

British Philatelic Bulletin

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January Digest

Philatelic Points of View

The Stamps and Philately Division of the Royal Mail wants to hear more from philatelists about matters of concern to them. The *British Philatelic Bulletin* is therefore inviting readers to put forward their comments and suggestions on a wide range of philatelic topics over a six month period.

Attention is being focused on one particular subject area each month. The subject for this month (No.5 in the series) is first day covers and first day cover albums (see below).

So, if you would like to express a view or make a suggestion regarding either of these items, please write to the following address:

Philatelic Points of View
FDCs and FDC Albums
Room 328
Royal Mail Stamps and Philately
22/25 Finsbury Square
LONDON
EC2A 1PH

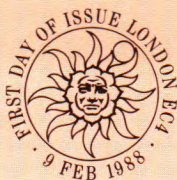


This album also comes in a half size.

At the end of the six month period of "Points of View", there will be a prize of a special stamps Yearbook to the person who has sent in the most interesting suggestion in the opinion of a Royal Mail panel of judges.

"Financial Times" £5 Prestige Stamp Book

9 February 1988



A new prestige stamp book to mark the centenary of the *Financial Times* is to be issued by The Post Office, in connection with the *Financial Times*, on 9 February 1988. For the first time it will be printed by The House of Questa, giving seven new varieties of stamps.

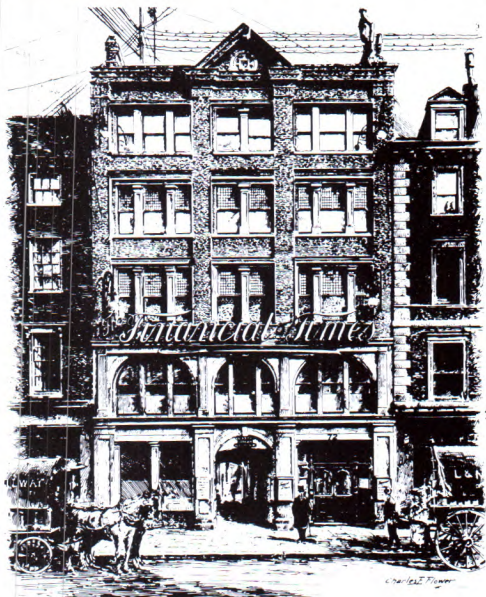
The illustrated book gives background information on the history of the *Financial Times* from its founding in 1888 through to the present day and contains a full £5 value of definitive stamps. Design is by The Partners Limited, with text by Mike Barden.

The *Financial Times* first appeared on 13 February 1888 as a daily version of the weekly *London Financial Guide*. "Without Fear and Without Favour" proclaimed the masthead of the four page broadsheet, the friend of, amongst others "the honest financier" and "the bona fide investor" and the enemy of "the unprincipled promoter", "the company wrecker", and "the gambling operator", it was also a bitter competitor of its rival *The Financial News* which had been launched four years earlier by Harry Marks. It was almost certainly to distinguish itself from *The Financial News* that the *Financial Times* turned pink in 1893, though pink newsprint was also cheaper than white at that time.

During the early years the *Financial Times* had a hard struggle, only being kept afloat by other titles owned by Douglas MacRae (under whose firm management it had come by 1889). Until World War I the *FT* and *FN* were the two leading financial dailies, in Britain, on roughly a par with each other.

Thereafter, the *FT* became known as "the stockbroker's Bible" and, if limited in range and

often dull, it was always reliable in its coverage of all the relevant financial news. *The Financial News* suffered from being regarded as a crude propaganda sheet during the War and despite distinguished editors and brilliant young



The Financial Times office, 72 Coleman St., c.1910

journalists (such as Paul Einzig who began the acclaimed 'Lombard Street' column on monetary matters, Otto Clarke who initiated the celebrated 30-Share Index, later taken over by the *FT*, and the young Hammond Innes) it never had more than a circulation of about a

The Financial Times.

"Without Fear and Without Favour."
DAILY.

With which is Incorporated the "LONDON FINANCIAL GUIDE."

[REGISTERED FOR TRANSMISSION ABROAD]

LONDON, MONDAY, FEBRUARY 13, 1988.

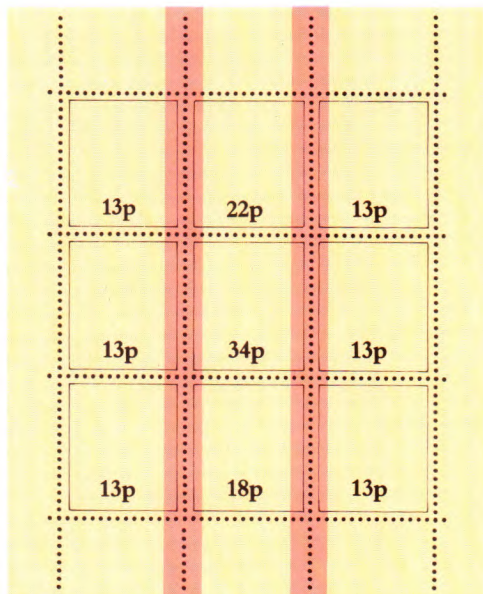
third of the *FT*'s level of some 30,000.

From 1928, the *FN* was under the chairmanship of the dynamic and extremely self-confident Brendan Bracken, friend of Winston Churchill. Bracken House, the *FT*'s London head office, is named after him. It was Bracken's inspiration that resulted in the merger of *The Financial News* with the *Financial Times* in 1945, the paper taking the name of the *FT* on account of its higher circulation and greater commercial clout, but many of its features, journalists and editor (Hargreaves Parkinson and later Gordon Newton) from the *FN*.

Since then, the paper has increased in size and breadth to cover industrial as well as financial news (and subsequently the arts as well), and now has a circulation of c. 280,000. This includes an international edition first published in Frankfurt in 1979 and, from 1985, also in the United States. By January 1988 all editorial departments will be operating an international computer-based editorial system which will photo typeset all copy for the newspaper, and by July 1988 a £70 million investment programme will have resulted in a new printing plant in London's Docklands, where web offset presses will replace the traditional letterpress.

Technical Details

The book will contain 12 full colour pages and



Phosphor band arrangement

four panes of definitive stamps arranged as follows:

Pane 1 – 9 x 18p (ACP)

Pane 2 – 6 x 13p (one central phosphor band)

Pane 3 – 6 x 13p, 1 x 18p, 1 x 22p and 1 x 34p
(phosphor arrangement illustrated)



Stamp book cover



ROYAL MAIL FIRST DAY COVER

Mrs J Robinson
200 Manorbie Road
ILKESTON
Derbyshire
DE7 4AB



First day cover

Page 4 – 6 x 18p (ACP)

Each pane will be bordered by a selvage of a half stamp width. The stamps are printed by The House of Questa in offset lithography. All stamps are thus printed in this fashion for the first time. There will be a first day cover service for the mixed value pane.

First Day Cover

The first day cover was designed by The Partners Limited and features the design on the front cover of the stamp book. It costs 16p each and the usual first day of issue facilities will be provided on 9 February at offices with philatelic posting boxes.

The British Philatelic Bureau will provide its usual first day cover service and there will be two pictorial handstamps, one for the Bureau illustrating the two different styles of masthead from 1888 and 1988, and the other for London EC4 featuring the sun from the astronomical clock on the façade of Bracken House. The

official Royal Mail cover, addressed to the destination required bearing the mixed value pane cancelled with the pictorial postmark required will be serviced by the Bureau. Charges will be £2.05 (inland) and £1.79 (overseas). Application forms, available from the Bureau and at Head Post Offices, should be returned no later than 9 February.

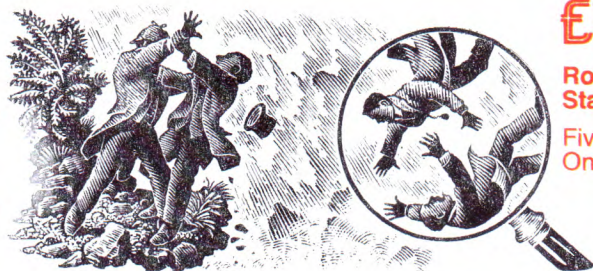
Customers requiring only the special pictorial postmarks may obtain them under the re-posting facility by sending on the first day of issue a stamped addressed envelope under an outer cover endorsed "Special Handstamp £5 FT Stamp Book" to:

'British Philatelic Bureau' 20 Brandon Street,
EDINBURGH EH3 5TT

'London East Central LDO' KEB
King Edward Street
LONDON EC1A 1AA

FINANCIAL TIMES

Sherlock Holmes
'The Final Problem'
 Fourth in a series from an idea by Mark Collicott illustrated by Andrew Davidson
 Printed by Harrison & Sons Limited



£1

Royal Mail Stamps

Five at 18p
 One at 13p



£1.80

Royal Mail Stamps

Ten at 18p

Special Offer for 3 first class stamps

See inside back cover for details

New Stamp Book Covers

Five new stamp book covers are to be issued on 26 January 1988. These will include two counter books and three stamp vending machine books.

The counter books priced £1.30 (containing 10 x 13p stamps with one central phosphor bar) and £1.80 (containing 10 x 18p ACP) will carry a special promotion offering customers the opportunity to send off for two sets of the Linnean Society PHQ cards. The designs of the stamp book covers are by Edward Hughes, the designer of the Linnean Society stamps. Cylinder numbers will appear on every sixth book and both books will appear in both left and right hand formats.

The three machine-vended books include two 50p and one £1 books. The first 50p book (cover No.4 in the MCC Bicentenary series) features the England Cricket team home badge and the new stand at Lords. Designed by Patricia Howes the contents are 2 x 18p, 1 x 13p and 1 x 1p with phosphor bands as before.

The second 50p book (cover No.4 in the

series on Botanical Gardens) features the Royal Botanical Gardens at Kew. Designed by Graham Evernden the contents are 3 x 13p, 2 x 5p and 1 x 1p stamps with phosphor bands as before.

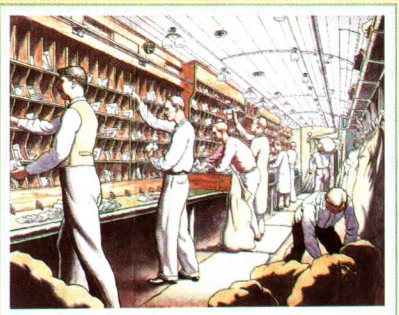
The £1 book cover (No.4 in the Sherlock Holmes series) is entitled *The Final Problem*. The cover was illustrated by Andrew Davidson from an idea by Mark Collicott. The contents are 5 x 18p and 1 x 13p stamps, again phosphor bands as before.

The 50p Botanical Gardens and £1 Sherlock Holmes books will again be produced without perforations on the outer long edges.

All five stamp books will be available initially from philatelic sales counters or by post from the British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT. The books will become generally available from post offices or vending machines as appropriate once existing stocks are used up. The £1 and 50p Botanical Gardens books will be available only from the new electronic stamp vending machines. Cylinder numbers of the stamps will appear on every eighth vending machine book.

Railways Cards from NPM

Illustrated are two of the National Postal Museum cards being issued on 11 January. The set of three cards feature posters chosen from the Post Office Archives collection and are being issued to coincide with its major exhibition for 1988, "Railways and the Post".



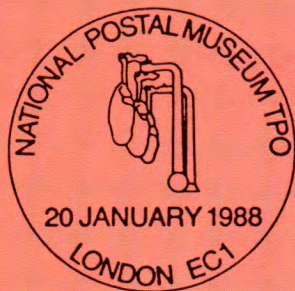
Last month one of the posters was shown – 88/1 *Loading the mail on the Post Office Underground Railway* by Archibald Ziegler ARCA. Shown here are proofs of 88/2 *The interior of a Travelling Post Office* by George Charlton NEAC, and 88/3 *Loading mail at Euston Station* by Grace Golden ARCA.

The cards will cost 20p each or by mail 60p per set of three (plus a handling charge of 18p) from the National Postal Museum, KEB, King Edward Street, LONDON EC1A 1LP.

There will be a special postmark in use for



the duration of the exhibition featuring the front view of a steam locomotive. There will also be a special one day handstamp for 20 January which is the 150th anniversary of the first running of a Travelling Post Office in Great Britain on the Grand Junction Railway. This shows the bag apparatus from Penrith which will form part of the exhibition. Both handstamps are illustrated.



Linnean Society Covers

Wildfowl Trust. Two covers have been produced by Benhams for the Wildfowl Trust, whose emblem is the Bewick's Swan, featured on the 31p stamp. One cover will be postmarked at Swan Lake, Arundel; the other at Welney, another of the Trust's reserves. Each of the signed covers carries a donation to the Wildfowl Trust funds. Cost is £3.75 each (signed £5.75) available from Benham (A Buckingham) Ltd, Westcliffe House, Folkestone, Kent CT20 1SZ.



The Linnean Society of London

BARBARA LAST

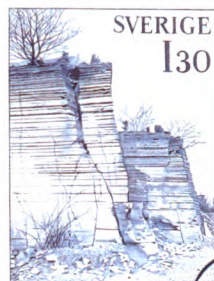
Until fairly recent times, medical men were forbidden to dissect the human body to discover its anatomy and details of its muscular and reproductive systems. Instead, animals and plants which were the main source of drugs were studied, and 18th and 19th century doctors became famous naturalists with an extensive knowledge of botany and zoology. But there was no generally accepted record of terms, each country or even district using its own words for a particular animal or plant, and earlier writers employing Latin. It became necessary to devise a system which would describe an item unambiguously so that everyone recognised the specimen in question.

Carl Linné, later ennobled as Carl von Linné, but more often referred to by the latinised Linnaeus, was born in 1707 in the Swedish province of Småland. He became the biological name-giver of the 18th century, growing up amidst an exuberance of flowers in local marshes and meadows, as well as exotic blooms cultivated in his father's rectory garden. "This garden inflamed my mind from infancy onwards with an unquenchable love of plants", but as a five year old helper he exasperated his father by constantly forgetting their names. Linnaeus was no apt pupil at school, but he received an excellent grounding in Latin without which he could not have penetrated Europe's scholarly circles.

Throughout his years as an impecunious student, his enthusiasm and diligence brought help from influential men whose names he later enshrined in gratitude in his classifications. The first to help was the local doctor who gave him personal instruction in botany and medicine, and explained the sexuality of plants. This led to the study of flowers and their propagation, and later formed the basis of his "Sexual System" of classifying plants into major groups according to their genital organs (ie stamens and stigmas) a system which affronted many scientific men as indelicate.

He was also shown a collection of plants, dried and glued to paper at Lund University, and immediately started his own Linnaeus Her-

barium and natural history library. Although still a student at Uppsala University he later gave instruction and lectures on botany, but during the whole of his student career there studying medicine and botany, he himself never received any instruction on botany. However, he started his classification of plants, and together with his close friend Petrus Artedi, another medical student, invented a fresh method of documenting the natural world. Artedi dealt with fish, reptiles, amphibians, and





Umbelliferae plants, and Linnaeus with birds, insects and plants in general. Unfortunately, Artedi was drowned, and Linnaeus was forced to continue his name-giving alone.

The young man made many plant-collecting journeys. His Lapland expedition of 3,000 miles in 1732 was the most exciting as that country was then practically unknown. This expedition produced *Flora Lapponica* five years later, and exerted an enormous influence on his career. Sweden brought out a stamp booklet in 1978 to commemorate the bicentenary of his death, and the young explorer is shown (SG964) in Lapp costume, with a Dutch doctor's hat on his head, for he had obtained his doctorate in Holland.

He also visited Britain in 1736 where it is said he fell to his knees and praised God as he rejoiced at the sight of the gorse in bloom on Putney Heath. He returned to Sweden as a practising physician and first President of the Swedish Royal Academy of Science. He then became professor of medicine and botany at Uppsala University in 1741, and remained so until his death.

After studying thousands of animals and plants, his books provided a concise and usable classification that for the first time standardised names for the world's botanical and zoological species. His *Species Plantarum* (1753) and *Systema Naturae* (1758) were therefore accepted internationally as the official starting point for the naming of natural history items. The specimens Linnaeus studied are scientifically extremely important, and many of the 12,000 plants, shells, insects and fish that he distinguished and named became part of his own personal collection, now held by the Linnean Society.

Linnaeus' binomial system gave one single

name to a genus, and a two-word scientific name to an individual species within that genus. Thus the yellow waterlily *Nuphar lutea* is distinguished from its smaller British cousin *Nuphar pumila*. Linnaeus did not invent this system for the use of such two-word names for kinds within a group go far back in many lands, just as two British owls have been known for centuries in the vernacular as the Barn Owl (GB 1986 SG1320) and Tawny Owl. But he was the inventor of the first naming system which classified thousands of living things in groups of species and genera, and his methods are still in use.

The illustrations and texts on the new stamps all come from the collections and archives of the Linnean Society which is commemorating its 200th anniversary. Both the drawing and remarks on the Bull-rout (18p) were made by Jonathan Couch FLS (1789–1870), a Cornish doctor. The yellow waterlily (26p) was illustrated by Major Joshua Gwatkin FLS (1855–1939), and the text comes from a note written by Sir Thomas Frankland in the margin of William Hudson's *Flora Angelica*.

Further Latin words can be added to describe a sub-species more clearly – thus Linnaeus'



Cygnus cygnus: Whooper Swan is distinguished from *Cygnus columbianus*: Bewick's Swan. The full terminology of the latter's European and Asian variety is *C. columbianus bewickii bewickii* Yarrell, denoting that William Yarrell FLS first recognised that Bewick's and the Whooper Swans were two distinct species. The text on the 31p stamp comes from a note by Yarrell himself, and the bird from an illustration by Edward Lear FLS (1812–1888), of nonsense rhyme fame, who was also a noted naturalist and painter.



Lastly, the morel (34p) was drawn by the famous botanical artist James Sowerby (1757–1822), and the text comes from a letter by B McForster in 1821 to Sir James Edward Smith, founder President of the Linnean Society. The correct definition of the morel is still debated, as it is a variable plant with many close relatives. Species can be re-categorised. The yellow waterlily was originally listed as *Nymphaea lutea* by Linnaeus, and was then removed to the genus *Nuphar* by Sir James, its full designation being *Nuphar lutea* (L) Smith.

The Linnean Society of London was born of the deep British interest taken in natural history in the 17th century. It was founded in 1788 by James Smith and six colleagues in memory of the Swedish botanist, physician and prolific

author who had died 10 years previously. It is the oldest society in the world devoted to the scientific study of all living and extinct plants and animals, their evolution and environment. Sir Joseph Banks had been offered the Linnaeus collections in 1783. He did not want them himself, but over breakfast one day advised James Smith, at that time a medical student and naturalist from Norwich, to buy them. Accordingly, Smith acquired the collections and library, which in turn were bought in 1828 by the Society after Smith's death. In addition, Sir James had followed Linnaeus' example and assembled another herbarium of 18,000 specimens, many unknown to the Swede. The priceless collections are kept in an atmospherically controlled strongroom, but are regularly consulted when comparisons with fresh botanical and zoological material are needed by researchers.

The extensive library includes Linnaeus' own library and personal papers, and contains many early works, important manuscripts, correspondence, and drawings by other famous naturalists, and a collection of portraits of these early scientists. They came from many countries and many backgrounds – Sir Thomas Stamford Raffles, the founder of Singapore (Singapore 1980 SG380), Sir James Paxton, designer of the Crystal Palace and gardener (GB 1987 SG1367), and J J Audubon, the American ornithologist and magnificent painter of birds (USA 1985 SG2124).

The present rooms were completed in 1873, and it is a matter of philatelic interest that there was a post office in one of the rooms. This closed in the 1920s, but there is an ornately carved oak pillarbox in the entrance to Burlington House which is still in use. Before 1873 the Society had shared quarters with other societies across the courtyard. It was there in 1858 that the world-shaking joint paper by Darwin and Wallace on evolution was read by the Society's Secretary, as Darwin was ill and Wallace was still in New Guinea.

But these are only two naturalists in a star-studded list of Fellows of the Linnean Society. Sir Joseph Banks, that extremely wealthy and generous patron of the sciences was the Society's first Honorary Member. He had sailed with James Cook on *Endeavour's* first voyage round the world, and at his own expense had taken a retinue of scientists and artists to record the voyage. One of these was his Swedish friend Dr Daniel Solander, chief botanist, who had been a



pupil of Linnaeus. Solander is shown on several stamps, but I like the charming one produced by Australia 1986 (SG1006), which shows the Reynolds portrait of Banks with an inset of Banks and Solander in conversation, based on the 19th century stained glass window at Cranbrook School, Sydney.

Banksia serrata Australia 1986 SG1002) was discovered by Banks, and two butterflies, Blue Tiger and Big Greasy (Australia 1983 SG793 and 794), were caught by him in 1770 at the mouth of the Endeavour River. Banks spent much time observing and drawing birds and marine animals. He is shown (Falkland Islands Dependencies 1985 SG137) with the Dove Prion *Pachyptila desolata banksii*, first seen in January 1769 in Le Maire Strait. Banks had 362 sketches drawn by Sydney Parkinson (Australia SG1007) on the voyage which were engraved ready for the *Florilegium* that he intended to publish. This work is in the process of being completed now. On the return of the *Endeavour* this famous Fellow persuaded Dr Edward Jenner FLS (Transkei 1983 SG125), the pioneer of smallpox vaccination, to arrange the rich collection of

plant specimens brought back. Another student of Linnaeus, Anders Sparrman (Sweden 1973 SG746), sailed as botanist on Cook's *Resolution* voyage of 1772, and is depicted against a view of Tahiti.

Darwin's theories on evolution (GB 1982 SG1177) have rather eclipsed the mass of observations he made in the botanical field. He had a profound passion for all living things which he regarded with wonder and delight, and the Society owns a wealth of many letters and postcards written by him. Darwin joyfully accepted the appointment of unpaid naturalist/geologist on HMS *Beagle* which visited the Falklands in 1833, and he is shown (Falklands 1985 SG517) with the plant *Calceolaria darwinii* which he never actually saw in bloom.

Another illustrious Fellow was Sir Joseph Dalton Hooker who sailed with Captain James Clark Ross RN FLS as a young surgeon/naturalist on the HMS *Erebus* expedition to the Antarctic from 1839 to 1843. James Ross (GB 1972 SG897) was an expert on terrestrial magnetism, but he made many bird specimens into skins during the voyage. In fame Hooker outshone

Old - 10th 1880 From Mr. C. Darwin, Down, Beckenham. (to mother.)

Many. Thanks! As you say you will send copy of notes made at time, I will keep all the documents & return all together. From the section, which I made with measurements, it is certain the the eastern trench was outside the E. ~~the~~ boundary wall of the Atrium, & therefore within the next room to the East, marked "never completely excavated." the other trench was parallel to the W. end of the Atrium. C. D. J. 16th he is grateful for

Postcard from Charles Darwin to J H Farrer, 1880

his father Sir William Hooker, the eminent botanist, whom he succeeded in 1858 as Director of Kew Gardens.

For years he corresponded with James Ross over botanical aspects of the Erebus expedition, and his six-volume *Botany of the Antarctic Voyage of HM Discovery Ships Erebus & Terror* established him firmly as a leading botanist. He made solitary excursions plant gathering on Kerguelen Island, and wrote vividly on the volcano Mt Erebus on Ross Island.

During the ships' stay in the Falklands he made an extensive botanical survey. The mini omnibus set of early naturalists (British Antarctic Territory 1985 SG144) shows him with *Aira antarctica* (now reclassified *Deschampsia antarctica*) which was discovered and collected by Hooker,

and is based on his own field sketches and specimens made on the voyage. For many years Hooker's *British Flora* have been used by British botanists. A special Swedish Linnaean Medal was struck in 1907 to honour Hooker as "the most illustrious living exponent of botanical science."

The Linnean Society's Royal Charter was granted in 1802 for the "cultivation of the science of natural history in all its branches". The Society encourages all professional and amateur interest in any biological discipline, including genetics, archaeological biology, the study of methods/classification (systematics), and ecology. These often tie into the closely related subjects of agriculture, fisheries, geology and oceanography. Fellows represent the Society on outside bodies like the National Trust, and there are specialist groups to study advanced aspects of biology encompassing all ramifications of the living cell such as molecular science and ultrasonic echo-location which is the emission of ultrasonic sound reflecting back off solid objects.

The flower meter mark adopted by the Society to publicise their bicentenary refers to the man who inspired its foundation, for Linnaeus' favourite flower was the *Linnaea borealis*.

Acknowledgements and thanks to the Linnean Society of London.





The Linnean Society meter mark showing the *Linnæa borealis*.

Posting Boxes

No.87. This photograph is of a Penfold (C size) original design, of 1866, and was submitted by Fred Fuzzens. It was in position at Clarence Road, Windsor until 1960, when it was recovered, owing to deterioration.

The Penfold has been fully restored, painted in green, its original colour until 1874, and is now on display at the Royalty and Empire Exhibition, Central Station, Windsor. The box is again available for the posting of letters and cards, which recommenced on Tuesday, 14 April, 1987.



Telecom Valentine's Card

Telecom Technology Showcase are issuing a second Valentine's card on 27 January. This features the design of a "period postcard by Fredk. Sprugin who produced many such designs". Cost is 12p, or 40p with first day of sale cachet. Payment, including 40p postage and packing, with cheques made payable to British Telecom, to Telecom Technology Showcase, 135 Queen Victoria Street, LONDON EC4V 4AT.

Designing the Linnean Society Stamps

EDWARD HUGHES

The weather was murky, the daylight poor. Brass table lamps, reflecting from polished, oak-topped tables, spread soft, mellow light over walls book-lined to the ceiling, and smelling of antiquity.

Wallowing in this atmosphere I was reminded of student days in the hallowed vastness of the V & A library. This time I was in the lofty, pillared rooms of The Linnean Society library, there to research material for the bicentenary stamps.

Beneath a bust of Linnaeus the large clock ticked reverently. In Piccadilly, where snowflakes started to fall, shops sparkled and glittered with tinsel and garlands. Then above the muffled noise of traffic came the gentle sound of Christmas carols played by a small group of street musicians. It was magical.

I had been looking through volume after volume of books in which were outstandingly beautiful works of art by eminent naturalists, I suppose making me sensitive and receptive to the moment. I pondered how, having designed – or co-designed – five stamps for the Post Office, one way or another each had afforded similarly unforgettable recollections.



From the vaulted heights of Canterbury Cathedral filled with the sound of sacred music and stunned by the brilliance of stained glass; the intimate study at Chartwell where Winston Churchill wrote and lived history; the

Hill Tops home in the Lake District of Beatrix Potter, there to handle her delicate water-colour drawings for Peter Rabbit. Now to the high, hushed rooms of The Linnean Society to touch priceless artefacts and look at elegantly bound books containing exquisite works, some many centuries old.



Edward Hughes with accordian

I am preparing a special box for my granddaughters. In this box from time to time I am placing various items which might reflect my character and personality. This I do in the hope that as they grow to maturity, by knowing more about me they might know more of themselves.

Amongst other things are school reports, certificates for this or that, an RAF paybook, a medal, a degree bound with red ribbon. There is also a description of my childhood in the East End of London. To focus a point in time it tells of an awesome experience when the last

great British airship R101, flying over London on its maiden voyage to India – tragically to crash a few hours later in northern France – passed directly over my head as I stood transfixed in the rain in the back yard.

What has this to do with stamps?
Perhaps it is to acknowledge that all experience can be memorable: the clever bit is to recognise it as such.

Of course, in the box also will be each of my stamps with the notes expressing thoughts and ideas. How fortunate I am that, through my chosen profession and the stamp connection, so many memorable moments are added to the spectrum.



1986 Special Issues Quantities

Of the special issues released in 1986, the following quantities were issued to counters:

Issue	Value	Quantity issued to Counters
Industry Year	17p	35,414,400
	22p	7,262,300
	31p	6,275,800
	34p	6,180,600
Halley's Comet	17p	35,571,800
	22p	7,097,500
	31p	6,430,100
	34p	6,120,500
Queen's 60th Birthday	17p x 2	77,003,200
	34p x 2	16,459,100

Nature Conservation	17p	36,000,800
	22p	7,135,800
	31p	6,384,200
	34p	6,022,000

Medieval Life	17p	35,062,700
	22p	7,018,700
	31p	6,249,100
	34p	5,917,000

Sport	17p	35,087,400
	22p	7,157,700
	29p	6,372,200
	31p	6,443,100
	34p	6,087,000

Royal Wedding	12p	61,642,500
	17p	59,684,400

Commonwealth Parliamentary Association Conference	34p	7,089,400
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Royal Air Force	17p	35,497,000
	22p	7,124,200
	29p	6,343,200
	31p	6,407,700
	34p	6,056,000

Christmas 1986	12p	100,613,200
	13p	164,743,600
	18p	148,542,100
	22p	16,635,800
	31p	14,188,300
	34p	12,359,100

Linnean Society Cylinders

The cylinder numbers and colours printed of the Linnean Society stamps to be issued on 19 January are as follows:

18p						
Grey black 1A	Stone 1B	Orange yellow 1C	Bright purple 1D	Olive bistre 1E	Gold 1F	
26p						
Black 3A	Stone 1B	Bistre yellow 1C	Dull orange 1D	Greenish blue 1E	Gold 1F	Pale bistre 1G
31p						
Black 1A	Stone 1B	Greenish yellow 1C	Rose red 1D	Deep blue 1E	Gold 1F	Olive bistre 1G
34p						
Black 2A	Stone 1B	Yellow 1C	Pale bistre 2D	Olive grey 1E	Gold 1F	Olive bistre 1G

"Entente Cordiale"

The Proposed Anglo-French Postage Stamp, 1940: Part 2

TONY GAMMONS

Before submitting Dulac's work to the French authorities, Fanshawe called to see H C Bradshaw, Secretary of the Royal Fine Arts Commission to ask him for his opinion of the design. After lengthy discussions it was decided not to consult the commission formally as "extensive modification of the French design could be politically delicate". Bradshaw did, however, suggest several minor changes which he felt would improve the appearance of the design and on 15 April Harrison produced further essays by hand painting the essays of 8 April. Set A had one printed in brown and one in blue with the oval surrounds altered from light to dark. Set B was as set A but with the RF emblem emphasised and the flags and background modified. Both sets were submitted on 15 April.

On 19 April Cheffer's original drawing was returned to M Julien together with copies of bromides Nos. 198/9 showing Dulac's modifications to the original design. Harrison proposed that their artists should incorporate the modifications made to the essays of 15 April into

the large bromide No. 198 which was to become the master drawing and which would include all subsequent changes – Fig. 8 shows the bromide in its final form. Further alterations were made to the denomination tablet, central figure and uniform. Another change was to "paint the flag over the wheat" in the lower right hand corner. Essays in blue and orange, incorporating all the modifications, were submitted on 24 April 1940 (Fig. 9).

On examining the essays the following suggestions were made – more "overtone" on both portraits, the white patch over the King's right ear required modification, removal of the white spot on the end of the King's nose, subdue the tug-boat and crow's-nest in the seascape and alter the "hang of the bust" on the central figure. Harrison recognised the fact that the portraits were not perfect and although they thought that "they would require the hand of an artist like Dulac" they agreed to see what they could do.

On 25 April the King's Private Secretary wrote to the new PMG, the Rt Hon W S Morrison MC, KC, MP enquiring as to the posi-



Fig. 8



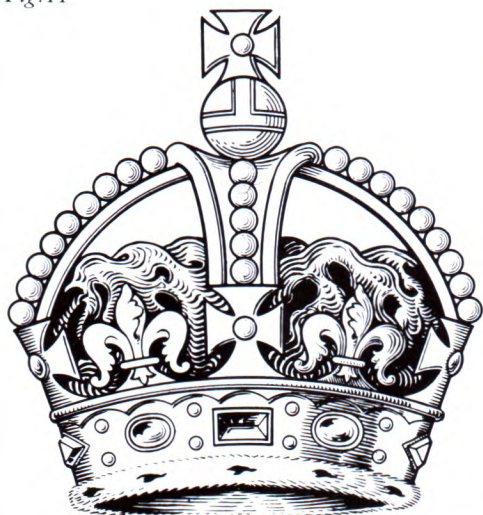
Fig. 9



"A" - Shown to the King, 13th May
Fig. 10

tion of the special Anglo-French stamp. Morrison replied that he had been waiting for a response from the French Minister before showing the design to the King. He enclosed a preliminary colour essay (Fig. 10) to see "whether the King is favourably disposed to the general conception of the design". On 2 May M Julien wrote from Paris saying that "the modifications made to the original called for no objection and seemed altogether appropriate".

Fig. 11



The following day the King's Private Secretary responded to Morrison's letter drawing attention to the fact that the crown depicted was the old fashioned one and that it was desirable to use the design in current use, otherwise the design was thought to be, on the whole, satisfactory.

Harrisons incorporated the "Eric Gill" crown (Fig. 11) into the master drawing, subdued the central figure and produced essays on 9 May, in red, blue, orange and violet (Fig. 12). Although the crown was approximately the right size to

Fig. 12



Fig. 13



Fig. 15

balance the French emblem it appeared too large and too near the King's head. These hurriedly prepared essays were not thought good enough to submit to the King and arrangements were made for further essays to be produced with the crown reduced and minor improvements made to the central figure and to the "lay of the rope". Another modification was to have the ears of the wheat thinned and the tip of the wheat put back in front of the flag.

The essays were submitted on 17 May in the same colours as those of 9 May (Fig. 13).

Fanshawe was pleased with the improvements and thought that the stage had been reached when the essays could be shown to the King although there were still minor alterations to be made to the King's hair, the jewels and to the rope. It was felt important that the design be finally approved by the first week in June as this would enable at least one denomination to be put on sale on the target date of 2 September.

Although all the essays had so far been produced in the 2½d value (as Dulac's original drawing) it was proposed to issue stamps from ½d to 3d and 1/3d* values. On 24 May, the PMG submitted one of the essays (B) of 17 May (Fig. 14) to the Palace together with one from 24 April for comparison, pointing out that "essay 'B' is susceptible of some further improvements". On 26 May, Morrison received a letter from the King's Private Secretary saying that "His Majesty entirely approves of the essay marked 'B' subject to the minor alterations you mention".

Harrisons produced large and small bro-mides, Nos. 201/2, and these, together with an approved colour essay, were sent to M Julien in Paris on 4 June 1940 with the suggestion that any further small improvements be left to the technical experts.



Fig.14

While waiting for a reply from France, G T Cairncross, who had been overseeing the project for the Headquarters Postal Services Department, suggested that the issue be limited to one or two denominations in order to meet the 2 September issue date. The Department had always had reservations about the Anglo-French issue as, unlike the limited life commemorative issues, it was the intention that this issue should run for the duration of the war. This, the Department felt, could cause problems for the counter clerks.

The final essays, with the highlights in the King's hair subdued, the white on the flag showing through the frame of the crown and the jewels improved, were submitted on 13 June 1940 (Fig. 15). Fanshawe proposed to instruct Harrisons to proceed with the production of two cylinders for the 2½d value in anticipation of the approval by the French authorities. As only £100 was involved in the production of the cylinders the Deputy Director General approved the suggestion. On 17 June, Cairncross gave Fanshawe authority to proceed as proposed but having learnt of the fall of the French government telephoned to say that "in view of the French Government's position all work on the Franco-British stamp should be suspended sine die".

Although this is the end as far as the stamps are concerned there remained the matter of Harrisons' account. This amounted to some £455, around £200 being for process work and machine costs etc, which was thought to be consistent with previous charges for similar work. This left £255 for "double width design rollers" which had been obtained, with Fanshawe's agreement, as early as February 1940. After much internal discussion, the Post Office agreed to pay the full amount but left itself with the problem of what to do with the unused cylinders. It is apparent from the files that the Post Office was concerned that Harrisons would use the cylinders without refunding the cost! The problem was overcome by putting the cylinders into the Post Office stores at Harrisons with the proviso that if Harrisons required them at a later date they could purchase them at the same price (£255). In January 1944, Harrisons acquired the cylinders for the agreed price and one wonders which stamps were eventually printed from the Anglo-French cylinders.

References

Post BUS 53
Post 33/5584 (part 1) M11740/1940

1987 Special Stamps Poll

Last year we asked you to take part in a poll to find out the most popular stamp of that year. The result was very encouraging. Thus, we are repeating the exercise for the stamps of 1987. In next month's *Bulletin* you will find a form for a poll of the special stamps of 1987, the results of which will be published in the *Bulletin* as before.

Gems of the R M Phillips Collection

148. Victorian Printing Methods

One of the early items printed by the embossing process is an 1839 Treasury Competition essay submitted by Robert W Sievier. This design was printed embossed and surrounded by a relief-printed, engine-turned design in green and blue, on a page of *London and Westminster Review* for March 1840. The text accompanying this explains that the essays involved the skills not only of

the die sinker but also of an engine turner and a mechanic to perfect a copy.

This item can be seen in the open display – Victorian Printing Methods – of the R M Phillips collection at the National Postal Museum during normal hours: 9.30am to 4.30pm Monday to Thursday and 9.30am to 4.00pm on Fridays



This design proposes to prepare Stamps with an EMBOSSED subject in the centre, such subject to be the Head of her Majesty, the Royal Arms, or any other device ; the stamp surrounding the embossment to be printed in two or more COLOURS, the design or pattern of

the stamp being susceptible of any variation.—

In preparing this design, the inventor, Mr. Sievier, stated, that he had two objects in view ; first, to secure (as much as the subject would admit of) the Revenue from fraud by imitations of the stamp, and secondly, a rapid and cheap mode of providing for any possible required consumption. The first object, Mr. Sievier considered, would in a great measure, be effected by the complicated nature of the work, requiring as it would the combined efforts and skill of the Die Sinker, the Engine Turner, and the Mechanic, to perfect a copy. The second object, Mr. Sievier proposes to obtain by a machine which he has constructed, which will print with such rapidity and certainty, that he would undertake to deliver One Million impressions daily at very small cost, for instance if it were determined to so place the stamps of the above size on sheets of paper, so that the letter when folded should bear the impression on the outside, the cost of production should not exceed £30. per million, or 9d. per thousand, but if small separate stamps composed of an embossed centre and engraved border, gummed and attached to the letter after it was folded, the printing should not exceed 1½d. per thousand, or £6. 5s. per million. One other advantage was suggested by the plan, that of determining the cost of producing the stamp to Government.

Philatelic Terms Explained

KENNETH F CHAPMAN

No.19: Phosphor Bars and Dots

Following the experiments at Southampton from 1957, the graphite lines on the back of stamps (see No.2 in this series, *Bulletin* Vol.23, No.11 July 1986, page 231) were soon replaced by stamps on which bands of almost invisible phosphor were printed on the front. This was to improve the efficiency of ALF which was having trouble with metal paper clips on letters inside the envelopes and with conditions of damp which made the whole letter an electrical conductor, instead of just the graphite lines.

Phosphor, however, reacted to ultra-violet (UV) light and continued to glow after the light had stopped. This "afterglow" was only for a short time but long enough for recognition signals to activate the letter-facing devices in ALF. At the outset, on the normal size low value definitive stamps, a single vertical phosphor bar was applied to the left-hand side of stamps used for the basic printed matter rate (the 2d) and all other values had two bars, on either side of the stamp.

On the switch to first and second class letters in 1968, the printed matter rate was abolished and the basic rate stamp for second class had one bar of phosphor and all other values two bars. The width of the phosphor bars varied from time to time (and were printed by different means) and ultimately, in 1979, all stamps were printed on all-over phosphorised paper, except for the second class basic rate stamp which still had only the vertical phosphor bar at the left. This ensured sorting by ALF into first and second class batches of mail.

Since 1960, three different types of phosphor have been used. Under UV light these emit either a green, blue or violet glow and have differing afterglow periods of effective reaction. The three phosphors cannot be distinguished in daylight and, therefore, are not catalogued separately in their general catalogues by Gibbons.

Except for the second class basic rate in the Christmas issues since 1967, all special and commemorative stamps have two or more

phosphor bars and, from 1979, all-over phosphor. In the early years of phosphor banding commemorative stamps can be found with and without phosphor bands, the former being scarcer and, therefore, more highly priced. This is because comparatively few sorting offices were using ALF machines and only the areas they served for collection of letters were provided with phosphor stamps at public counters. Nowadays, mechanisation is virtually complete and it is simpler and cheaper to treat all stamps alike.

Phosphor dots.

The phosphor dots applied to envelopes as they pass through the electronic sorting machines serve another purpose. The phosphor on the stamps is to face and stack them for automatic cancellation. The letters at the office of despatch are then scrutinised by a coding desk operator who reads the postcode and taps the keyboard in front of him to print phosphor dots on the envelope in two rows. The lower row represents the first part of the postcode, the outward part, and the upper row, the second part which is the inward section. The envelope then proceeds to the automatic sorting machine which reads the lower line of dots and sorts it into the appropriate box, whence it is bagged and despatched to its office of destination. At that office another sorting machine processes the mail and reads the inward coding line, thus sorting the letters to the postman's walk. All this indicates the importance of using postcodes on envelopes. It ensures automatic and speedy handling of the letter by both the despatching and receiving offices.

The phosphor dots on letters have varied in visibility and size and in types of phosphor as the system has improved. Today's blue dots have become a familiar sight on our mail day by day.

Date Changes

Two dates of issue have been changed in connection with the 1988 special stamps programme.

The **Linnean Society** PHQ cards are now to go on sale on *Monday, 4 January*, instead of *Tuesday, 5 January*.

The **Sports** issue of stamps has been brought forward from its original issue date of 12 April to 22 March.

Folklore "Europa", 1981

British Special Issues: No.143

FRANCIS KENNEDY

Merrie England was heralded by the first special issue of 1981. It was Britain's response to the EUROPA theme for the year – Folklore. The two stamps for use in Europe, namely the 14p for the basic British inland first class letter and the 18p for the basic letter rate to continental Europe incorporated the CEPT logo of the Conference of European Posts and Telecommunications. This was omitted from the "non-European" 22p and 25p stamps.

The range of possibilities for designs was large. The experienced stamp artist, Fritz Wegner, who was commissioned for this issue,



pinpointed four facets beginning with St Valentine's Day for the 14p stamp. The series was issued on 6 February, eight days before the St Valentine anniversary on 14 February, giving ardent swains plenty of time to put the stamp to good use. The somewhat "twice" design of cherubs, flowers and love birds surrounding a centrally positioned heart inscribed "Saint Valentine's Day" spoke for itself!

The 18p featured three male Morris dancers of the 16th century, the basis of the design being a stained glass window at Leigh Manor in Shropshire. Morris dancing is peculiarly English in character. Its origins are pre-Christian spring festivities involving fertility rites; but "the name of the game" comes from southern France where, in the 14th century, soldiers and travellers, witnessed the *Mauresque*, or Morisca dances which represented long past battles between Moors and Christians. These dances were very similar to the English capers we now call Morris dancing, the travellers of olden times having brought the name back with them.

Lammastide, falling on 1 August and featured on the 22p stamp, is a rural anniversary allied to the wheat harvest, the name being derived from an Old English word meaning "loaf-mass". The wheatsheaf, supported by cornucopia filled with fruits of the earth and the 18th century male and female dancers, recall a countryside custom which, sadly, has fallen into desuetude.

The final stamp of the set, 25p (based on a 14th century illuminated manuscript), provides a reminder of the mediaeval mummers, groups of actors who performed mimes on the occasions of public holidays. The mummers, usually masked and dressed in strange clothes or, alternatively, dressed as animals, were especially active at Christmas serenading citizens from outside their houses but never averse to an invitation to join indoor festivities! The mummers' origins have been thought to be in the Roman masquerade at Saturnalia.

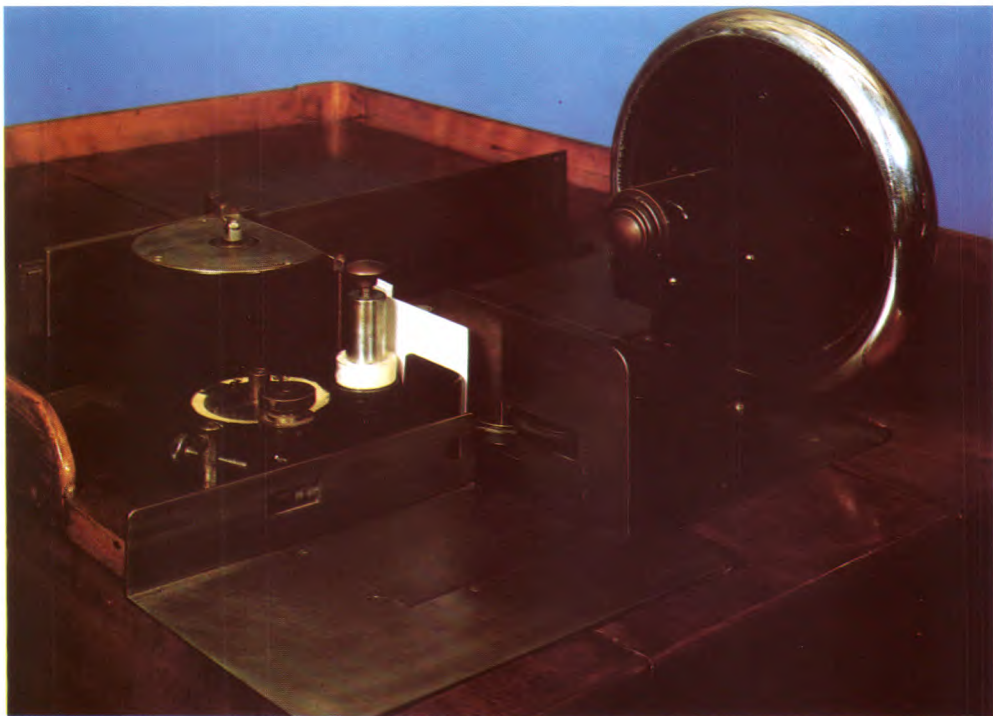
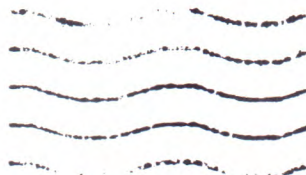
Printing, in photogravure, was by Harrison & Sons Ltd, in sheets of 100 (two panes of 50). The only major printing flaws both occur on the 14p stamp. They are Row 10, stamp 6 (no dot cylinder), a missing leaf to the spray at the 10 o'clock position around the heart; and Row 8, stamp 2 (dot cylinder), sliced top to upper wing of right hand bird. Sales ceased on 5 February, 1982, by which time they were: **14p**, 47,496,000; **18p**, 11,548,000; **22p**, 11,252,000; **25p**, 10,861,000.

The Museum Piece

There are many artefacts, large and small, in the National Postal Museum and illustrated here is one of the stamp cancelling machines in working order. This is a hand-operated Krag machine, one of four in the Museum. With another smaller version it came to the Museum recently from Norwich. This is with a large facing table, as used in a medium sized office,

and was originally in Aylsham, Norwich. It came restored, complete with a set of dies and time stamps, and set in its original table. In the cancelling die is the triangle as illustrated – 39 for Aylsham.

The Museum's collection of machines and pillar boxes can be viewed by appointment at the National Postal Museum, KEB, King Edward Street, LONDON EC1A 1LP, during normal opening hours.



School Stamp Clubs

During the past two school years the British Philatelic Trust has made grants to 156 school stamp clubs, and it is pleased to announce that it is running a similar scheme in the current school year. Under the scheme, schools with a stamp club can be provided with catalogues, books and stamp collecting material. Interested teachers or

persons in charge of a school stamp club, which has not previously received a grant, should enquire in writing to the Secretary of the Trust. Enquiries should be sent to J D B Littlebury, The British Philatelic Trust, British Philatelic Centre, 107 Charterhouse Street, LONDON EC1M 6PT.

Letter to the Editor



Prestige Stamp Booklets

Sir,

While I am not in the habit of suggesting ways in which the Post Office can increase its sales to collectors – there are far too many issues already – I do feel that sales of the £5 P & O book might have been considerably greater if the contents of the mixed-value pane had been different.

As you will know, the total value of the pane was £1.43, and I imagine that not many people were prepared to spend that amount to obtain them used on cover. If, however, the pane of six 13p stamps in the booklet had contained 12 stamps, this would have reduced the price of the mixed pane to 65p – say seven 5p, one 4p and one 26p stamp: still on the high side but much more affordable and probably worth bringing out a special cover for first day cancellation. Collectors would have had to buy a second copy of the book, of course.

P J TYRRELL, Gillingham, Kent

1988 Digest

Listed here are the dates of the main issues for 1988. Those marked with an asterisk are provisional.

19 January	Linnean Society (4 stamps)
26 January	New Book Covers (5 books)
9 February	Financial Times £5 stamp book
1 March	Welsh Bible (4 stamps)
22 March	Sport (4 stamps)
12 April*	Scottish Aerogramme Year of the Bible
26 April*	New Book Covers (5 books)
10 May	CEPT Transport (4 stamps)
21 June	Australia Bicentennial (2 se-tenant pairs)
1 July	Scottish Aerogramme Glasgow Garden Festival
19 July	The Armada (5 stamps se-tenant)
26 July*	New Book Covers (5 books)
6 Sept	Children's Verse (4 stamps)
27 Sept	miniature sheet
27 Sept*	New Book Covers (5 books)
15 Nov	Christmas (5 stamps)

Stamp Book Quantities

The following quantities of stamp books are those issued, and not necessarily the sales figures. The period covered is from the end of 1983 to 1985.

Price	Cover (date)	Number issued
50p	Orkney Sheep (26/10/83)	9,981,000
50p	Orchids 1 (3/9/84)	9,325,500
50p	Orchids 2 (15/1/85)	3,761,600
50p	Orchids 3 (23/4/85)	4,810,850
50p	Orchids 4 (23/7/85)	2,789,500
50p	Write Now (4/11/85)	10,485,275
£1.20	Write Now (14/1/86)	3,942,575
£1.25	Passenger Tank Engine (5/4/83)	4,103,942
£1.25	Mallard (27/7/83)	1,224,525
£1.25	Clan Line (26/10/83)	3,973,725
£1.30	Swansea/Mumbles (3/9/84)	5,038,525
£1.30	Glasgow Trams (15/1/85)	2,192,375
£1.30	Blackpool Trams	1,665,925
£1.30	London Trams (23/7/85)	863,850
£1.46	Postal History No 8 (5/4/83)	2,536,452
£1.46	Postal History No 9 (27/7/83)	692,275
£1.46	Postal History No 10 (26/10/83)	850,850
£1.54	Postal History No 11 (3/9/84)	2,883,325
£1.54	Postal History No 12 (15/1/85)	411,825
£1.54	Postal History No 13 (23/4/85)	331,450
£1.54	Postal History No 14 (23/7/85)	383,300
£1.50	Write Now (14/1/86)	2,603,275
£1.60	Birthday Box (5/4/83)	4,335,535
£1.60	Lyme Regis (10/8/83) (£1.45)	4,427,800
£1.60	Cotswold (21/9/83)	10,235,225
£1.60	Write It (2/84)	2,499,850
£1.70	Love Letters (3/9/84)	7,918,100
£1.70	Letters Abroad (5/3/85) (£1.55)	4,041,950
£1.70	Fan Letters (9/4/85)	6,794,325
£1.70	Write Now (8/10/85)	9,248,775
£1.70	Post Office 350 Anniversary (£1.53) (30/11/85)	5,057,600
£2.20	Christmas (11/83)	6,063,875
£2.60	Christmas (11/84)	6,195,825
£2.40	Christmas (11/85)	3,105,950
£4.00	Royal Mint (9/83)	498,225
£4.00	Christian Heritage (9/84)	397,350
£5.00	The Times (1/85)	386,700

Aerogramme Quantities 1983 – 87

Listed here are the issue figures for pictorial aerogrammes from 1983 to 1987.

Year	Issue	Number
1983	Edinburgh Festival	60,250
1983	Boy's Brigade	66,650
1983	Christmas	1,458,000
1984	Aviation	68,850
1984	Edinburgh Festival	66,900
1984	Christmas	1,371,150
1985	War Blind	77,400
1985	Andrew Carnegie	69,900
1985	Christmas	1,399,000
1986	Lighthouse	62,750
1986	Enlightenment	63,600
1986	Christmas	1,180,200
1987	Mary Stuart	68,650
1987	Peter Pan	66,350

1986 PHQ Card Quantities

Quantities produced can now be given for the 1986 PHQ cards.

Card No.	Subject	Issue date	No. of cards produced (sets)
PHQ 89 A-D	Industry Year	31/12/85	178,300
PHQ 90 A-D	Halley's Comet	4/2/86	151,000
PHQ 91 A-D	Queen's 60th Birthday	8/4/86	344,000
PHQ 92 A-D	Nature Conservation	6/5/86	166,000
PHQ 93 A-D	Medieval Life	3/6/86	168,000
PHQ 94 A-E	Sport	1/7/86	160,000
PHQ 95 A-B	Royal Wedding	8/7/86	334,000
PHQ 96	CPAC	5/8/86	170,000
PHQ 97 A-E	RAF	2/9/86	170,000
PHQ 98 A-E	Christmas	4/11/86	180,000

January Digest

Issued in January

- 4 January **Linnean Society PHQ cards**
(Nos. 107A-D) 15p each
- 19 January **Linnean Society stamps** 18p,
26p, 31p, 34p
designer: Edward Hughes
printing: Harrisons, photogra-
vure, 41mm x 30mm, printed
on unwatermarked, phosphor-
coated paper, in sheets of 100 on
PVA Dextrin gum.
- Bureau f.d. service alternative
handstamp:** London W1
presentation pack: £1.31

26 January Stamp books: Linnean Society PHQ cards promotion

£1.80 (10 x 18p ACP) left and
right
£1.30 (10 x 13p 1PB) left and
right

Cricket: 50p machine-vended (2 x
18p 2PB, 1 x 13p 1PB, 1 x 1p
1PB)

Botanical Gardens: 50p machine-
vended (3 x 13p 1PB, 2 x 5p
1PB, 1 x 1p 1PB) straight edges

Sherlock Holmes: £1 machine-
vended (5 x 18p 2PB, 1 x 13p
1PB) straight edges

Withdrawn in January

19 January **Flowers issue – all items**

26 January **January 1986 stamp books**

National definitives 13p (issued
28/8/84)

Scotland: 22p (issued 23/10/84)
28p (issued 27/4/83)

Wales: 26p (issued 24/2/82)
28p (issued 27/4/83)
31p (issued 23/10/84)

Northern Ireland: 26p (issued
24/2/82)
28p (issued 27/4/83)

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Editor Douglas N. Muir

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