, closed in 1966. Left: one of 40 covers carried by Railway Air Services on 2 May 1938, the first accelerated southbound flight from Renfrew to Croydon, on the occasion

Congress still comes under the aegis of the ABPS, but it no longer involves any 'official' ABPS business. Previously, those attending Congress had represented the affiliated societies or were members in their own right of the PCGB or BPF. Under the ABPS all are welcome to attend. However, the essential elements remain of Papers of philatelic interest, social events, signing the Roll of Distinguished Philatelists, the presentation of the Congress Medal, and the banquet. Matters discussed at recent Congresses have included revenues, forgeries, and the vexed questions of preservation, conservation and restoration. Today, fewer local societies are able to take on the task of hosting and organising Congress: if no local help proves possible, the event is organised by a small team that is a sub-committee of the ABPS.

The 2006 Philatelic Congress of Great Britain (the full title is retained) is being organised by the Caledonian Philatelic Society, which celebrates

its centenary this year. Events will kick off on the Thursday (6 July) evening with a display on Laurel and Hardy. The two Papers are being presented by David Beech on *The Philately of the Edwardian Era as Shown in its Literature* (Friday morning) and Robert Johnson on *The Postcard Artist's View of the Postman and His Activities 1900 to 1940* (Saturday afternoon). There will be a talk by Richard Beith on *The Importance of Air Mail in the Development of Civil Aviation in Scotland* (Saturday morning) and displays by members of the Paisley Philatelic Society (Friday morning), by Dr Stewart Gardiner (Friday evening), by the Congress Chairman (Sunday morning) and by one of the new signatories to the Roll (Saturday morning). On Friday afternoon there is a visit to the Clydebuilt exhibition at Breachhead, while the Congress Medal presentation and Roll signing ceremony is on the Saturday afternoon, followed in the evening by the banquet ●

Text © Richard West 2006

**Postal Fiscals** Fred Gee on the philatelic implications of an Act passed 125 years ago

Collecting postal fiscals used to be regarded as Cinderella philately, but although they started life as something with a purpose other than the payment of postage, in 1881 they became fully-fledged postage stamps; as such they surely deserve their place in any GB collection.

I KNOW THAT THE STAMPS of most countries will provide examples of revenue, alias fiscal, stamps which have been used postally – perhaps absent-mindedly, but sometimes deliberately by someone trying to produce a philatelic oddity. But, as I recently sorted out an accumulation of revenue stamps, I wondered in how many other countries there had been a situation like that created in the UK in 1881, when stamps which had been issued solely for revenue purposes, and which had been around in such a guise for many years, suddenly became legally valid for postal, as well as fiscal, purposes?

It was the Customs and Inland Revenue Act of 1881 which resulted in the appearance in later postage stamp catalogues of this new category: 'GB Postal Fiscals'. The British Post Office had for many years been responsible for collecting the revenues from the issuing of various licences and from certain legal documents and from 1853 they had done this by the sale of specially designed stamps which had to be affixed to any such documents. But the new Act required that stamps be printed which could be used for either purpose, and this was why, from that year onward, there



Top row: 1855 Draft or Receipt stamp, posted 22 May 1891 in Paisley; 1860 Inland Revenue 1d stamp, posted 7 August 1890, also in Paisley; and 1860 Inland Revenue stamp, posted 23 February 1883, in London SW.

Bottom row: 1853 Draft stamp (ochre), posted 31 March 1886 on the Iona steamer; 1881 Penny Lilac (16 dots) used in its other role – as a Receipt stamp; and 1878 Inland Revenue small format, Die 4, used postally on 2 July 1881 in Glasgow.

appeared on GB stamps, instead of the one word 'Postage', the legend 'Postage and Revenue'. The first such stamp (on which the wording was actually 'Postage and Inland Revenue') was the Penny Lilac of 1881.

But not only did the Act provide that postage stamps could, from 1 June 1881, be used for revenue purposes; it also provided that certain one penny Revenue stamps could thereafter be used as though they were postage stamps. (The fiscal stamps expressly excluded from this authorisation were those which bore the names of specific purposes or Government Departments, eg Foreign Bills, Consular Service, Judiciary Fees, etc). This authorisation applied originally only to one penny Revenue stamps, but it was not long before a further Act was passed (effective 1 January 1883) permitting the use for postage of any Inland Revenue stamp up to the value of Two Shillings and Sixpence.

The stamps approved for postal use by these two new Acts were: the 1d Receipt and/or Draft stamps of 1853 and 1855 (three designs); the 1d, 3d, and 6d Inland Revenue stamps of 1860 (each of these has a different design); and the smaller

format 1d Inland Revenue stamps of 1867, 1868, 1876, 1877, and 1878 (five different dies). All these were in shades of lilac and purple, other than those of 1853 – the Receipt stamp was in shades of blue, and the Draft stamp in ochre. The authorisation for postal use also included a series of stamps embossed in pink or vermillion, on paper already printed in green with the words 'Inland Revenue' and which had been in use from 1860 onwards.

Of most of these stamps, except perhaps the embossed series, examples which have been used for their original fiscal purpose – that is, when cancelled by a signature or by a hand-written date – are not at all difficult to find. But I always feel as though I have unearthed buried treasure when I find a postal fiscal: that is, a GB Revenue stamp of the period 1853-81 which has been cancelled on or after 1 June 1881 with a genuine postmark (and in that last word, the emphasis is on the syllable 'post!') and, best of all, if it has a circular datestamp as normally used by the British Post Office towards the end of the Victorian era, which shows both the place where, and the time when, that stamp was used •

## Treasures of the BPMA Martin Robinson examines the David Gentleman Album

**In October 1964, Anthony Wedgwood Benn, the new Postmaster General, had two aims: to liberalise the PO's stamp issuing policies and, as a republican, to have The Queen's head on commemorative stamps replaced by an emblem or cipher of some kind.**

In the former ambition he was successful, and his encouragement of innovations 40 years ago has had a profound influence on subsequent stamp issues; but he had to accept defeat in the matter of The Queen's head, although he can be said to

have achieved a compromise. The official attitude towards commemorative stamps between the first set (the British Empire Exhibition) of 1924 and the mid-1960s was that the monarch's head remained dominant, and heraldic or symbolic designs were preferred over pictorial representations. During the present Queen's reign the three-quarter head derived from the Dorothy Wilding photograph had been used almost exclusively, the only exception being the 193d Coronation stamp, which bore a full face portrait. However from the 1966 Landscapes stamps onwards a silhouette head was used, adapted by David Gentleman from the Mary Gillick coinage portrait, and this soon became a smaller part of the design, usually tucked away in one of the top corners.

Whilst the question of The Queen's head dominated many of the discussions during Wedgwood Benn's short time as PMG (less than two years – October 1964 to July 1966), matters of design rather than politics are perhaps of more general interest to stamp collectors. The new PMG thought that the Post Office's existing policy was restrictive, and in November 1964 he invited the PO Board to discuss commemorative stamps, suggesting new criteria for stamp issues: important national or international events; suitable anniversaries or occasions; and Great Britain's contribution to the arts and world affairs. The reasons behind this were to show the PO as a patron of the arts and to raise philatelic revenue.

Wedgwood Benn's personal management style often irritated those he worked with in the PO and the Stamp Advisory Committee (particularly its chairman, Sir Kenneth Clark, who resigned within a year) by presenting them with ideas rather than consulting with them. One significant thing he did off his own bat was to invite those interested in stamp design to submit new ideas. One who replied was the artist and designer David Gentleman, who struck a chord with Wedgwood Benn by identifying the problem of including The Queen's head, and by suggesting a range of design subjects, including famous people, anniversaries, achievements in science and technology, landscapes and architecture. The two men met, and Gentleman was invited to prepare an album of ideas for pictorial stamps which explored the possibilities of non-traditional designs as well as alternatives to The Queen's head. He worked directly to the PMG and was encouraged to be creative; not until the first designs had been finished did the PO and their printers, Harrison & Sons Ltd, become involved. Three or four copies of the album were produced, one of which – with artwork, and photographs and printed essays of finished designs – is in the BPMA collection. ►



From the David Gentlem album: designs for a set Rulers of Great Britain's 1603, which includes Oliver Cromwell and a royal cipher instead of the Queen's head.

It was decided that only this design from each theme the album would be essential: while the others were to be represented by stamp-like colour prints. In this case the Queen Anne design was essayed in a portrait format (three of the four colour designs at left are colour print).





Top: David Gentleman's artwork for a puffin stamp, which was essayed both with a royal coat of arms and a cameo portrait of The Queen.

This contains Gentleman's previous designs for the GPO: National Productivity Year, the Lifeboat Conference, Shakespeare and unaccepted designs for the Botanical Congress; and work jointly produced with his wife, Rosalind Dease: Churchill, the Battle of Britain and the Commonwealth Arts Festival. It goes on to explore the possibilities of pictorial stamp designs: centenaries, racehorses, regions of the UK, fungi and butterflies, aeroplane design, railway engineering, bridges, domestic architecture, trees, landscapes, birds and historical costume (many of which ideas have subsequently found their place on issued stamps). Almost all the designs utilize what came to be known as the 'Gentleman size', in the ratio of  $1:\sqrt{2}$ , later to be generally adopted instead of the format based on twice the width of the definitives. The album also has preliminary designs for a new definitive issue, using photographs by Lord Snowdon, and examples of royal ciphers and emblems which might be used as an alternative to The Queen's head.

Wedgwood Benn attended an audience with The Queen and had been in correspondence with her private secretary, the upshot of which being

that, whilst Her Majesty was strongly opposed to the abandonment of the royal head on stamps, she would agree to a silhouette head and the adoption of 'non-traditional' (ie pictorial) designs. The Palace also cleared the Gentleman Album for display, and it was revealed to the press and public at a seminar on 23 June 1966. Ironically Wedgwood Benn was appointed Minister of Technology on 3 July, and his successor as Postmaster General, Edward Short (now Lord Glenamara), was not as interested in stamps as he had been. Mr Short did not, however, go back on any of his predecessor's initiatives, but the Rulers of Great Britain stamps were shelved. He also reconstituted the Stamp Advisory Committee with fewer professional designers and more representation from the public. Wedgwood Benn had also appointed another artist/designer, Andrew Restall, to a Fellowship in Minuscule Design, and he was asked, quite independently of Gentleman, to explore all aspects of stamp design and production. One of his eventual recommendations was the appointment of a full-time design adviser; Stuart Rose was the first person to hold this post.

The Gentleman/Gillick cameo head and the Gentleman Album are included in the new BPMA exhibition, entitled 'Elizabeth: Queen & Icon', which opened on 18 April. The British Postal Museum & Archive is open Monday to Friday and selected Saturdays 10.00-17.00, Thursday until 19.00. Call 020 7239 2570 or visit [www.postalheritage.org.uk](http://www.postalheritage.org.uk) for details. To make an appointment to view philatelic material call the Curator of Philately, Douglas Muir, on 020 7239 2565 •

# Mainly Machins Specialist collectors report by D G A Myall



**Tariff changes** In April I wrote about the 12 new stamps issued on 28 March to meet the needs of the April changes in tariff. As expected, the two Northern Ireland pictorial definitives include a micro-printed date in the values. On the 44p it is at the end of the horizontal stroke of the first figure 4; on the 72p it is at the left end of the horizontal stroke of the figure 7. It does not appear in either of the designs. The hidden dates do not exist on the gravure-printed stamps although it is possible to include them. They appear in some special issues printed in gravure by the ingenious method of reversing them out of the phosphor.

The new stamps are all printed on RMS paper. In the standard range of Machins, the 68p exists on this paper only on the definitive se-tenant pane in the Trafalgar prestige book; it will not be issued in sheets. The remaining definitive in the range, the 2nd-class XVI, does not exist on RMS paper.

Later this year there will be another change to the domestic tariff. Ever since the postal reforms of 1840 mail has been priced according to weight. The size of an item and the distance carried have not affected the cost. Now a fundamental change to the pricing structure of ordinary inland mail has been approved by the postal regulator. Now size – including length, width and thickness – will be a factor. This is because large items cost more

to collect, sort and deliver. They cannot usually be mechanically sorted and manual handling is slower and more costly. From 21 August domestic mail weighing up to 1kg will be divided into three classes. These are designated letters, large letters and packets, as defined in the May *Bulletin*.

The changes are described as revenue neutral, meaning that they involve no overall increase or reduction in prices. The larger items, which are expensive to handle, will cost more but the increase will be offset by reductions elsewhere. This has been achieved largely by simplifying weight structures. For example, the maximum weight of the basic-rate A5 letter will be increased to 100g. Since metrication was introduced in September 1975 the basic weight step has been 60g. At that time Royal Mail intended to reduce this to 50g; now that will not happen. Another example is the increase in maximum weight for a 2nd class item from 750g to 1kg. In fact, the number of weight steps will be reduced to just 10 for each class.

Quite a few foreign countries use pricing structures which take account of size as well as weight. Among them are: Austria, Belgium, Denmark, Finland, Germany, Greece, Italy, Luxembourg, the Netherlands, Poland, Slovenia, Switzerland, and, outside Europe, Australia, Canada, Hong Kong, Japan, New Zealand, South Africa and the

USA. On a date yet to be fixed, Royal Mail intends to adopt the same approach for overseas mail. At that time, the tariff will be simplified to a single zone, something that has been in prospect by tariff changes in recent years which have gradually brought prices for zones 1 and 2 closer together.

**New issues** Royal Mail announced the new prices at least three months before they would come into effect. They were given on their website in March. Of interest to all collectors of Machins, there will be four new non value indicator (NVI) stamps and two new Machin definitives. The NVIs comprise 1st and 2nd class stamps for basic letters and large letters. They use the Machin head but the indicator is very large. The two for large letters include the word 'Large', and are larger in size than the basic stamps. The difference between the basic cost (up to 100g) of a letter and a large letter will be 12p 1st class and 14p 2nd class. It is likely that two new Machins will be issued as make-up values. The last 12p stamp was withdrawn nearly 20 years ago when the basic inland 2nd class letter rate was increased to 13p. The last 14p stamp was withdrawn from general sale on 30 September 1989 when the same rate became 15p. All six new stamps will be issued on 1 August.

Stamps with the Machin head have been with us for almost 40 years and are likely to last much longer. One of the reasons for their success is the uncluttered design, achieved by the daring, at the time, removal of the traditional words 'Postage and Revenue', leaving just the head and value. It is perhaps ironic that some recent issues abandon this concept. The trend began on 27 March 2003 with two airmail self-adhesive NVIs for letters up to 40g to European and Worldwide destinations. As well as a coloured airmail stripe, both carried text intended to clarify their function. A year later a similar design followed for worldwide postcards. Now there will be two more NVIs with added text. The large figures on the four new NVIs are also against the aim of the slimmer fount designed by Jeffery Matthews, introduced in 1982 after his successful change to the top in 1976. There may be good reasons for these new design changes but I prefer the classic simplicity of the original design.

**Subject poll** I was intrigued by the invitation in last August's *Bulletin* to nominate subjects for the 2008 programme. (A long lead time is necessary to choose subjects, engage designers, submit visuals to the SAC, obtain Royal approval and allow time for printing and distribution.) This resulted in a 'short' list of 39 subjects, published with the November *Bulletin*. One subject, 'Life Saving Voluntary Crews', was one of my choices although I would have preferred it to cover a wider range. I would have re-named it as 'Emergency Services through the Ages' and included their equipment. Many modern emergency services started life as local or voluntary institutions. Early fire engines were run by insurance companies who placed a metal disk bearing their name on buildings they insured; if it did not have the right name when the brigade arrived they would often not extinguish the fire! Things are different now but many modern brigades have 'retained' firemen. Some ambulances are still run by charities such as the St John Ambulance. Police forces also play a role – who can forget the work of the British Transport Police after the London bombings of 2005? Most lifeboatmen are volunteers. The other subjects I chose were: Coins, Windmills, Medicinal Plants and Gemstones. It will be interesting to see the 2008 programme when it is announced.

Of course, many subjects will not go through to the actual programme. I regret the passing of the stamp booklets with changing cover designs. These enabled many topics to receive some kind of philatelic coverage. Now that the inside cover is often blank, could it be used for this purpose?

**New stamp paper** New printings of Machins on RMS paper continue to appear •

| Value | Cylinders    | Printing date |
|-------|--------------|---------------|
| 9p    | D2 / D1      | 18/03/06      |
| 2p    | D2 / D1      | 16/03/06      |
| 10p   | D2 / D1      | 24/03/06      |
| 20p   | D4 / D1      | 24/03/06      |
| 50p   | D2 / D1      | 15/03/06      |
| £1    | D2 / D2 / D1 | 23/03/06      |

The second cylinder number is phosphor, except £1: colour, iridium ink, phosphor.

# Philately online The posts in New Zealand, by Ron Negus

**www.universalmail.co.nz** The products produced by this company might easily turn up on your doormat if you have any friends or family who are visiting New Zealand. There is a good possibility that the design on the stamp they have used will match the picture on their holiday postcard.

ON A RECENT HOLIDAY in New Zealand, I wrote the usual postcards to send back home. When I came to post them, I was surprised to find that three different postboxes were available. The first one was outside the post office, and had slots for 'Standard' mail and 'Fast' mail. 'Standard' took items for normal internal delivery and overseas surface mail, and 'Fast' was used to post internal express delivery material plus all air mail letters.

The other boxes were located a short distance away from the post office, outside a newsagent's shop. The first one was painted blue and bore the inscription 'Universal Mail New Zealand'. The other, red in colour, had the legend 'Fastway Post – Now there's a better way' on a large label across the front. On making enquiries, I discovered that these two boxes were owned by alternative operators to New Zealand Post, which had been set up following the Government deregulation of the postal industry.

The Fastway service is a franchise operation, with outlets throughout New Zealand, intended primarily for domestic postal needs. It provides a range of pre-franked envelopes, mailing tubes and boxes, to suit most articles likely to be sent by post. Various labels are available to be used in lieu of regular postage stamps for items where the pre-franked range proves unsuitable. Details of this operation, and images of their labels, can be found on the internet at [www.fastwaypost.com](http://www.fastwaypost.com) and will be of interest to Cinderella collectors.

The other service is run by Universal Mail and is specifically targeted at the tourist market. With a network of distinctive blue mailboxes, the com-

pany sells its own stamps and postcards through established retailers and other visitor attractions. They are international stamps (at face value \$NZ 1.50 and \$NZ 2.00) to be used on postcards, aerogrammes and envelopes sent from New Zealand to any destination in the world. The designs of these stamps match the series of postcards, also produced by the company, that can be bought at the same retail outlets. These all bear the inscription 'Matching Stamps Available at the Counter'.

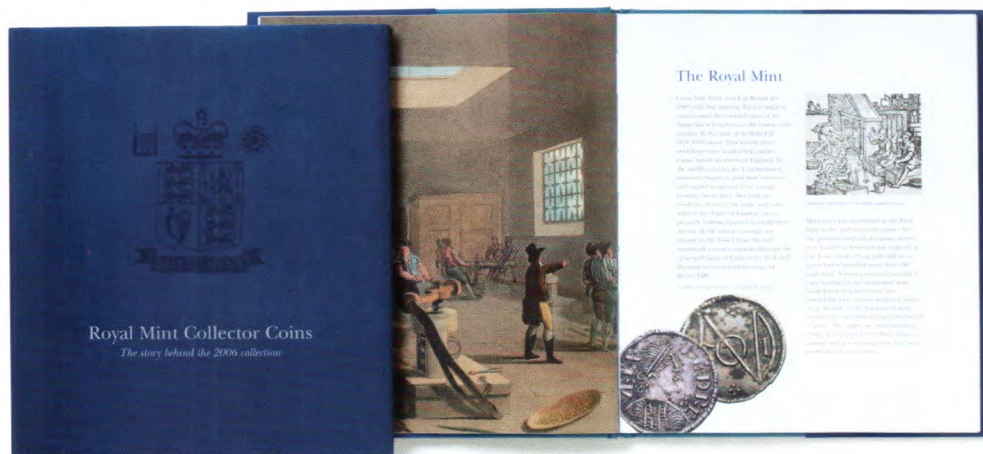
On their website (see address above) Universal Mail have an illustrated catalogue of their stamps and postcards. These are arranged by theme. The topics are all tourist-centred and include Extreme Sports, Maori Stamps, Flora and Fauna, Hotels, and Landscapes. These issues are all in the normal rectangular outline, but the company has also introduced a new series of 10 stamp designs that feature subjects such as Sheep, the New Zealand Fern, a Kiwi bird and a Rugby ball. These latest self-adhesive stamps are cut to shape.

A companion organisation, New Zealand Mail Ltd, will also produce stamps to a customer's own specification, given a minimum order of 10,000. A separate website, with a link from the Universal Mail site, describes their activities.

Material franked with Universal Mail stamps is delivered using a consortium that includes New Zealand Post, Dutch Post, Singapore Post and our own Royal Mail. Under New Zealand law, mail operators are required to return each other's mail and thus international mail is delivered even if it is posted in the wrong box.

Although not issued by New Zealand Post – the government postal service – these stamps clearly serve the purpose of pre-paying delivery to their destination. As such they are an interesting example of the effect of deregulation of postal services in that country •

# Royal Mint Collector Coins James Mackay reviews a new



A FEW SHORT YEARS ago such a book could never have been contemplated, let alone published, for the Royal Mint issued very few new coins. Several years might pass without the release of a single commemorative coin.

Today, the situation is very different. In addition to manufacturing the coins for everyday circulation, the Mint produces a range of coins in precious metals, including the perennially popular gold sovereign and the spectacular Britannia series of gold and silver bullion pieces. Few people other than numismatists ever see the special issues. Of course, most people are aware that the reverse motifs on the pound coins change every year. Originally the heraldic devices and flowers of the countries of the United Kingdom were favoured, but in 2004 the Royal Mint launched a series created by Edwina Ellis, featuring famous bridges. Following the Forth Rail Bridge (2004) and the Menai Bridge (2005) comes the Egyptian Arch for the Dublin and Belfast Junction Railway by Sir John Benjamin Macneill, and this is the subject of this book's final chapter, both the coins, their designer and the subject (and its architect) being illustrated and well-documented.

The book begins with a chapter briefly outlining the history of the Royal Mint from the time of Alfred the Great to the present day, contrast-

ing the primitive techniques of coining in past centuries with the high-tech business of the present facility based at Llantrisant, South Wales.

The history of the Britannia coinage is traced, from Roman times via the first copper coins in the late-17th century, down to the sumptuous precious metal series of today.

The core of the book, however, consists of separate chapters on the coins being issued this year to celebrate Her Majesty's 80th birthday, the bicentenary of the birth of Isambard Kingdom Brunel and the 150th anniversary of the Victoria Cross. These have been written by acknowledged authorities in their field: Angus Buchanan, the biographer of Brunel, Diana Condell of the Imperial War Museum, and Vivien Noakes, who collaborated with her husband Michael in the production of a book *The Daily Life of the Queen: an Artist's Diary*, published in 2000.

Apart from their metallic composition, coins differ radically from stamps in being two-sided. As Her Majesty's portrait by Ian Rank-Broadley appears on the obverse of all British coins, the reverse of the £5 coin marking The Queen's 80th birthday, designed by Danuta Solowiej-Wedderburn, carries a symbolic motif, the Latin motto flanked by the dates 1926 and 2006, and featuring a fanfare of royal trumpets.

## book offering a behind-the-scenes glimpse at a year of coins

To celebrate the bicentenary of the birth of Isambard Kingdom Brunel, one of the greatest civil engineers of all time, two £2 coins have been designed, by Rod Kelly and Robert Evans respectively and featuring the cigar-smoking, top-hatted Brunel and the magnificent arch of Paddington Station.

Two 50p coins are being issued to celebrate the 150th anniversary of the Victoria Cross, the premier gallantry award of both Britain and many Commonwealth countries. The first, designed by Claire Aldridge, features both sides of the cross, while the second, by Clive Duncan, shows a soldier carrying a wounded comrade to safety, with an outline cross pattee in the background.

These are all subjects which have been lavishly supported by stamps, miniature sheets and prestige booklets from Royal Mail. The sister hobbies of philately and numismatics have already been linked through the medium of coin covers, and this book will undoubtedly do much to stimulate a keener interest by collectors in the coins and stamps celebrating a common topic. 68 pages casebound •

*Royal Mint Collector Coins* is available from Royal Mail Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB, priced at £14.95. Order code PB392, handling charge £1.30 UK, £1.55 Europe, £2.15 rest of world.

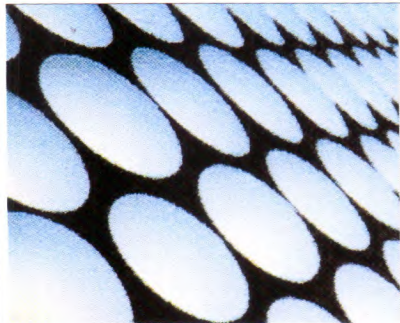
## Special prize draw Win David Gentleman's book *Artwork*



IN THIS MONTH'S DRAW we have a copy of David Gentleman's acclaimed book *Artwork* which deals with his stamp designs as well as his many other endeavours. The book was reviewed here in October 2002. *Artwork* will be sent to the sender of the first card drawn on 30 June. Five runners up

will be sent presentation packs and stamp cards of the National Portrait Gallery stamps. To enter the draw simply write your name and address on the back of a postcard and send it to: Artwork Draw, British Philatelic Bulletin, Royal Mail, 148 Old Street, London EC1V 9HQ •

## Competitions Win £200 in two easy-to-enter competitions



**March identify** The detail was from the 1993 28p Autumn stamp. The winner was A Maceneaney of Kilkenny, Ireland.

**March knowledge** Answers: 1) red (or bright carmine); 2) Sound & Vision 45p; 3) Stanley Gibbons. The winner was D Denison of Lincolnshire.

Runner-up prizes were also sent for each competition. Our thanks to all who entered.

FIRSTLY, identify the stamp from the detail above. Send your answer to June *Identify* Competition. Secondly, test your philatelic knowledge by answering the questions below. Send your answer to June *Knowledge* Competition.

- 1 In which year was Alice Keppel on a stamp?
- 2 What was the venue of the 1990 international stamp exhibition in London?
- 3 What was the total face value of the five 1964 Shakespeare Festival stamps?

Send your answer (addressed to either the June *Identify* competition or the June *Knowledge* competition), name and address on a postcard or back of a sealed envelope to: British Philatelic Bulletin, Royal Mail, 148 Old Street, London EC1V 9HQ. The senders of the first cards drawn in each competition on 14 July will receive £100. Runner-up prizes of presentation packs, FDCs or stamp cards will be awarded in each competition. The competitions are not open to Royal Mail employees ●

## Events

**Until Spring 2007** 'Elizabeth: Queen & Icon' exhibit at BPMA, Freeling House, Phoenix Place, London WC1. **Enquiries** 020 7239 2570.

**27 May - 3 June** Washington 2006 international stamp exhibition at Washington Convention Center. Open daily 10.00-18.00 except 27 May 10.30-18.00, 2 June 10.00-17.30.

**1-22 June** BPMA 'Brunel Speeding the Mail' exhibition at Torbay Museums, Devon.

**7 June** BPMA Lecture and film – Playing for the Cup (sport in the Post Office), at Freeling House (address above), 13.00, tickets £2. **Enquiries** 020 7239 2570.

**10 June** National Philatelic Society display: GB George V Issues by Alan Moorcroft. British Philatelic Centre, 107 Charterhouse St, London EC1, 14.45. **Enquiries** 020 7490 9610.

**23 June - 17 July** BPMA 'Brunel Speeding the Mail' exhibition at Powderham Castle.

**24-25 June** Thematica at Carisbrooke Hall, Seymour Street, London W2. Saturday 10.30-17.30, Sunday 10.30-17.00.

**1 July** Streetly PS Summer Stamp Fair at Methodist Church Centre, South Parade, Sutton Coldfield, 10.00-16.30, admission 20p, children 10p. 21 dealers. Midland PF AGM & Inter-Society competitions, ABPS AGM, specialist society meetings, refreshments. **Enquiries** Tom Poynton 0121 360 0704.

A bi-monthly Stamp Fair & Auction Diary, covering events throughout the UK, including postcard fairs and auctions, can be ordered from S Reeves, PO Box 109, Enfield EN3 5QF. E-mail fairs@stampdiary.com or telephone 020 8292 5361. Annual subscription is £4 UK, £6 Europe, £12 USA and Canada ●

## Late news

**Royal Mail update** A miniature sheet, titled 'Let We Forget' is to be issued on 9 November to coincide with Remembrance Day; details to follow • The 2007 stamp programme will include an issue to mark the 60th wedding anniversary of The Queen and the Duke of Edinburgh • The price of Royal Mail FDC envelopes will be 30p from the National Portrait Gallery issue (18 July); the first increase in price since 1993! The 'Winged Horse' cover for definitive stamps will be printed in red instead of grey, starting with the PIP definitives (1 August). • The cylinder numbers for the NPG stamps are: D1 silver D1 black D1 magenta D1 yellow D1 cyan (blue) D1 phosphor. The gutter pairs will be horizontal between strips of the stamps; perforation is  $14 \times 14.5$  •

**The Machin is an English Icon – Official!** The Icons Online project has announced a further 21 icons that define the English identity. These include St George's Flag, Hadrian's Wall, Morris Dancing, Cricket, and the Machin definitive stamps. See [www.icons.org.uk](http://www.icons.org.uk) for details •



**Lundy local** Mint or CTO sets are £2.73, presentation pack £3.25. Postage £1 UK, £1.50 Europe, £2 worldwide. FDC details to follow in *Commemorative Covers Review*. Orders & enquiries: Lundy (Stamps), Bideford, Devon EX39 2LY.

**New Lundy locals** HMS *Montagu*, a Duncan Class battleship with a crew of 750, ran aground on the coast of Lundy in the Bristol Channel on 30 May 1906. Despite many attempts to re-float her, *Montagu* was eventually sold for scrap. The wreck put Lundy on the map; steamers carried day-visitors, and in the 'golden postcard era' everyone wanted to send postcards from the island, especially after Lundy stamps were introduced in 1929. To mark the centenary of the shipwreck, four new Lundy stamps will be issued on 30 May (one is shown above, at 75% actual size). The designs, based on sketches by John Dyke, old postcards and ideas of Lars Liwendahl, are by Jan-Erik Wellerfors •

**Auctions** Harmers All World auction on 6 April included Harrisons presentation cards bearing sets of the 1951 and 1955 high values – these sold for £400 and £494 (estimate £400 each). A 1969 *Stamps for Cooks* book with all of the panes hand-stamped SPECIMEN went for £941 (est £500), and George VI definitives overprinted with a swastika and JERSEY/1940 went for £16,468 (£14,000). As well as the ever-present Victoria, Edward VII and George V high values, the sale included an attractive hand-painted envelope bearing two 1d lilacs sent from Bristol to Croydon in 1899; estimated at £160 it realised £212. Away from GB material, a first day cover bearing Swedish Music stamps (1983) signed by the members of the pop group ABBA made £188 (est £150); one of the stamps features ABBA. For details of future sales contact Harmers on 020 8747 6100, or e-mail [auctions@harmers.demon.co.uk](mailto:auctions@harmers.demon.co.uk) •

Included in Cavendish's 20 April Worldwide & GB sale was an accumulation of Machin decimal cylinder blocks, identified by specialist numbers, which sold for £420 (est £300). A fine example of the April 1938 2s stamp book with Bovril advert (SG Spec BD12) realised £240 (£160). For details of future auctions telephone 01332 250970, or see [www.cavendish-auctions.com](http://www.cavendish-auctions.com) •

**Thematica** Visitors to this year's Thematica will be given a free souvenir sheet, the fifth in a series specially designed by Jeffery Matthews. Marking The Queen's 80th birthday, this sheet features an unadopted calligraphic design by Jeffery for the 60th birthday issue of 1986. It has been printed by Cartor in a limited edition of just 5000, so it is a case of 'first come, first served'. Thematica will be held at the Carisbrooke Hall, Seymour Street, London W2, close to Marble Arch. Open Saturday 24 June 24.10.30-17.30, Sunday 25 June 10.30-17.00 •

**Bulletin back issues** R E Brown offers a run September 1987 to August 2001 in binders plus odds in 1982, 86, and 99. Requires himself any before August 1981. Call 0121 624 1532 (Birmingham) •

# Books for philatelists and postal historians



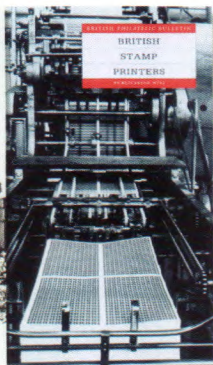
## Booth Catalogue: Collect GB First Day Covers

Comprehensive list of FDCs, many postmark illustrations. 28th edition. Price £9.80, order code PB387.



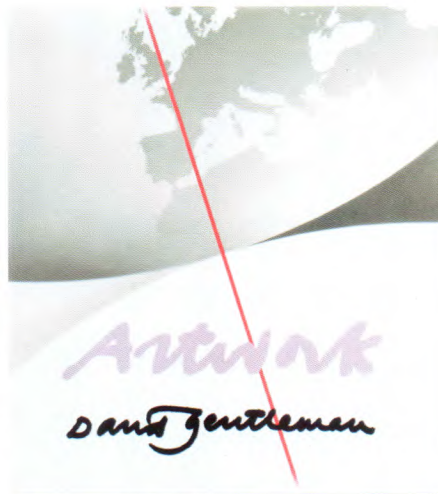
## Bulletin Publications The Travelling Post Office 1838-2004 by Peter Johnson. Price £2.95, order code PB376

• *The First Elizabeth II Castle High Value Definitives*. Price £2.95, order code PB384 • *British Stamp Printers* by Glenn Morgan. Price £2.95, order code PB390.



## Stanley Gibbons Collect British stamps

The annual full colour listing of all British stamps since 1840. 2006 edition. Price £9.95, order code PB388.



**Artwork** Design biography of David Gentleman, Britain's best-known stamp designer. Hardback. Price £27, order code PB363.

## Royal Mail

Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB  
Telephone orders: UK 08457 641 641; overseas +44 131 316 7483

Handling charges: £1.30 UK, £1.55 Europe, £2.15 elsewhere, except *Artwork*: £2.95 UK, £5 Europe, £14 elsewhere

