

Philatelic Bulletin

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The Grand Prix d'Honneur London 1980

The front cover illustration shows the magnificent Wedgwood jasperware vase which has been presented by the British Post Office.

A personal message from the Managing Director, Posts



I am glad to take the opportunity to contribute to this special London 1980 edition of the Philatelic Bulletin

All of us at the Post Office take pride in the role the British Post Office played in the introduction and development of the postage stamp. It was only a few months ago that we paid tribute, by a special series of stamps, to Sir Rowland Hill, who, by introducing the world's first adhesive postage stamp, not only removed the barriers to communications but also started the hobby which has grown to such an extent that we are now able to combine with our friends from all over the world in the enjoyment of a major stamp exhibition in London.

While it is pleasant to look back to the romance of the early days of stamps, the Post Office is very concerned with the present day. Stamps are a part of the whole process of exchanging messages about family and business affairs. But stamps have also their own fascination not only to the millions of collectors but to all of us as we pick up the modern equivalent of 'a little bit of paper just large enough to bear the stamp, and covered at the back with a glutinous wash'.

We try to show to the world something of the British way of life in our special stamp issues and I believe the Post Office, the artists we commission and the printers of the stamps have succeeded.

I am sure that London 1980 will be a great success and on behalf of the Post Office I wish it well. I am confident that the many visitors will find the exhibition a rewarding experience.

A handwritten signature in dark ink, which appears to read 'D E Roberts'. Below the signature is a long, horizontal, slightly wavy line that serves as a decorative flourish or underline.

Denis E Roberts CBE

Capital Appreciation

by Gerald Davis

The notion that the British have a liking for architecture is nonsense.

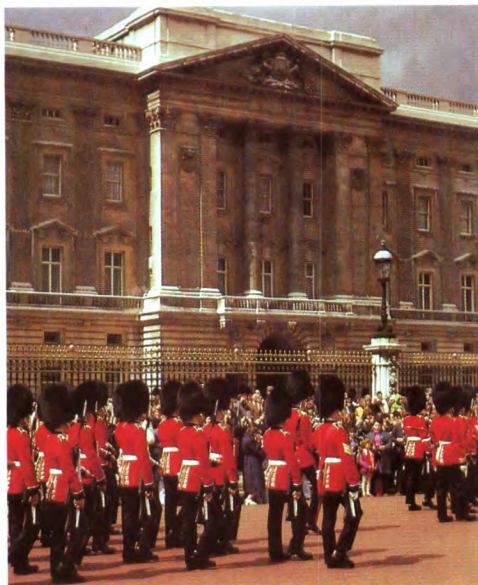
People queue in thousands to tour the Tower where princes were murdered, or to be dazzled by Crown jewels, or to wonder at Woburn. It is mainly the associations, the legends which are the fascination. Visitors notice the size or splendour of buildings but usually miss the essence of their significance. For every million who see the view from the Eiffel Tower few realize how its structure displays the ingenuity of man's triumph over the elements. If the Tower of Pisa was vertical it would have been ignored by tourists.

Buildings were built to be used, and only by studying the accumulated experiences of the past can we solve our own problems and those of posterity. We spend the greater part of our lives using or looking at buildings which now are only of interest when they are threatened. It doesn't matter precisely why, but threatened they must be before most people notice them. In the post war world conservation has become a double edged fashionable cult rather than a positive policy.

Architecture is the result of the way we behave. What our priorities have been, combined with the materials and knowledge at our disposal. It records with unerring accuracy, because it is subconscious, the social and economic politics of its times. It reveals with startling precision the characters of rulers and ruled. It lays bare to inspection every aspect of our history and of ourselves.

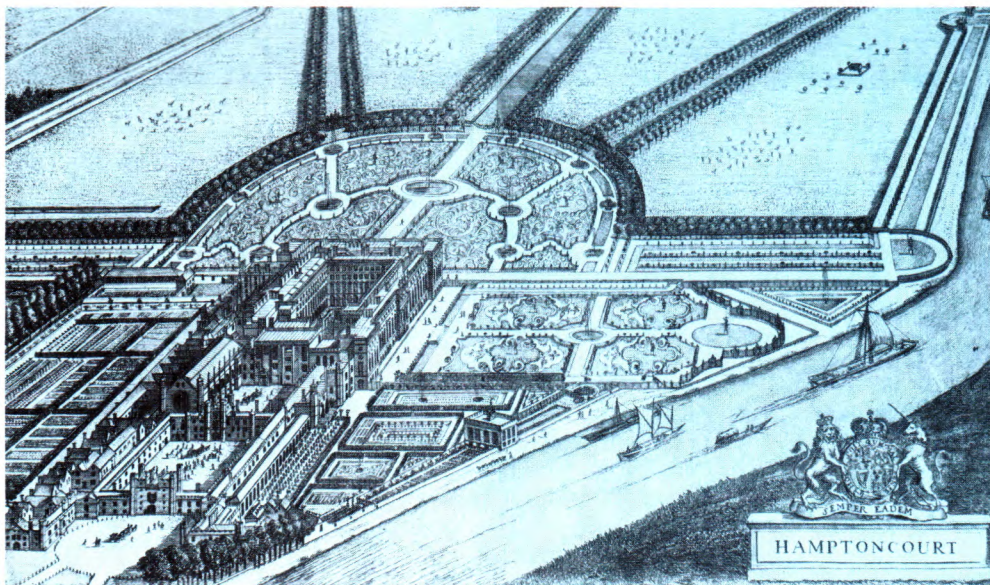
There are two reasons why a postage stamp is not the ideal medium to illustrate architecture. Of all the objects which can be shown in a space of ten square centimetres a building must surely be the largest, thus the stamp designer is forced into an arbitrary choice. He has either to select a detail like a door or a carving which may be typical of an age or alternatively portray a familiar view of the whole, as in a silhouette which at stamp size gives hardly more idea about its *character* than a caption.

The second reason is, that basically architecture is the art of enclosing space, as sculpture is the art of excluding it. If ever an object needed a 3-D image to be appreciated, it is a building. To prove this try walking up (or down) the curving sweep of a Renaissance stairway and notice the changing



view at every step. Architecture is a sensation. This feeling cannot be obtained from a perspective painting or from a photograph still less from something as small and ephemeral as a stamp. Nevertheless, stamps showing architecture have a part to play as mementos. With modern production and sales promotion, postage stamps now must surely rank high amongst the mass media, the hidden persuaders to people to see more for themselves. Every new issue these days converts a few stamp users into stamp collectors and the 1980 International will be advertised by stamps showing five famous London landmarks, which will appeal to collectors.

There is a souvenir quality about these new stamps compared to previous architectural issues. In 1969 there were several elements for comparison in the Cathedrals, since they all had features in common. They were all of masonry although different carved details were chosen on each denomination. The following year we had cottage architecture comparing the traditional use of regional materials and crafts rather like the Bridges of 1968 which contrasted antique local hand work to modern technology that has a universality which ignores frontiers. In 1971 we saw modern picture postcard type views advertising the spread of higher education across our land, a process which though active for years was never so succinctly crystallized in a wave of national publicity as in a set of stamps showing four of our newer universities. Here were three



dimensional views of multi-storey buildings which gave the stamp users not the slightest idea of what the architecture was like nor even the materials of which it was made, but it could well have given them encouragement for examining the universities at first hand.

We have had stamps illustrating special well known buildings for special well known events, like Westminster Hall or Caernarvon Castle. Such stamps have helped to popularize places of permanent pilgrimage for philatelists. In Architectural Heritage Year we really went to town . . . and city, to Edinburgh, to Chester, to Royal Windsor, to Greenwich and even to London's South Bank to focus attention on the triumphs of good design over the years, over the country and over the building regulations.

So we are, in a sense, conditioned to comparisons in architecture on stamps and we can scarcely view this new issue without comparing our first miniature sheet which depicted a set of Royal residences or architecture as the chronicler of time. The stamps showed the emergence of the dwelling from the fortified castle at the Tower of London with the Scottish and Welsh equivalents through to the period when fortification gave place to the manor house at Hampton Court.

But comparisons of stamps is only second hand experience. Much more enjoyment can be had by seeing the real architecture while we are within such easy reach of it. If on earlier visits you have "never found the time" or you have liked to keep

an eye on how much your spouse spends on the collection, spend a little time on this visit by getting enjoyment for free.

Bearing in mind that any work must be assessed against the social 'climate' of its origin here is the poor man's very abbreviated guide to glimpses of the five London scenes.

When the sun shines, a visit to Hampton Court can be a glorious day's outing to one of the most interesting secular buildings in the British Isles. It contains work by the finest artist craftsmen of their time. Decorations by William Kent, murals by Antonio Verrio, carving by Grinling Gibbons, ironwork by Jean Tijou, to say nothing of the contents.

Make straight for the West entrance and walk to the bridge. In 1515 Cardinal Wolsey started the facade facing you. This is brick architecture at its best with diaper patterns and elaborately carved chimneys (perfect replicas of the originals) seen on the 13p stamp of our first miniature sheet. Notice how edges of brickwork are protected from our climate by stone dressings or copings and as the rain trickles down it is thrown clear of the walls by projecting horizontal stone 'string' courses at each storey to protect the timber floors from damp penetration: details both functional and graceful, timeless characteristics of good architecture.

Go through the first arch into Base Court, through the second (Anne Boleyn gate) into Clock Court. Don't miss the clock behind you and see as much of the Tudor Palace as is left, especially

Wolsey's Closet and the best is the Great Hall. All the large timbers in those days went into Henry VIII's warships and the scheme of this roof enabled joiners to span wide spaces with short timbers. Look where the roof loads occur and see how they are conveyed down to the walls by this ingenious device called a hammer beam truss.

About a hundred and seventy years later came the Age of Reason. William III, an asthmatic, was driven by London's smog to vacate the Palace of Whitehall for the fresh air of Hampton Court and within days instructed Christopher Wren to 'beautify and add some new building to that fabric their Majesties taking great delight in it'.

Wren, one of the leading technicians of his day showed by his structural inventiveness an intellectual approach to architectural design. But science alone does not produce fine architecture (as we of the 1980s know too well). His genius lay in an ability to combine this logical method with an intuitive sense of form. He adapted details of classical antiquity for English materials, warm red brick, Portland stone, slate, wood and iron, producing dignified proportioned buildings which gave his patrons the feeling that they were getting value for money. After visiting Versailles he brought to Hampton Court a regal magnificence in his East and South fronts part of which appears on the 15p stamp with a view of the gardens monumental in scale, although they have been remodelled in this century.

But for all its spacious luxury it was too far from London for the King so he acquired Nottingham House in the village of Kensington (sic) 'esteem'd a very good Air' and commissioned Wren to improve the place at once.

Architecturally, there was nothing remarkable about Wren's work here, he probably considered it as a neat conversion job and there was no attempt to repeat the grandeur of the majestic scale so successful at Hampton Court. It was essentially domestic in character (never referred to as a palace until recent times) it was always called Kensington House. This is emphasized by the informality of the drawing on the 17½p value showing the clock tower over the arch, like many a country house. You need to walk up Kensington Palace Gardens





Enjoy the Show!

For nine days – from Tuesday May 6 to Wednesday 14 – tens of thousands of people of all ages, creeds and nationalities will converge on the Earls Court Exhibition Centre in West London with one purpose in mind – to see stamps. ‘London 1980’ is the title of the great international stamp exhibition which will attract collectors from all parts of the United Kingdom and from all over the world, an event which is held in Britain every ten years and which provides a unique showcase for philately. Coupled with the vast displays of stamps there will be ‘all the fun of the fair’ with opportunities for collectors to purchase stamps and other ‘collectables’ from the Post Office, the Crown Agents and overseas postal administrations, and from more than 200 traders.

What to see? What to do? What to spend? These are questions only you, the visitor, can decide, but whether you are an experienced philatelist, a ‘GB only’ or ‘run-of-the-mill’ collector, or just mildly interested in stamps, there is bound to be something to capture your attention and arouse your collecting instincts. Among the many outstanding invited exhibits in the court of honour, including part of the famous Royal Collection of Her Majesty Queen Elizabeth II, there will be some of the world’s rarest stamps on view, while among the numerous competitive entries, every country and every aspect of philately – stamps and postal history, covers and postmarks, airmails and thematics (or ‘subject’ collecting) – are represented, as well as new issues of stamps and studies of printing flaws and varieties.

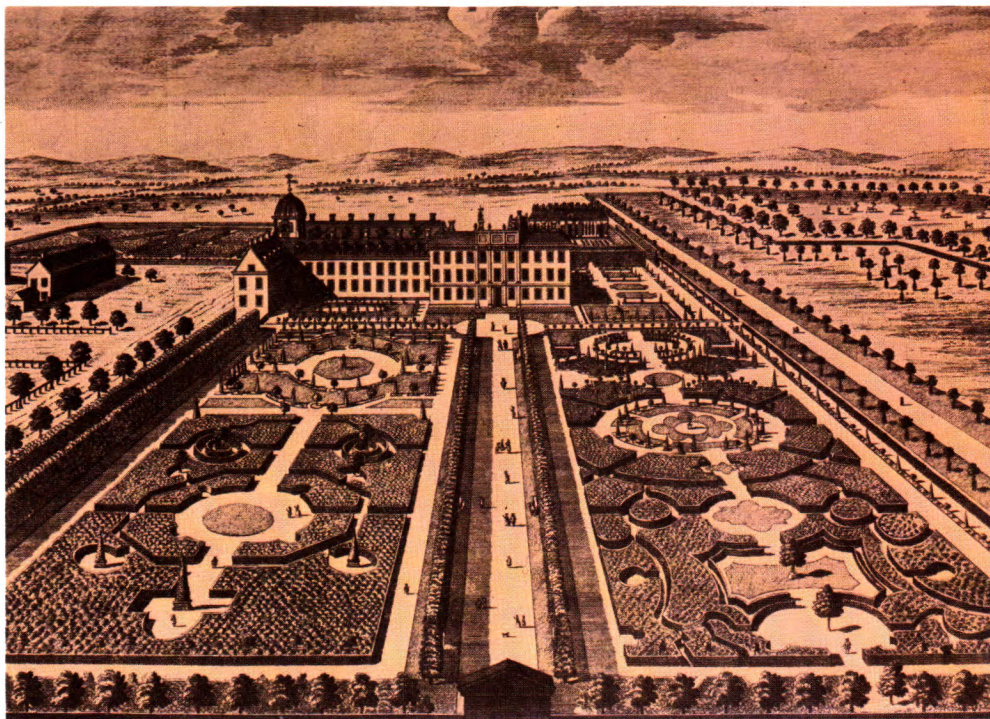
Let’s accompany ‘Mr Average Collector’ on his visit to ‘London 1980’. He collects modern British stamps and first day covers, and he is interested in the issues of the Channel Islands and of Australia and other Commonwealth countries. He is also keen on the postal history – postmarks and picture postcards – of his home county, Hampshire, so with the hundred pounds drawn from his Girobank account he is excited at the prospect of finding new ‘treasures’ for his collection.

Equipped with a copy of the Exhibition catalogue, which is a complete guide to the display frames, dealers’ stands and overseas post offices, we visit first the Royal exhibit – royal stamps,

indeed, as befits the collection of the reigning monarch – and then the court of honour, which includes selections from some famous ‘name’ collections. The ‘courts’ are located on either side of the capacious entrance foyer, and they are of course among the premier attractions of the show. The Royal Philatelic Collection was founded by King George V when, as Prince George of Wales, he travelled the world in the service of the Royal Navy, and gathered stamps for his general collection. In 1893 he joined the Philatelic Society, London (later the Royal Philatelic Society) and, in 1896, became its President. He was an ardent philatelist and pursued his hobby with enthusiasm as Prince of Wales (from 1901) and, from May 1910, as the reigning sovereign. Valuable contributions to these classic displays can be seen in the exhibits by the Royal Philatelic Society and the British Library.

Our next stop is the unique ‘double-decker’ stand of the British Post Office, for it is the second day of the Exhibition – Wednesday May 7 – which has been designated ‘Post Office Day’. Appropriately it is the day of issue of five new British stamps depicting ‘London Landmarks’ – Albert Memorial, Royal Opera House, Hampton Court, Kensington Palace and Buckingham Palace – and also of the ‘London 1980’ miniature sheet containing the 50p pictorial stamp previously issued on April 9. Our ‘Mr Average’ approaches one of the Post Office’s 24 counter positions on the stand and busies himself with the purchase of stamps, miniature sheets, presentation packs and first day covers which, when he has addressed and stamped them, he pops into one of the special posting boxes at hand, knowing that they will receive a commemorative ‘first day’ postmark.

Mission accomplished – but there is more to see before we leave the Post Office stand. The National Postal Museum has a special display – ‘Carrying British Mail’ – which illustrates the story of mail transport from the time of Queen Elizabeth I to the present day, from the postboys, coaches and packet ships of early times to the railway travelling post offices, motor transport, and regular airmail flights – including Concorde – of the modern era.



(cars not allowed) to see this view across the green, but as the site may well lie near the route between your hotel and the stamp exhibition it is well worth a visit inside. The shining brilliance of the painting of crowds leaning over the painted balustrade and ceiling in the King's Staircase gives a feeling of enormous space, while the version at Hampton Court (also the King's Staircase) does exactly the same thing on a vastly increased scale. The iron balustrades of both are by Tijou.

In the galleries there are fine details many of which are original and a chimney piece and overmantel with a mechanical wind dial, an essential tool for the principal maritime power of the age. Don't waste time on the room where the young Princess was told she had become Queen Victoria (she had to be told somewhere) but the ceilings by Kent are worth a visit on their own. That in the Presence Chamber has a sparkling quality achieved by small brightly coloured Pompeian motifs on such a large white background and in the Cupola Room, the use of paint and skill, which is truly fantastic, has invested the place with an imperial pomp and splendour ideally suited to regal occasions, even the shadows are painted.

The 'dark satantic mills' of nineteenth century industry caused a reaction in the form of a return to

mediaevalism. It affected literature, poetry, music and the visual arts . . . and crafts. Postal historians won't need to be reminded of the transport revolution and the new iron age. As this romantic Gothic Revival gathered momentum the Prince Consort died and Sir George Gilbert Scott won a national competition to provide the Albert Memorial. This is so accessible and small it is certainly not to be missed and is only a few minutes walk from Kensington Palace. Scott's output was truly gargantuan yet he considered this his 'most prominent work'. Regarded in the early part of this century with contempt it is now returning to favour and is being appreciated, as with hindsight we can recognise in its style how it epitomises the High Victorian ideals. Rich, solid, pompous, slightly vulgar but full of faith and self confidence. The leading personalities of the time are sculptured around the base while the groups at each corner representing four of the continents (Australia had not come of age) symbolize the Empire, which thanks to Rowland Hill was globally linked by cheap postal routes upon which the sun never set.

Of the five stamps this 12p is my favourite as it best captures the simplicity of its subject. Through the haze of a sunny Autumn morning this imitation



Mediaeval shrine with its excess of gilt, marble and enamel sometimes glints iridescently between the trees like a jewel, which is perhaps the effect that Scott intended.

Not one of London's most familiar sights the theatre at Covent Garden by E M Barry in 1856 is in the direct tradition of the Georgian style of its predecessor by Sir Robert Smirke. Barry's building has suffered 'improvements', like the porch being 'lost' into the foyer or the statuary above it (from Smirke's theatre) being cleared for a conservatory, now a bar, concealing Flaxman's famous frieze. Sir Hugh Casson has wisely selected for the 13½p the side view which highlights the Classic Revival and which alone amongst all the stamps is a piece of street architecture.

If you are not looking at stamps every evening do try and get tickets and if there is a performance of ballet don't sit in the stalls because you won't see the dancer's feet. It was built as an opera house.

The auditorium horseshoe plan which revolutionized theatre design for the audience's benefit, still contains some of the original boxes. In the interval go into the Crush Bar and even if you don't have a smoked salmon sandwich (good value here) just *look* at the scale of the room. The huge brilliant chandelier reflected in the tall mirror, the broad staircases from the foyer, the carpets, the scarlet and the gold, above all the height. It doesn't matter what date it is or who designed it, this is an interior in the Grand Manner used as it was meant to be used. You experience a sense of occasion in these larger than life surroundings. This is what architecture is all about.

Alteration upon alteration for owners with differing requirements has not left Buckingham Palace one of the major contributions to our

architecture. The end of the Napoleonic wars saw a great urban development of London when John Nash, a town planner, years ahead of his time, was working on his admirable scheme to link Carlton House (home of the Prince Regent) via a dignified townscape, with Regent's Park. Naturally, the new King George IV engaged Nash to convert the brick mansion into a Royal Palace in 1820. Because of the King's impatience, Nash, now passed his prime had to resign. The fourth side closing the courtyard to the East was added by Edward Blore, for Queen Victoria. Altered again by Sir Aston Webb in 1913 it has now become accepted as the familiar back drop to British regal pageantry. It is the view chosen for the 10½p (overseas P/C rate), flatteringly enough the more romanticised vista, uncluttered by traffic, seen across the lake of St James' Park.

Only guests invited to Royal Garden Parties see the West front where Nash's work survives almost unaltered. A consolation for us humble peasants is the Queen's Gallery where one can periodically come face to face with treasures from the Royal Collections, none of which have such fascination as that first exhibition in 1965 illustrating the history of the British Postage Stamp. A book on it can be obtained at the National Postage Museum.

At the end of your visit to London 1980 how much real architecture have you seen to compare to these five miniature water colour drawings which hang well together as a set. Some of the selected scenes do not portray the highest standard of design in our Islands, others contain only good examples of their type, a few are unique. So how do we describe a masterpiece of architecture in words? Quite simply we don't. Try writing a specification for a pretty girl. It can't be done, but we all recognise one when we see her.

The auditorium at Earls Court is in the shape of a gigantic 'V' with the British Post Office dominating the left-hand 'leg', and we pause for some light refreshment at one of the numerous bars before we set off again, this time visiting some of the choice exhibits and dealers' stands in the vicinity. Our friend has marked in his catalogue the frames he particularly wants to see, and these are easily located by their numbers. And he strikes lucky with a dealer who has boxes of early post-marked covers and postcards arranged by county – the Hampshire section proves especially rewarding. Then it is time for lunch and a satisfying *à la carte* meal in the South Restaurant, time also to plan the afternoon's itinerary, starting with the Crown Agents at the top of the right-hand 'leg'.

The combined stand of the Crown Agents and Australian Stamp Bureaux displays and sells, current and recent stamps of the Commonwealth territories and Australia, including numerous sets issued to commemorate 'London 1980'. Many of the overseas postal administrations have sales counters in the neighbouring area, and our collector friend makes a bee-line for the stands of the Guernsey, Jersey and Isle of Man Post Offices, where all the latest issues are on sale. The Crown Agents also display a working printing press – a contemporary of that which produced the first postage stamps – and we are reminded that three of our leading stamp printing companies, Harrison and Sons, The House of Questa and Walsall Security Printers, each have a stand at Earls Court, and are presenting special souvenir sheets to visitors.

More selected frames to see, including those of the Grand Prix awards and medal-winners, more dealers' stands to visit – not forgetting the Warwick Hall on the first floor and a peep into the lively Junior Section – then suddenly it is the end of a long and exciting day for 'Mr Average Collector'. 'London 1980' has the 'stamp' of Royal approval – it enjoys the Patronage of Her Majesty the Queen – and it will surely rank as the finest and largest international stamp exhibition ever held anywhere in the world. The message is clear – go to it and 'enjoy the show'!

JAMES WATSON

Posting Boxes



No 17. The unusual Royal Cipher of King Edward VIII can still be seen on about 130 pillar boxes throughout the country but the picture here shows what is thought to be the only remaining example of a wall box bearing this cipher. It is of the type made by James Ludlow, with the distinctive large enamel plate of this manufacturer, and can be seen at Bawdsey PO, Suffolk.

1980 at the National Postal Museum

The first fortnight in May 1980 is an important landmark not only for British philatelists and the Post Office but also for the National Postal Museum in London.

The National Postal Museum (NPM) first opened its doors (albeit in a rather restricted way) in 1965, so 1980 is our 15th year. May 6 1980 is the 140th anniversary of the Penny Black, and the superb Reginald M Phillips Collection in the museum was built up round the story of the invention, creation and production of the world's first postage stamps.

But of more immediate interest to all GB collectors will be the fact that the NPM is staging no less than three separate displays which will be on view during the ten days of the 'London 1980' International Philatelic Exhibition (6-14 May). Two of the displays will form part of the Exhibition itself.

The Museum has been invited to show 12 frames of selected material from the Post Office's collection in the Court of Honour. The first frame will show only one item: the preliminary (1 April) proof sheet of the 1840 Penny Black, last put on display 10 years ago at Philypia, and probably the most important philatelic item in existence. The other 11 frames, which will include many major items not previously shown publicly, will cover the whole spectrum of British stamp issues, from early De La Rue proofs to the current Machin head definitives. Among the more spectacular items are a set of handpainted De La Rue essays for the Halfpenny stamp of 1870, the 1929 PUC commemorative stamps in presentation miniature sheets, designs and die proofs of the 1937-48 high value stamps, and a group of alternative portraits of HM the Queen considered for the current definite stamps. The final frame shows proof stamps of 1860-61 issues for Jamaica and Western Australia.

The National Postal Museum is also responsible for the postal history exhibit 'A History of Postal Transport' on the Post Office stand. This traces the changing methods of transport on land, sea and air from the Middle Ages to transport the Royal Mail, within Britain and throughout the world. The exhibit will include contemporary pictures, maps, models, actual vehicles (such as the 'Hen and

Chickens' cycle) and, of course, examples of letters and covers actually carried by the varied means of transport shown, from Royal messengers to sailing clippers, from mail coaches to 'Empire' flying boats. In all, some five centuries of mail transport.

Located on the Post Office stand will be a special shop for the sale of PO publications on stamp and postal history themes. This will stock a virtually complete range of current NPM publications; also on sale, for the first time, will be two new items. The 64pp book, 'The Story of the Penny Black and its Contemporaries' is intended for the general collector and traces, in some detail, the saga of the creation of the 1840 stamps and stationery and the reasons for which they all had to be replaced in less than a year. It has over 40 illustrations in full colour. Three new sets of (6) NPM cards, will also be put on sale on 6 May. They will illustrate specially selected items – from the PO collection – of the King Edward VII definitive issue, of the King George V low values, and of the commemorative issues from 1924 to 1936.

The National Postal Museum's third exhibit will be on display during the whole month of May 1980 in the Stanley Gibbons Gallery, Romano House, 399 Strand. A wide ranging collection of unusual, rare and often unique philatelic items will fill 10 frames. Among the classic items will be



Twopence Red 'Rainbow' Trial

Famous People Stamps Issue (CEPT Europa) 18 June 1980

*Anglo-French design by Edmund Dulac
(unaccepted)*



Because the subject of Famous People has been chosen by the Conference of European Postal Administrations (CEPT) as the theme for the 1980 'Europa' stamps, the Post Office will issue four stamps depicting 19th century British novelists.

The stamps, values 12p: 13½p: 15p and 17½p portray Charlotte Brontë, George Eliot, Emily Brontë and Mrs Gaskell respectively.

FIRST DAY COVER SERVICES

The following services for first day covers will be provided. Two special pictorial handstamps will be available: Philatelic Bureau, Edinburgh, and Keighley, West Yorkshire.

SERVICE 'A'

This consists of the official first day cover, addressed to the correct postal address of the destination required and bearing all four stamps. The cover will be cancelled; Philatelic Bureau, Edinburgh, or, Keighley, West Yorkshire, as requested, and despatched.

SERVICE 'B'

Customers own pre-addressed covers bearing the correct postal address, will be given the stamps cancelled as requested, and despatched.

The usual first day of issue facilities will be available at offices with philatelic posting boxes. Application forms, available from the Philatelic Bureau, and at all Head Post Offices should be returned not later than 9 June 1980.

The following charges will apply:

	Inland	Overseas
'A' Service	87½p	76p
Deposit A/C Customers	83p	72p
'B' Service	77p	67p

multiples of the 1840 One Penny and Twopence stamps (including a strip of 10 x 1d on cover) and early Canadian, Tuscany and United States issues. A small airmail section will include beautiful (but rejected) 1922 designs for a British airmail postage stamp issue, a pigeon post letter of 1841 and a notable Hawker cover of 1919.

Over the past decade the National Postal Museum has augmented and widened its collections by gifts, purchases and transfers from official archives. These acquisitions have ranged over the whole field of philately and have included, for example, seventeenth century letters, rare airmail covers, sheets of provisional typewritten stamps from Long Island and dies and plates from the Royal Mint.

The stamp collections of the National Postal Museum are probably unrivalled; but there has long been a need to create a parallel postal history collection, to illustrate the major role played by the British Post Office in the development of mail communications worldwide. Now at last, this project seems set to get underway so that in the near future Britain will probably have a major Postal History museum section as part of the National Postal Museum.

The National Postal Museum is open from 10 am to 4.30 pm, Mondays to Fridays (except Bank Holidays).

Exceptionally, the Museum will also be open from 9 am to 12 pm on Saturday 10 May.

'Earth has not anything to show more fair.'

London has its foundations in the mists of antiquity, and despite continual development it contains unchanging architectural features which are recognizable throughout the world. Over the centuries it has been the focal point for traders and visitors, and in a sense the city grew out of the river Thames. I have tried to convey something of this feeling in my design for the high value stamp commemorating the London 1980 International Stamp Exhibition.

My brief was to prepare a design for a stamp of larger than usual commemorative size, incorporating the 'London 1980' logotype which I had already designed for use as the emblem of the exhibition. The stamp was to be reproduced by line engraving – the same process as that used to produce Great Britain's famous Penny Black of 1840, the world's first adhesive postage stamp.

Because of the large format of the 1980 stamp, and the fact that engraving for the intaglio printing process is best confined to fine lines or dots and not broad areas of solid colour, I decided to make a design containing a considerable amount of detail.

As London, on this occasion, was to be the focal point receiving attention from all over the world, I chose to use some of the city's most universally recognizable landmarks. I knew that for the sake of clarity many monuments and buildings would have to be omitted, and I eventually elected to use those which seemed to me to be most well-known and at the same time spanned the ages from Norman times to the present day. Whilst I thought it most apt to include the Post Office Tower, an outstanding contemporary building, I deliberately did not include any of the featureless multi-storey blocks which could represent any modern city in the world.

The stamp depicts Westminster Abbey, Nelson's Column, Eros, The Post Office Tower, 'Big Ben', St. Paul's Cathedral, The Tower of London and Tower Bridge. In this montage of famous London landmarks I have taken liberties with the scale and with geographical location one to another, but in general the individual elevations are true to their originals. My mind's eye viewpoint was from the south bank of the river Thames.



When my detailed drawing had been accepted as the design for the stamp I worked in close collaboration with Geoffrey Holt, the engraver, and George York of Harrison & Sons Ltd., the printers.

The single stamp was also to be issued in miniature sheet form, and I was asked to create a design for this. Therefore, whilst working on the stamp I was considering the miniature sheet and, because of the detailed pictorial nature of my stamp design, I decided to treat the surround as a mount to frame and enhance the 'picture' of London.

JEFFERY MATTHEWS

The Engraver and London 1980

At 58, Geoffrey Holt, has been a journeyman engraver in the stationery trade for 29 years. Self taught on steel dies and copper plate, without aids such as punches, pantograph machines or photography. Hand cut work, contrary to belief that it is

a dying craft, has individual character, rather than the bland results of other methods.

Commissioned by Harrison & Sons Ltd., in 1979 to engrave two projects for 'London 1980', the opportunity was exciting. The first was the design by *Stuart Rose FSIAD* for the exhibition stamp which incorporated the line engraved head of Queen Victoria as depicted on the Penny Black, but larger and on a white background. The second stamp for the Post Office was a design by *Jeffery Matthews FSIAD* of a montage of well known London Landmarks.

Both designs required a very similar approach, since it was vital that they were engraved line for line, with a fineness and delicacy of depth to create a tonal interest in the reproduction. With the Queen Victoria head the first difficulty arose when the black background was removed, the profile features of the tip of the nose and the upper lip were lost, and the problem was to maintain a sufficiently fine outline that would not be lost when the impression was taken from the steel die onto the copper cylinder. Engraving for reproduction purposes being like a mould has to be very accurate, otherwise all faults are produced in the final print. There is no margin for error. All the work is drawn onto the burnished surface of the metal by hand, and in reverse. A photographic

'blow-up' of the artwork is made to clarify as much detail as possible, and with the Victoria head the flexibility of the line in the facial shading had to be readjusted to avoid too much white between the lines.

The work of the London Landmarks was a great deal more complex in its design, since each building overlapped another at some point, and in a very subtle way. This meant that to create the depth of tone between each structure, a stronger line had to be engraved but at the same time ensuring that the lines did not become too thick and give a solid appearance. The problems of the Machin Head were mainly overcome by redesigning and re-proofing until a satisfactory result was obtained, the depth of light and shade around the head being a subject of much controversy.

Mr. Holt's first work on line engraved recess stamps has created a further interest in his established business in London and his highly skilled staff are able to complete many aspects of the engravers art.

Forthcoming Event

Post Office Display in Gibbons' Gallery

The May 1-31 exhibition in Stanley Gibbons Romano House Gallery, 399 Strand, London WC2, is a fascinating display of 'Treasures from the Archives of the National Postal Museum', selected by the Curator of the Museum.

The display gives collectors the rare chance of seeing the various stages involved before a stamp issue is born. This includes the designs, essays, die proofs, plate proofs and colour trials put forward by various printers, some of which were unacceptable and never seen by the general public.

There is also an additional section on rare and unusual stamps and airmail items, together with a curiosity frame of abortive issues which due to unforeseen circumstances, never reached the Post Office counter. For the benefit of visitors attending the opening of 'London 1980', this display will be open to the public on Bank Holiday Monday 5 May.



Mr Holt, at his bench, engraving a die.

Special Handstamps for London 1980



Visitors to 'London 1980' will be able to obtain special handstamp cancellations of items posted in the special collecting boxes located at the front of the Post Office stand.

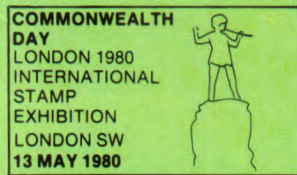
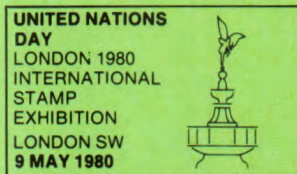
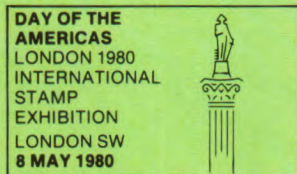
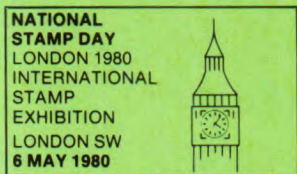
There will be a special handstamp with a different design for each day 6-14 May 1980 with the exception of Sunday 11 May when no cancellations will be used.

There will also be a 'hand back' service, limited to five items per customer. This service will enable visitors to the exhibition to hand their pre-stamped covers to a postman on the Post Office stand for immediate cancellation with the handstamp in use on that day. The item(s) will then be handed back to the customer. It is emphasised that only the handstamp in use on that day will be applied and that this service is restricted to the special handstamps. Items for First Day Cover cancellation

must be posted in the box provided for this purpose on 7 May.

Collectors who are unable to get to the exhibition may send items for reposting to the District Postmaster, South Western District Office, Howick Place, London SW1 1AA, clearly marking the outer cover 'London 1980 special handstamp', and quoting the day, for example, 'United Nations Day'. If more than one item is enclosed and the requirement is for the items to be dated each with a different day, this should be clearly stated. Failure to do so will result in the items being postmarked with the handstamp in use on the day the cover is received.

We are expecting a large demand for these cancellations and as we give first priority to the quality of postmarking, we ask collectors to accept that in devoting time to this, some delay in the delivery of covers may be caused.



Museum Displays

Black Prints in London 1980 Catalogue

The display from the Philatelic Collections of the British Library at LONDON 1980 will include items from the famous Tapling Collection, and part of the archives of the Board of Inland Revenue, which features much proof and trial material. Air-mail material will be represented by selections from the Mrs A Fitzgerald and Mr H Eric Scott collections.

The National Postal Museum will be showing the preliminary proof sheet of 240 Penny Blacks, unique pieces from the 'Seahorses' high values and 1929 Postal Union Congress £1, the creation of the Queen Elizabeth 'Wilding' and 'Machin' issues, and the uncut 'printers sheets' of the 1979 and 1980 miniature sheets.

The LONDON 1980 Official Exhibition Catalogue will contain two 'black prints', one for each of the two miniature sheets issued by the British Post Office to publicise the exhibition.

These 'black prints' will be of the 1978 Historic Buildings miniature sheet and the 1979 Sir Rowland Hill miniature sheet. Both featured the LONDON 1980 logo with their borders.

These 'black prints' are being produced – with kind permission of the British Post Office – by the photogravure printing process by Harrison and Sons Ltd of High Wycombe.

They will only be available with the Exhibition Catalogue, which will be on sale at Earls Court at £2 on production of an entrance ticket.

Royal Exhibit at London 1980

By gracious permission of Her Majesty the Queen, Patron of the International Stamp Exhibition London 1980, selected items from the Royal Collection will be on display at the Exhibition.

The display consists of a general selection including artists' designs, proof material, rare stamps and other items seldom seen. The choice of material has been made to cover as wide a range as possible.

Among the items on show will be Great Britain 1839 Treasury Competition Essays, Penny Black and Twopence Blue proof material and unique cover bearing the 1910 2d Tyrian Plum. Other outstanding items include: the Canada 1851 12d black; Bermuda 1848-54 1d 'Perot' stamps; Cape of Good Hope 1861 'Woodblock' errors of colouring; Mauritius 1847 'Post Office' 1d and 2d; Ceylon 1855 watercolour drawing of the head of Queen Victoria by E H Corbould; Western Australia 1854 4d with 'Frame inverted'.

64. Gandhi Centenary Year, 1969



Mohandas Karamchand Gandhi, the Indian politician, Nationalist leader, philosopher and saint, called Mahatma (sage), was born in Porbandar, Kathiawar, studied law in London and became a barrister of the Inner Temple. The British 1s 6d stamp marking Gandhi Centenary Year, designated by the Government of India as October to October 1968-1969, was issued on 13 August 1969 – it was the first UK stamp to commemorate an overseas leader, and the first to be designed by an overseas artist (living in Britain), the Indian graphic designer and illustrator, Biman Mullick. He submitted a dozen designs, all variations on the Gandhi theme and portrait, some with the traditional spinning-wheel. The accepted design pictured the Mahatma looking slightly down and into the stamp, against the background of the Indian flag – a horizontal tricolour with bands of deep saffron, white and dark green.

Gandhi first came into prominence in 1907 as the leader of the Indian community in South Africa against discriminatory laws based on racial differences. In 1914 he transferred his activities to India and embarked upon a campaign of opposition to what he alleged to be British injustice and oppression. However, his tactics of 'passive resistance' and 'civil disobedience', while supported by the National Congress, led to serious disorders and violence – in 1922 he was sentenced to six years' imprisonment, but he was released less than two years later, and again jailed in 1930 for a breach of the salt law.

Over the years he built up for himself a unique position in the world, winning respect for his dedication, prayers and fasting, and the reverence, not only of the Hindu population, but also of millions of people throughout the world. He was assassinated in 1948 by a Hindu fanatic who disliked his love for Moslems as well as for Hindus, at a time when the communal disturbances marking the emergence of India and Pakistan into full independence urgently required his calming influence.

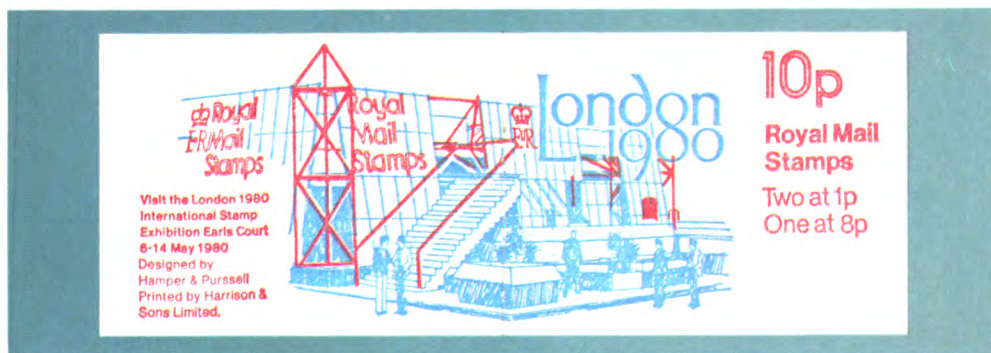
Biman Mullick studied literature at Calcutta University and won a Fine Art award in an All-India Inter-University Art Exhibition. He came to Britain in 1960, studied advertising and graphic design at St. Martin's School of Art before starting his own practice in design style for advertising and books, typography, illustration and packaging. He remembered Gandhi as a 'kindly man' when he met him in India as a small boy.

The stamps were photogravure-printed by Harrison and Sons in sheets of 120 (6 x 20) on unwatermarked paper with two phosphor bands. A recorded constant variety is the 'tooth flaw' – a white patch in Gandhi's mouth which appears as a tooth. It was later retouched almost without trace of the original flaw. The stamp is also known printed on the gummed side, and with the phosphor bands omitted, while there are numerous minor constant printing flaws.

The quantity sold was 10,804,920.

JAMES WATSON

London 1980 Miniature Sheet and 10p Stamp Book



Our illustration is to remind readers who plan to visit 'London 1980' that the miniature sheet (shown elsewhere in this issue) and 10p stamp

book depicting the Post Office stand, will be on sale at the exhibition.

The Proud Collection

London 'Too Late' Marks



During the nineteenth century it is not uncommon to find 'Too Late' markings on mail indicating that the item had been posted too late for the evening collection. The illustration shows a very rare form

of this incorporating the name of the London Branch office boxed.

Reproduced by kind permission of Mr E Proud.

Preliminary Designs

Many excellent stamp designs are carefully considered before the final choice is made. To demonstrate the very high quality we show a selection of these in respect of the 1979 issues.

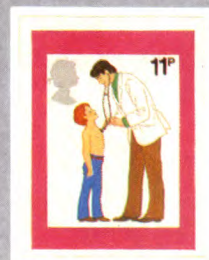


Edward Hughes



Julian Graddon

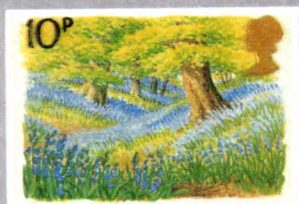
Norman Messenger



Marjorie Saynor



Stuart Rose



SR Badmin



Kristin Rosenberg



Richard Downer

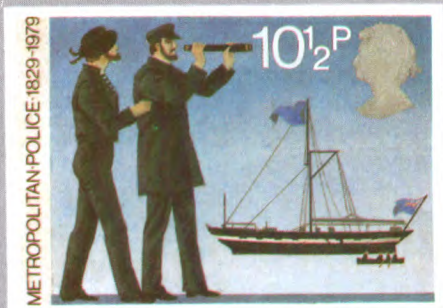


Juan Wijngaard



Patrick Oxenham





Marjorie Saynor



Philip Sharland



Collis Clements



David Bull



Andrew Restall



Norman Battershill



Peter Hatch

Britain's International Philatelic Exhibitions

The first stamp exhibition which could be regarded as international in the fully accepted sense of the word took place in Antwerp in 1887, but a further three years elapsed before Britain played host to the competitive element among the world's philatelists. Credit for the idea goes to Marcellus P. Castle, the first editor of *The London Philatelist*, who conceived it as a tribute to the Golden Jubilee of Uniform Penny Postage. The General Post Office staged its own *conversazioni*, at the Guildhall in May and the Science Museum, South Kensington in July, both of which were commemorated by special handstamps and pictorial stationery. Between these events, however, came the London Philatelic Exhibition, held at the Portman Rooms in Baker Street from 19 to 26 May, under the patronage of HRH the Duke of Edinburgh (Prince Alfred). The exhibition was organised by the Philatelic Society of London and some 5,000 visitors flocked to the premises then occupied by Tussaud's Waxworks to see the stamps. Exhibits came from a number of prominent European philatelists. The British Post Office lent the display of stamps previously shown at the Guildhall, while the postal administrations of New South Wales and Tasmania enterprisingly had stands at which their stamps were on sale to collectors. The Crown Agents, who have loyally supported most of the national and international exhibitions since then, were conspicuous by their absence, though ironically and indirectly they were responsible for the only souvenirs of this exhibition – remaindered Britannia stamps of Mauritius which were overprinted 'LPE 1890' as a memento of the occasion.

Seven years later the London Philatelic Exhibition was staged at the Royal Institute of Painters in Water Colours, under the patronage of three dukes – the Duke of Edinburgh, Saxe-Coburg and Gotha, his nephew the Duke of York (later King George V) and the Duke of Norfolk (the Postmaster General). This exhibition attracted a larger participation from all over the world and this was reflected in the cosmopolitan nature of the awards list. No postmarks or covers commemorated this event, but a vignette, reproducing the Mulready pictorial envelope of 1840,

was issued. In 1899 the first – and so far the only – international exhibition to be held outside the metropolis was staged in Manchester, at the City Art Gallery. The opening ceremony was performed by John Henniker Heaton, MP, the advocate of Universal Penny Postage, who antagonised many of his audience by tactlessly referring to their hobby as a mania and its devotees as maniacs! On this occasion the pangs of timbromania were assuaged by sets of two-coloured labels showing a Viking longship, perforated (for general sale) and imperforate (for the exclusive use of the organising committee).

Thirteen years elapsed before Britain was again host to a large philatelic exhibition. In 1912 the Jubilee International Exhibition, celebrating 50 years of stamp catalogues was organised by Fred Melville, an ardent propagandist for the written word in philately, and the Junior (now the National) Philatelic Society which he had founded. This event took place at the Royal Horticultural Hall (in recent years the venue of Stampex) and was opened by the Postmaster General, Sir Herbert Samuel, and Sir John Henniker Heaton whose speech on this occasion was more sympathetically received. A link with the past was provided by a visit from Mount Brown, editor of one of the earliest catalogues, while a link with the present day was the award of a silver medal in the Junior Section to H R Holmes, a member of the jury for the London 1980 International. This was the first international in Britain to have a distinctive postmark. In addition, a souvenir of the occasion took the form of the Ideal Stamp – Melville's answer to the Mackennal designs of the Georgian halfpenny and penny stamps which were the subject of much criticism at the time. As well as the 'stamps' themselves in various colours there were postcards reproducing them – a forerunner of today's PHQ cards.

The next international was staged in 1923 and again the Junior Philatelic Society, under its indefatigable founder, played host, with the Postmaster General, Sir William Joynson-Hicks as President. The 1923 exhibition at the Royal Horticultural Hall far surpassed its predecessors in size and scope, the centre-piece being the One Cent

Black on Magenta of British Guiana, exhibited for the first time, by Arthur Hind who had recently purchased it at the Ferrary sale in Paris for the then record sum of £7,343. A large double-circle datestamp was used to cancel all mail posted at the temporary exhibition office. De La Rue had a stand at the exhibition and gave demonstrations of printing, an essay for airmail postage being used for the purpose. These essays were typographed in various colours, sheets in gold and royal purple being presented to King George V when he visited the exhibition. No fewer than 75,000 visitors passed through the turnstiles – breaking all previous attendance records.

With the centenary of Uniform Penny Postage imminent, a grand international exhibition was planned to take place in London in May 1940. This had to be cancelled because of the outbreak of World War II. A smaller exhibition, however, was held in London on the due date and consisted solely of invited exhibits. Several printing firms associated with British stamps went ahead and produced attractive labels portraying Queen Victoria and a special handstamp, struck in red ink, was applied to covers posted at the exhibition, the Red Cross emblem appearing in the centre. The exhibition coincided with the issue of six postage stamps celebrating the centenary of the Penny Black and FDCs are often found with the Red Cross Exhibition datestamp. The 27th Philatelic Congress of Great Britain, which met in Bournemouth from 3 to 6 May, had a special handstamp showing a Maltese Cross, and this was followed by a Centenary Stamp Exhibition in the same town, with a special handstamp which also incorporated a Maltese Cross.

Having missed the centenary of Penny Postage, London was chosen as the venue for an exhibition marking the 110th anniversary. The exhibition opened on 6 May, anniversary of the first adhesive stamps, and the postmarks used on souvenir mail featured the numbered Maltese crosses which had been distinctive to London. This exhibition was held at Grosvenor House, under the chairmanship of Sir John Wilson, Keeper of the Royal Philatelic Collection. For the first time labels providing advance publicity were produced and showed St.

George and the Dragon. At the exhibition itself a miniature sheet reproducing five of the world's great classic stamps was produced by Waterlow and Sons using the collotype process.

By now the principle of holding ten-yearly internationals in the same venue had been established, so London was again host to the stamp world in 1960. This time the Royal Festival Hall was chosen, and a view of this building appeared on the advance publicity labels. Since 1960 marked the tercentenary of the General Letter Office and the appointment of Colonel Henry Bishop as Postmaster General the souvenir labels at the exhibition portrayed Bishop and reproduced Bishop marks from the twelve cities in the British Isles and the colonies which had used this type of datestamp. In addition a miniature sheet reproduced six famous errors. The General Letter Office commemoratives were released two days before the exhibition opened and are often found on souvenir covers from the exhibition, bearing the pictorial postmarks featuring the Tudor Rose emblem of the exhibition.

The exhibition held in September 1970 at the Empire Hall, Olympia was given the title Phillympia and its logotype consisted of a stylised 'P'. This was incorporated in the design of the pre-publicity labels and the machine slogan dies advertising the exhibition. A special stamp booklet containing 12 5d stamps was produced with a decorative cover and, for the first time, a set of three stamps was issued to honour the exhibition itself. Designed by David Gentleman, they reproduced the 1d recess-printed of 1840, the shilling embossed of 1847 and the 4d surface-printed stamp of 1855. On each of the eight days of the exhibition a different handstamp was used on souvenir mail, a novelty being the use of three-colour combinations in these postmarks. This was the first British international to inspire issues of stamps by other countries, Fajera, Gibraltar and the United States being among those who produced souvenirs honouring the event.

London 1980 looks like surpassing all previous exhibitions in every respect: in its size, the global participation, and in the degree of co-operation from the Post Office which issued miniature sheets

in 1978 and 1979 as advance publicity, with a further miniature sheet on the second day of the exhibition. In addition a 50p stamp was issued on 9 April and this is being followed by five stamps featuring London landmarks on 7 May. The souvenir postmarks, PHQ cards, exhibition labels and printers' samples – not to mention the stamps issued by overseas countries in tribute to the occasion – will add up to a memorable collection of a truly noteworthy occasion.

JAMES A MACKAY

London 1980 The Stamp Printers

The stamp printing companies of Harrison & Sons, The House of Questa and Walsall Security Printers Ltd. will each have a stand at LONDON 1980 from which they will demonstrate various aspects of

stamp printing. Each will also be making available a special souvenir of the Exhibition which will be available to visitors.

The souvenir being produced by Harrison & Sons features portraits of Queen Victoria (by Wyon) and Queen Elizabeth II (by Machin); the sheet is being printed by combined line-engraved, photogravure and lithographic processes. Sheets will be perforated on the stand at the Exhibition.

The House of Questa have asked Clive Abbott to design their souvenir, which depicts Big Ben, the Post Office Tower and Concorde. This company will be demonstrating their fine lithographic printing techniques on the stand.

Walsall Security Printers Ltd. will be printing their souvenir sheet on their stand, using an original litho printing press and old litho stones. The design features the first lithographed stamp, the Zurich 4R local tax stamp of 1843.

1980
International Stamp Exhibition 6-14 May 1980



INTERNATIONAL STAMP EXHIBITION



This Souvenir Sheet

was printed by the three processes of
line engraved recess, photogravure
and lithography by
Harrison and Sons (High Wycombe) Ltd.
It is only available at the
London 1980 Exhibition

NOT VALID FOR POSTAGE

A History of Postal Transport



A main feature of the Post Office Stand at 'London 1980' will be the special display mounted by the National Postal Museum. Its theme is a history of British postal transport, both at home and overseas and by land, sea and air.

The display comprises four main sections. One, **A Service for a Kingdom**, traces the development of postal transport from the days of the Royal Posts of Medieval England and covering methods such as horse and foot posts, the Thames River Post, the Coaching era, the Travelling Post Office service, Parcel Mail Coaches and cycles, and the early days of the Post Office Motor Fleet. The section **Hands Across the Sea** traces the development of the first Packet Stations, particularly that of Falmouth and its early packet services to North America, turning then to the age of steam and the growth of British packet services to India and beyond, the link with Australasia, the overland routes by way of Europe and Egypt, services to

South Africa and the development of early schemes for sorting mails at sea. The section **The Mail Grows Wings** traces the development of British air mail services from the Coronation Aerial Post between London and Windsor in 1911 through to early pioneer flights and the growth of regular services to Europe and, later, the Empire Air Mail Scheme and new trans-Atlantic services. Not forgotten is the interesting story of the airgraph, a method of sending letters during the second World War by microfilm to save valuable cargo space. The display closes with a look at postal transport **Into the 80s**, which shows how the Post Office is meeting the changing needs of today.

To record the very interesting story traced by this display, the Museum will publish a new book on the subject. Entitled **Carrying British Mails**, it covers some five centuries of British postal transport and is illustrated both in black and white and in colour. Full details of this new work will be published as soon as possible.



LEAVING THE OFFICES, KILLIGREW STREET EVERY MONDAY AT NOON.
AND ARRIVING AT THE CASTLE AND FALCON INN, ALDERSGATE STREET,
LONDON, ON THE FOLLOWING SATURDAY JUNE. 1833.

Royal Mail Stamps A survey of British stamp design

by Stuart Rose price £9.95

Published by Phaidon Press Ltd, Littlegate House,
St. Ebbe's St. Oxford OX1 1PT

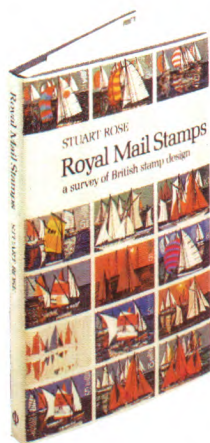
The author comes with impeccable references. A distinguished designer of postage stamps and a typographer of international repute he was for eight years the Post Office's Director of Design. In that capacity he introduced the distinguished double-line typeface which now advertises the presence of the British Post Office throughout the world. Concurrently he was continuously and centrally involved in the direction of GB stamp design.

In this book he sets out to describe how British postage stamps came to achieve pre-eminence in the field of industrial design and how changing public tastes, fluctuating social patterns, new technology and shifts of political opinion are all clearly reflected in the design of the adhesive labels we all use to pay our postage.

Many philatelists are already aware of this but others still believe stamp designs are divinely inspired or materialize suddenly like demon kings in pantomime. To walk with Mr Rose, an acknowledged authority, and see through his eyes the enormous amount of intellectual effort and sheer hard work needed to design and produce even one postage stamp is a rare privilege.

The years 1961 to 1976 are particularly well covered. The author was crucially concerned with matters of stamp design policy, originally as a member of various advisory bodies and later as the man in the 'hot seat'. Writing of those days he occasionally lifts a curtain to give us fascinating glimpses of hidden conflicts and pressures. It seems that when politicians, administrators, designers and laymen meet in committee the result is not always sweetness and light. That is when the problems have to be faced and solutions found. Moreover when they concern stamp design the solutions must be professional in every sense of the word.

To a stamp designer solving problems comes as second nature. Working within the confines of stamp dimensions imposes restrictions of its own



but when his design must also harmonize with others in a series his problems multiply. If the complete series must in turn display a high degree of visual concord with earlier issues his difficulties become immense. This book leaves the reader in no doubt that solving such problems is a task for designers of the very highest standing.

Mr Rose is a professional among professionals and his influence is plainly visible on the pages of every GB stamp album. During his tenure of office the improvement in stamp design speaks for itself. Directors of Design need strong nerves and firm convictions and artists need tactful advice and sound briefing. The author evidently took to his task like a duck takes to water. He tells us what he sought to do and the continuing excellence of British stamp design proves how thoroughly he did it.

This is a splendid multi-purpose volume. For the designer it is an invaluable guidebook; for the postal historian an authoritative work of reference; for the skilled philatelist an inexhaustible mine of information and for the ordinary collector a source of great pleasure and enjoyment. The illustrations are superb and the whole product immaculately turned out.

As the publishers remind us, this is the first book on stamp design to surface for thirty years. Clearly we should not wait for the next one. It is mandatory reading for everyone be he tyro or expert with an interest in the appearance of GB stamps. Once picked up it will be put down only with very marked reluctance and anyone who feels unable to afford a copy should at once start making threatening noises about his birthday, Easter, Fathers Day or any other occasion that comes to mind.

A major event in philatelic literature and unreservedly recommended.

5. The First High Values, 1867-1883

Traditionally, British high-value stamps have invariably been larger in size than the lower denominations, and an interesting example of spiralling inflation is the large-type engraved 'Machin' definitives – 10p, 20p and 50p – introduced in 1970 a few months prior to decimalisation. They were evidently regarded as high values at that time, but the 10p was reduced in size in 1971, the 20p in 1976 and the 50p in 1977. The current high values – £1, £2 and £5 – are exceptionally large versions of the 'Machin' design.

By 1867, increased rates for postage and registration, coupled with the development of overseas commerce, had created the demand for stamps of higher denomination than then existed. A 2-shillings stamp, blue in colour and in small size, and a large-format 5-shillings rose stamp, were issued in July 1867. Both stamps bore the contemporary profile of Queen Victoria, first engraved by Joubert de la Ferté for De La Rue in

1855 – the 2s., watermarked 'Spray of Rose', was changed to brown in 1880, while the 5s. first appeared with the 'Maltese Cross' watermark. In 1878 the 10s. greenish grey and £1 brown-lilac were issued in similar large designs and watermark, then in 1882 the 5s. and £1, and a new 'extra-large' £5 stamp, were issued on 'Anchor' watermarked paper, followed by the 10s. in 1883. All these stamps were distinguished by having uncoloured letters in the corners, and exist on white and 'blued' paper.

For reasons of economy, the magnificent £5 orange stamp was adapted from the £5 telegraph stamp of 1877, the word 'POSTAGE' being substituted for 'TELEGRAPHS' in the upper inscription. In 1883-84, 2s. 6d., 5s. and 10s. stamps were issued in revised designs for the latter, and a new £1 brown-lilac in rectangular format appeared in 1884.

JAMES WATSON



A replica of the famous 'Rocket' at London's St. Pancras station recently. Helping to launch the Liverpool-Manchester stamps were Peter Semmens of the National Railway Museum and postman Bill Payne.



New Bournemouth Picture Postcard

Special Handstamps

A new picture postcard (5WPR 10) will be available from the Head Post Office, Bournemouth on 19 May 1980, featuring for the first time a 'Dart Herald' aircraft of the Post Office's new Speke Spoke internal air mail service. The illustration shows the aircraft being loaded with its cargo of mail at Hurn airport, prior to its flight to Speke.

The postcard bearing a first class postage stamp, cancelled with a special handstamp, will be carried on the 'Dart Herald' aircraft. The cost is 31p.

Orders with remittances should be sent to, The Head Postmaster, Bournemouth, BH1 1AA, so as to arrive not later than 19 May.

Unserviced covers are 8½p each by personal application at the Bournemouth sales counter. The following charges will apply for orders by post.

1- 20	15p extra
21-100	25p extra
101-250	50p extra
over 250	£1.00 extra

4 June 1980 (C)

Robert Raikes of Gloucester Bicentenary Year 4 June 1980 Gloucester. Special posting box at Lady Bellegate House, Lady Bellegate Street, Gloucester.

2 June 1980 (P/R)

Odd Fellows Annual Movable Conference Southport Merseyside. Special posting box at the Floral Hall, Promenade, SOUTHPORT, Merseyside, PR9 0DZ.

5 July 1980 (P/C)

RACF RAA 5 July 1980 British Forces 1830 Postal Service. Special posting box at PCD, RE Inglis Barracks, Mill Hill, LONDON, NW7 1PX. Items for reposting to the Philatelic Officer at the above address.

P denotes Pictorial

C denotes Circular

R denotes Rectangular



Commemorative Covers

Salvation Army – Irish Centenary

7 May 1980

A special cover is being produced to commemorate the Centenary of The Salvation Army in Ireland. It will portray Major Mrs Caroline Reynolds who commenced the Salvation Army in Belfast on 7 May 1880. A special shamrock shaped handstamp will be used at Belfast to coincide with the issue of the London Landmarks stamps. The cost of the cover with a 12p stamp affixed is 75p (including postage and packing). Orders should be sent and cheques made payable to – Major K Dawes, 75 Park Lane, SOUTH HARROW, Middlesex, HA2 8NW.

Youth Hostels Association (England and Wales)

1980 is the Golden Jubilee Year of the Youth Hostels Association and to mark the event a commemorative cover will be available from 28 May. The design on the cover will include the Association motif 'YHA', and the words, 'Golden Jubilee 1930-1980' printed in gold. A 10p 'London Landmarks' stamp will be affixed, cancelled with a special handstamp applied for this one day only. The price will be 75p and orders should be sent to:– YHA Jubilee Cover, 3 Sylvanus, Roman Wood, BRACKNELL, Berks, RG12 4XX.

UPW Annual Conference Blackpool

From 19-23 May 1980 the annual conference of the UPW will take place in the Winter Gardens, Blackpool. To mark the occasion a commemorative cover will be available, price 20p, featuring the UPW badge and the Lancashire and Yorkshire Railway Company paddle steamer, 'Prince of Wales II'.

The cost of the cover, bearing a 12p 'Liverpool and Manchester Railway' stamp cancelled with a special handstamp, is 32p.

In addition a postcard of the cover design will also be available, with a 12p 'Liverpool and Manchester Railway' stamp cancelled, at 22p each. Unserviced postcards, 10p each.

Orders with remittances should be sent to:– Mr K L Vickers, UPW Commemorative Issue, Head Post Office, BLACKPOOL, Lancs, FY1 1AA.

Forthcoming Event

The South of England Stamp, Coin and Postcard Fair will be held at the Assembly Hall, Tunbridge Wells, Kent TN1 2LU on Saturday 17 May between 10.30 and 5.30.



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