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# Philatelic Bulletin

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## Editorial

We are not quite sure how we manage to do it but to help compensate for the recent increase in subscription of 10p a year here is an enlarged Bulletin. We have so much material to publish this month we are delighted to offer you a few extra pages to read.

Pride of place must go to the first instalment of Aubrey Walker's article on the development of phosphor in the Post Office. This series, we are sure, will prove to be the definitive statement and will form the basis of future histories of this most fascinating topic.

Those who rely on us to provide background information about the stamps will be pleased with double rations this month. Not only do we print a feature about the Derby (the title of which is, from memory, the longest we have ever had!), but we have pleasure in publishing a superb article on the children's books — featured on the forthcoming Year of the Child stamps — by Brian Sibley, one of the experts in this specialised field.

## Sussex Philatelic Societies Summer Convention

The Worthing Philatelic Society will be host to the Convention in St Paul's Church, Chapel Road (opposite the Head Post Office), Worthing, on Saturday 7 July 1979 from 1.30 pm till 5 pm.

Official welcome is at 2.15 pm by Mr Bob Emery FRPS L, FSPH — President of the Worthing PS, and the Convention will be opened by Mr Jack Gault, Head Postmaster, Worthing. Displays will be given by the Portuguese Philatelic Society and the results of the Postal History Competition will be judged by Mr George Pearson. A number of dealers will also be present.

## Year of the Child Postmarking Arrangements

Hartfield, East Sussex, will be a first day of issue office for the Year of the Child stamp on 18 July 1979 only.

Items for reposting should be sent to the Head Postmaster, Tunbridge Wells, Kent TN1 1AA.

# The 'Unmistakable' Numerals of 1884



In my last article — LXVI which appeared in the May Bulletin — I illustrated one of the many ideas put up to the Stamp Committee of 1884 for a complete set of stamps, the different values of which would be so distinctive that there would be no possibility of confusion under poor lighting conditions.

Several such 'schemes' were submitted by the printers, Thomas De La Rue and Co, of which two relied chiefly on oversize figures of value to make clear distinctions. The more extreme of these two schemes is illustrated as this month's 'Gem' and, as will be evident, relies on figures of value occupying the whole height and width of

the stamp. Both this and the other scheme with more modestly sized figures were submitted to the Stamp Committee on or about 21 November 1884. To lend verisimilitude to these essays they were cancelled with a (current) London 'hooded' datestamp.

Apart from the artistic merits, or demerits, of these five designs (and this was probably the hey-day of florid Victorian art), it is questionable whether the complexity and elaboration of the designs was not self-defeating — to my eyes at least they are all only too confusable at a quick glance.

A G RIGODE RIGHI

# The Development and Use of Post Office Phosphors

## Part 1

The increasing interest in phosphorescent materials used by the British Post Office has led to the suggestion that the time is ripe for an account of just what materials have been used over the years, experimentally and operationally. This account is intended to be a historical record which should correct misunderstandings which occasionally occur in philatelic circles. For example, referring to Harrison's Lettalite 'B' phosphors, it has been asked what happened to the 'A' series, and suggestions have been made that more phosphors have been used experimentally than have been admitted.

Both facing (stamp) and address coding phosphors will be dealt with in this article.

Historically, the mechanisation of mail probably began with J L M Marchant of the Dutch PO who foresaw future needs and collaborated with Delft Technical College to produce the Transorma Sorting Machine, which was demonstrated at Delft Technical College in 1927. In 1933 the British Post Office sent delegates who studied machines in various European countries; an order for two Transormas was placed and the sorting machines were installed at Brighton Sorting Office in 1935 (see fig 1) where they gave excellent service until 1968 when they were withdrawn to make way for more modern equipment.

Letters sorted by Transorma equipment bear no markings additional to the normal cancellation other than an 'Operator ident', and Brighton covers bearing these marks are now sought eagerly by specialist collectors (see fig 2). However, the fact that the equipment cannot prepare mail for subsequent automatic sorting, and that mail frequently needs to be sorted several times during its progress from sender to recipient, meant that human reading was needed at each stage. This will be amplified later.

Before mail can be sorted, it must be 'faced', or orientated for cancellation and address-reading. The accepted position of the postage stamp made this the preferred means for recognising the orientation of letter mail.

Work began in the early nineteen-fifties studying methods of using or adapting the postage stamp for recognition by machines. The use of



*Fig 1*

colour was abandoned because it places restrictions on stamp design; also coloured envelopes, advertising matter and return addresses lead to a high failure rate, though this method is used in Japan where it may be easier to control these parameters. The following methods were then considered: fluorescence, electrical conductivity, magnetic marking, and phosphorescence. Early work concentrated on conductivity. Numbers of stamps were specially prepared by Harrisons, during the period 1952-1957, being treated in various ways. Some had narrow strips of aluminium foil bonded to the vertical gutters, some had metallic zinc vacuum-deposited on the edges, some were treated with metallized paper, some were even impregnated with salt (see figs 3-5). Geoff Copping, then of the PO Research Station ('Mr Postal Mechanisation'), who retired in 1975, demonstrated that electrical conductivity could give more reliable recognition than magnetic markings, and a simple way of using this property was sought. Salt impregnation, whilst effective, is too sensitive to the effect of humidity, and some might object to the taste! It is not certain that this particular experiment was ever considered seriously, but nevertheless it gave useful information.

The metal foil and vacuum-deposited zinc soon gave way to 'Aqua dag', an Acheson pro-

duct (DAG = Deflocculated Achesons Graphite) and stamps prepared in Harrisons laboratory were tested successfully in 1955-56. These had the graphite lines on the front (see figs 6 and 7). Meanwhile fluorescence and phosphorescence were also being considered. Samples of paper brightening agents were obtained from CIBA CLAYTON, and this was even considered as a possible material for code marks! About this time, Douglas Shotton, a chemist at the PO Research Station, was looking at a considerable number of chemicals which could be applied in the form of a dilute solution, to envelopes for use as fluorescent address code marks. A very promising one was called 'amino G acid', a powder used in the production of dyestuffs. More will be written of this later.

It was found that by melting such compounds in boric acid crystals ('boracic acid') and cooling, a noticeable afterglow was obtained after UV irradiation, although this was quenched by moisture. Although of no practical use, the fact was recorded for possible future use.

It soon became obvious that should optical brightening agents attain widespread popularity for 'whiter-than-white' paper, as indeed they have, the use of fluorescent marking would require efficient optical filters to remove unwanted signals from fluorescent envelopes; this would limit the efficiency of the system, and as brightening agents are not subject to any controls other than health requirements, could in the longer term result in a high failure rate.

Very recent work has not dispelled these misgivings. Research therefore concentrated on phosphorescence.

Before 1957, useful organic resin phosphors suitable for postal use did not exist. Inorganic metal-compounds capable of exhibiting phosphorescence suitable for the purpose did exist, but being fairly coarse and granular were not suitable for delicate gravure printing which requires a fairly thin ink, though such compounds could of course be printed by the less demanding letterpress process using a more viscous ink. In August 1956, following experiments at the PO Research Station, Harrisons printed 2d and 2½d

stamps on phosphor treated paper. These were not issued. The paper was very thin, unwatermarked, and uncoated; the phosphor was a metallic compound from GEC Wembley, probably type EP developed by Levi West for double-layer radar screens which responded to short and long wave UV and had a yellow emission (see fig 8). It was not given an 'in-house' name by Harrisons. Concurrently, experiments were in hand with 'naphthadag', similar to aquadag but in a spirit base more suited to conversion into a printing ink.

Effectively, Geoff Copping was taking a gamble. He developed the 'nuts and bolts' to use his own words, and built the first 'table-top' automatic letter facing machines ('ALF') capable of reading by electrical conductivity, optical scanning and phosphorescence, hoping that the chemists would eventually develop a suitable phosphor. It was decided to retain optical scanning to deal with the large volume of Government mail not bearing adhesive postage stamps.

Both electrically conducting strips (on the front of the stamps) and also phosphorescence worked extremely well on test mail, Harrisons co-operating fully at all stages, particularly Mr Ernest Harrison, followed by Mr R F York who both took an active interest in the experiments.

Unfortunately, visible conducting strips on the front of stamps were not acceptable on aesthetic grounds, and the phosphor was unsuitable for gravure inks, so research continued. It was discovered that the conducting strips could be placed on the reverse or gummed side of the stamps and a pair of electrodes, at a potential difference of a few hundred volts, when used to 'stroke' the envelope, detected them satisfactorily. Thus Harrisons went ahead to print the well-known 'graphite-lined' stamps, first issued in November 1957 in the Southampton area only, for use in the first operational ALF in public service (see fig 9). Results were not as successful as with dummy mail; paper clips and pins in envelopes were found to interfere and on very wet days, many envelopes were damp enough to be conducting themselves. Printing the lines was also a problem. It is normal for Harrisons to first

coat the paper, then gum and calender, using a wide web. The reels are then slit to printing size. It was necessary to print the graphite lines *before* coating and gumming. The printing presses in use at that time could not accept the untrimmed uncoated paper web; after slitting to printing size it was not easy to fit to the coating and gumming machines.



Fig 1



Fig 2



Fig 8: Stamps printed on hand made paper impregnated with yellow-emitting phosphor

Furthermore, it was necessary to register the printing on the gummed side with that on the front face and with the perforations, a most difficult task at that time. This was one powerful reason for pursuing a phosphor suitable for use in gravure printing inks. AUBREY WALKER



Fig 3: Stamp coded with aluminium foil strips in vertical gutters



Fig 5: Stamp coded with metallised paper



Fig 6  
Stamps coded with graphite lines on face



Fig 7



Fig 9: Graphic coded stamps

# Not a Hat, Not an Earldom, Not a Cheese, Not a Football Team, but a Horserace

Early this year the Saudi monarch brought out his stable of racing camels at Riyadh to compete before The Queen. The racing made world headlines. But he was only following a long tradition of magnates and rulers since the history of mankind began. The tycoons of the human race have ever showed their wealth and pomp by the power and speed of their racing animals. In particular, their horses. So this year we commemorate the 200th founding of the Derby, until recent decades the greatest horserace on Earth. Perhaps it's even the millionth anniversary of the first occasion the chief of the red-haired cavemen raced his brontosaurus against the chief of the black-haired cavemen, for fame and glory. And maybe a side-bet of tigers' teeth.

Closer to Derby times, we know the first Olympic games sprang out of a horserace. Pelops came from Phrygia (in modern Turkey). Oenomaos, the king of Elis, had a daughter called Hippodameia (horse-tamer). Suitors for her hand had to race the king in chariots to the Corinth isthmus and back. If beaten, they were killed. Oenomaos already had twelve skulls nailed above his door. But Pelops pulverised him. Perhaps he had Asian-bred horses, stronger and faster than Oenomaos's Greek ponies. The whole Peloponnese now is named after him. The chariot-race was re-enacted every four years at Olympia, and other sports were added later.

The acme of equine speed, stamina, and courage is now the British Thoroughbred. Up from the times of little Eohippus (the Dawn-Horse), no taller than a modern fox at the shoulder, whose fossil bones are found from the era of the dinosaurs, the story of the Thoroughbred can be said to begin in the Bible with Solomon. After the visit of Sheba, I Kings 10:26 tells: Solomon built up his forces of chariots and horses. He had 1,200 chariots and 12,000 horses. His horses were imported from Cilicia (that is southern Turkey, adjoining the original country of Pelops). But Solomon fell into evil ways. He loved foreign women and worshipped idols. Then hard times brought him to his senses. In expiation, say the Arabs, he turned free all his stable-horses over the countryside, but five mares

were caught by five men in the hinterlands and kept for breeding. The names of these five are used to record the authentic families by which all purebred Arabian horses are traditionally descended.

From the times of the Crusades, Western Europe re-discovered the speed and stamina of the desert-breds. It's still likely that a good Arabian can beat a good Thoroughbred for stamina at extreme distances. Just as an American Quarterhorse could blind a Thoroughbred for early speed up to a quartermile (hence its name, though it collapses beyond 500 yards or so at top speed). But for acknowledged world racing distances from a half-mile up to three miles, the Thoroughbred is supreme, for his qualities 'are bred out of the horses of all nations'.

Long before the Crusades, horseracing had come to Britain. The Roman emperor Septimius Severus ordered and organised a race-meeting in 210 AD at Netherby, near York. It was the last year of his life, and the races were a welcome break from the headache of his war against the Scots. Netherby was a vast base camp for the invasion. Severus had Arabian horses for the main-class events. The SP results have not been preserved.

Racing began to wear its modern form under the Tudors and Stuarts. Henry VIII attended races on the Roodee (wooded isle) at Chester, where the annual May meeting is still a Derby preview. The first Elizabeth was at Salisbury for the races a few days before the Armada appeared in the Channel. She had a racing stable at her palace at Greenwich, and money was laid out for 'doublets of Bruges satin for the boyes that runne the gueldings' and for 'ryding cappes of blac satin lyned with black vellvute'.

It was a day late in February 1605 when James I hunted and bagged six hares in the fields of Fordham Abbey, between Newmarket and Ely. He found the rolling grasslands of Boadicea's old Icenian charioteers an ideal place for hunting and racing. More than once James and his son Charles 'stole away to Newmarket to see some hawkes flie'. James also built a grandstand to watch racing on the Heath. Nowadays the Two

Thousand Guineas each Spring at Newmarket sets the shape for the classic aspirants of each generation.

Surrey shepherd Henry Whicker turned racing focus to Epsom. He noticed his sheep were reluctant to drink from a waterhole that he dug in 1618 on Ashted Common. The reason was found in a natural supply of bitter medicinal salts in the spring. A health-spa for humans, to drink the salts, was set up in nearby Epsom town, and other junketings and entertainments followed. Samuel Pepys's diary records in May 1663 that he was very sorry he 'could not join a great thronging at Banstead Downs upon a great horse-race'.

Under Cromwell and in Restoration times the value of clear-winded desert horses had become more and more recognised. The Protector's studmaster Rowland Place was instructed to procure some Arabian horses from Aleppo and Constantinople. Charles II sent his studmaster abroad to buy horses, notably the lots from Tangier later known as Royal Mares. And better was to follow from all this. The fusing of desert hot-blood conformation, bred together with the best British gallows and clevelands, in the conditions of lush English pastures, began producing a type of horse altogether superior in size, shape, and speed.

The Thoroughbred Stud-Book was first published in 1808. A section designated Arabians, Barbs, and Turks lists 21 desert-type stallions, as well as the Stuart Royal Mares. But it's a quirk of genetic history that only three male lines survived into the 20th century. These three dynastic giants are known as the Byerley Turk, the Darley Arabian, and the Godolphin Barb. The other dozens of male lines failed, and were bred out. Darwin would have approved.

Robert Byerley was a young Yorkshire soldier of fortune who raised his own troop and took service under the Duc de Lorraine against the Turks in Eastern Europe. Lorraine stormed Buda in 1686 and Byerley took possession, among other spoil, of a stout asian-type horse from a dead Turk. Four years later, Byerley was a colonel for King William in Ireland at the bat-

tle of the Boyne. The Turk horse saved his life on the morning of the battle when a Byerley patrol ran into a Jacobite ambush and the colonel's mount bore him to safety when many of the troop were killed. Byerley set up the Turk horse at stud near Knaresborough in Yorkshire. His blood in male line comes to modern racecourses through The Tetrarch, the unbeaten flying grey, and the great French dynasty of Ksar and Tourbillon.

Richard Darley was a hunting squire in the Derwent vale of Yorkshire. He requested his son Thomas, a merchant in Aleppo, to buy him a sturdy desert horse. Thomas soon shipped off from Alexandretta an authentic Arabian, bred in the desert near Palmyra, with pedigree strains back to the time of Solomon. The horse landed in England in 1704. He was truly the patriarch of the Thoroughbred race. Through his illustrious great-great-grandson Eclipse, ninety per cent of all racehorses in the world today are Darleys in male line.

The story of the Godolphin Barb could have come out of the Arabian Nights. Edward Coke, a young cousin of the Earl of Leicester, first saw the horse pulling a watercart in a Paris street in 1729. Coke bought the five-year-old for £3. Breeders later believed he was a gift from the Sultan of Morocco (the African Barbary coast) to the Comte de Thoulouse, a natural son of Louis XIV. Coke first used the watercart horse at stud as a teaser (to arouse the mares) for the stallion Hobgoblin. But the barb fought Hobgoblin, and beat him, for the mare Roxana. The mating produced Lath, one of the best horses of the day. Coke died young, and left his watercart horse in part-payment of bills to Roger Williams, keeper of the St James Coffee House in London. Williams had nowhere to keep a horse, and sold him on to Earl Godolphin.

At the Godolphin stud in the Gog Magog hills, near Cambridge, the barb horse became the greatest stallion of the age. He died of remorse after sitting accidentally on his companion, a cat, and local villagers attended their joint-funeral and burial with cakes and ale. Derby winner Santa Claus and the great American chestnut Man o'

War are modern titans of the Godolphin line.

The twelfth Earl of Derby was a steward at the Epsom races, and owned a house on the outskirts of the town, called The Oaks. Racing in 1778 was still of the traditional type, in heats over two miles and four miles. A new race for fillies was instituted for the following Spring, and was a success. That was the first Oaks. A similar race, open to both colts and fillies, was proposed for

the following year, 1780. Was it to be called the Derby Stakes or the Bunbury Stakes, after Sir Charles Bunbury, the foremost racing man of the day? They spun a coin for the honour, and the earl won. But Bunbury had some revenge. His colt Diomed won the race. It's the 200th anniversary of that Diomed Derby that we now celebrate.

NEVIL DAVIDSON

## Bath Postal Museum

The beautiful city of Bath has long held a unique position in the postal history of Great Britain. Ralph Allen — erstwhile postmaster of the City and postal reformer — was responsible for re-organising of 'cross posts', the system whereby local mails could be transmitted from the place of origin to their final destination without passing through London and back again. John Palmer, the champion of the lighter and speedier coaches, through which mails became progressively faster, safer and more reliable. Both were intimately associated with Bath.

It is understandable therefore that a nucleus of local historians, and particularly those interested in postal history, together with their many like-minded friends, foresaw the need of a Postal Museum of Bath.

51 Great Pulteney Street — a few minutes walk from Pulteney Bridge which spans the River Avon — was chosen to house the many fascinating items of postal history, including letters, documents and ephemera relating to the coaching era. Later it is planned to install a horse drawn mobile sorting office.

On 27 April this new museum was officially opened by Mr Tom Jackson, General Secretary of the Union of Post Office Workers. Until 31 October 1979 it will be open daily from 11 am till 5 pm (Sundays 2-6 pm), admission 30p for adults and 20p for children. From January 1980 it is hoped that the museum will remain open throughout each year.

To commemorate the event a set of special covers is available, details of which can be obtained from the Secretary, Bath Postal Museum, 51 Great Pulteney Street, Bath BA2 4DP. Please include a stamped addressed envelope for reply.



*Mr Tom Jackson with a bag of the commemorative covers carried on a London to Bath mail coach  
Reproduced by kind permission of the Bath & West Evening Chronicle*

# Year of the Child Stamp Issue

## 18 July 1979

Of the many problems which currently beset the United Nations Organisation, none is more pressing than that of the care of children. Those who are born into the affluent and sophisticated societies which form the developed countries, are in as much danger, through being alive, as those born into the under-developed areas of the world. Both groups are subjected to the pressures of their particular environments, which are dominated by, either too much, or, too little. The UNO, in an effort to redress the balance — through the good offices of all organisations concerned with the needs and welfare of children — have designated 1979 as The Year of the Child.

To mark the occasion the Post Office will issue four postage stamps, values 9p, 10½p, 11p and 13p, illustrating characters from well known children's books. The books are: *The Tale of Peter Rabbit* (9p); *The Wind in the Willows* (10½p); *Winnie the Pooh* (11p); *Alice's Adventures in Wonderland* (13p).

### Printing Details

Designer: Edward Hughes

Printer: Harrison & Sons Ltd

Process: Photogravure

Format: Vertical

Size: 30 mm × 41 mm

Perforation: 14 × 15

Paper: Coated, unwatermarked

Adhesive: PVA Dextrin

Phosphor: All over

Sheet No: 100

### Values and Colours

- |      |                                                                                     |
|------|-------------------------------------------------------------------------------------|
| 9p   | greenish-yellow; greenish-blue; bright rose; light brown; slate black; silver.      |
| 10½p | greenish-yellow; ultramarine; yellowish-orange; rosiné; drab; slate black; silver.  |
| 11p  | greenish-yellow; new blue; yellowish-orange; grey-lilac; drab; slate black; silver. |
| 13p  | greenish-yellow; new blue; slate blue; rosiné; olive-brown; slate black; silver.    |

## Postcards

Postcard reproductions of each of the four stamps will be available during the early part of July from the Philatelic Bureau, all philatelic counters and selected main post offices, price 8p each.

## Presentation Packs

Presentation packs, price 53½p, containing all four stamps will also be available from 18 July.



Post Office First Day Cover

year  
of the  
child  
1979



Mrs J Robinson  
200 Manorbier Road  
ILKESTON  
Derbyshire  
DE7 4AB

# The Year of the Child

British Post Office Mint Stamps



Lewis Carroll



Roald Dahl



Kenneth Grahame



A. A. Milne



# The Books Behind the Stamps

Alice, Peter Rabbit, Toad and Winnie-the-Pooh are four of the most famous characters in children's literature; and, in each case, their stories were first told to, written for, or inspired by one particular child. The lives of their creators span almost 125 years, but the characters themselves were all created within a period of just over sixty years.

*Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass* were written, under the name 'Lewis Carroll', by the Reverend Charles Lutwidge Dodgson (1832-1898), a mathematician's don at Christ Church, Oxford. It was on 4 July 1862 that Dodgson first told the story of Alice's adventures down the rabbit-hole to Alice, Lorina and Edith Liddell, daughters of the Dean of Christ Church. At Alice's insistence, the story was written down as *Alice's Adventures Under Ground*; then, with a number of new episodes — including the famous 'Mad Tea-Party' chapter — the book was published at the author's expense in 1865. Dodgson himself illustrated the original manuscript (which can be seen today in the British Museum), but for the published edition of *Alice's Adventures in Wonderland*, the author engaged the gifted illustrator and *Punch* cartoonist, John Tenniel (1820-1914). *Through the Looking-Glass and What Alice Found There* appeared in December 1871 (dated 1872), and was again illustrated by Tenniel, although the artist had, at first, declined to undertake a second commission.

Dodgson wrote numerous serious works on mathematics and logic, while continuing to write for children as Lewis Carroll. In 1876, he published *The Hunting of the Snark*, and, towards the end of his life, the two-part fantasy-novel *Sylvie and Bruno* (1889) and *Sylvie and Bruno Concluded* (1893).

In the same year as the second book about Sylvie and Bruno was published, a twenty-seven year old artist named Beatrix Potter (1866-1943) wrote a picture-letter to Noel Moore, a five-year-old child-friend of hers who was unwell. The letter began: 'My dear Noel, I don't know what to write to you, so I shall tell you a story about four little rabbits whose names were — Flopsy, Mop-

sy, Cottontail and Peter.'

A few years after sending this letter, Beatrix Potter wrote out the story in an exercise book, and prepared forty-two pen and ink sketches in illustration. *The Tale of Peter Rabbit and Mr McGregor's Garden*, as it was first called, was rejected by at least six leading publishers. Undaunted, Beatrix Potter had 250 copies of the book privately printed in 1901 with the simplified title of *The Tale of Peter Rabbit*. But even before the printers had it ready, Frederick Warne — who had earlier refused the story — reconsidered, and decided to publish Miss Potter's 'Bunny Book' with colour illustrations throughout. The first commercial edition appeared in 1902.

The immediate success of *Peter Rabbit* led to the writing and illustrating of an entire series of books for children, including her finest work, *The Tailor of Gloucester* (1903), and the *Tales of Squirrel Nutkin* (1903), *Jeremy Fisher* (1906) and *Jemima Puddle-Duck* (1908).

In 1904, two years after the publication of *Peter Rabbit*, a father began telling imaginative bedtime stories to his young son, Alastair. The child was nicknamed 'Mouse', and his father was the Secretary of the Bank of England, Mr Kenneth Grahame (1859-1932). The stories were about a rat, a mole, a badger — and a toad; and when 'Mouse' went to the sea-side for a holiday, they were continued in letter-form. 'Now,' begins one instalment, 'I daresay you will want to hear something more of the sad misadventures of Mr Toad.'

Grahame was already an established author — having written two highly successful children's books, *The Golden Age* (1895) and *Dream Days* (1898) — when he decided to collect together the exploits of the intrepid Mr Toad as *The Wind in the Willows*. The American magazine *Everybody's* expressed an interest in the story, but turned it down when they read the manuscript — as did both Grahame's British and American publishers. However, the book was accepted by Methuen in 1908, and the American publishers, Scribners, duly relented.

The first edition of *The Wind in the Willows*

(Grahame had thought of calling it *Mr Mole and His Mates*!) had only a frontispiece in illustration, and the book was to have several illustrators before E H Shepard (1879-1976) produced his definitive pictures in 1931. Shepard had already illustrated new editions of *The Golden Age* and *Dream Days*, as well as the children's books of A A Milne, the essayist and playwright who, in 1929, adapted *The Wind in the Willows* for the stage as *Toad of Toad Hall*.

As a dramatist, Alan Alexander Milne (1882-1956) is only, today, remembered for his adaptation of the Grahame classic, but he wrote many other plays and several adult novels, and was an Assistant Editor of *Punch*.

The first of Milne's celebrated quartet of children's books, *When We Were Very Young*, was published in 1924, and was a collection of verses, a number of which were about his son, Christopher Robin. It was in this book that Winnie-the-Pooh made his first appearance in a poem entitled 'Teddy Bear'. A book of stories about this Bear of Very Little Brain, *Winnie-the-Pooh*, followed in 1926, for which Ernest Shepard drew Pooh and his friends Piglet, Eeyore, Kanga and Roo from the original toys in Christopher's nursery. Another book of verse, *Now We Are Six*

appeared in 1927, and a second collection of Pooh stories, *The House at Pooh Corner*, in 1928, in which readers were introduced to a bouncy newcomer named Tigger.

Pooh's adventures have been published in a variety of editions, and — like those of Alice, Toad and Peter Rabbit — have been immortalised on film. Pooh has been translated into many languages, including Esperanto and Latin, as Winnie ille Pu — a distinction similarly accorded to Alicia and Petro Cuniculo.

It would be invidious to try and draw comparisons between Alice, Peter Rabbit, Toad and Pooh — or between their creators — for each has made an individual and quite unique contribution, not only to the development of children's literature, but also to the enrichment of childhood itself.

BRIAN SIBLEY

Brian Sibley is a writer and broadcaster whose radio programmes have included features on both A A Milne and Lewis Carroll. He is a former Secretary of the Lewis Carroll Society, and edits the Society's newsletter, *Bandersnatch*. He has arranged exhibitions of Shepard's drawings for the Pooh books in Britain and Holland, has written a monograph on the art of Ernest Shepard, and is currently working on a companion to the writings of A A Milne.

## British Special Stamps

### 54. Christmas, 1967

Christmas is fundamentally the festival in celebration of the birth of Christ, and for its second issue of Christmas stamps the Post Office, having successfully reproduced the works of Lawrence, Stubbs and Lowry earlier in the year, decided to feature religious paintings relating to the Nativity theme.

The 4d stamp, issued on 18 October 1967 in advance of the other two, pictured Murillo's exquisite 'Madonna and Child' from the Rijksmuseum in Amsterdam. The 3d stamp portrayed 'The Adoration of the Shepherds', attributed to the School of Seville (and no doubt influenced, if

not actually painted, by Murillo who was born there), while the 1s 6d stamp reproduced Louis Le Nain's 'The Adoration of the Shepherds' in a setting quite different to that of the 3d. Both stamps were issued on 27 November.

Early Spanish painting had much greater impact and more dramatic power than contemporary painting in other countries. The Church dominated the people and their lives, painters were committed to portray the Christian story in all its detail, and actors and models were selected to conform to the characters envisaged by the artist. The result, even in religious pictures, was a



certain crude realism and a photographic quality which the artist, notably Murillo, enhanced by clothing his subject with a mystic beauty of his own. While Velasquez was interested only in the life of the Court and painted impassive subjects devoid of human emotion, Murillo's pictures have a warmth, a tenderness and an endearing intimacy.

Bartolomé Esteban Murillo (1617-1682) was the youngest son of a barber-surgeon ('one who let blood and drew teeth as well as shaved'), and he was apprenticed to the Seville painter, Juan del Castillo. At first he copied and adapted the works of others — Rubens, Titian and Van Dyck — then gradually acquired an individual style. The people of Seville, especially the women and the beggar-boys, became his subjects, but his first great success was a cycle of paintings for the Franciscan monastery in Seville. He became the most popular painter in Spain (and, for a while, in Europe), and he established a large shop or studio in Seville with numerous assistants. Later, he painted religious pictures exclusively, and he died after a fall from a scaffolding while painting an altarpiece at Cadiz.

Murillo painted several 'Madonnas': the version on the stamp, on permanent loan to the Rijksmuseum from the Mauritshuis in The Hague, shows the Virgin seated in the clouds,

holding the Child standing on her lap, with both hands. The work originally belonged to William I of the Netherlands.

Louis Le Nain (c 1593-1648) was one of three painter brothers of the same name, born in Laon, France. All three — Louis, Antoine and Mathieu — worked in Paris from about 1630, and were elected members of the Academy on its foundation. Few of their individual works can be identified with any certainty as the signed pictures bore no initials, but the religious pictures are usually attributed to Louis — his 'Adoration of the Shepherds' on the 1s 6d stamp is acknowledged as one of his most outstanding works.

The stamps were photogravure-printed by Harrison and Sons in sheets of 120 (3d, 4d 12 × 10) or 60 (1s 6d 10 × 6) on phosphor-banded paper (one band, 3d, two bands, others) on un-watermarked paper. A marked variety on the 4d 'Madonna' comprises a large brown patch in the lower right corner, while the 3d 'Adoration' is known printed on the gummed side. All values exist with the gold (value and Queen's head) omitted, also the 3d with the rose colour missing, and the 1s 6d with the ultramarine omitted.

Quantities sold were: 3d 270,349,845; 4d 287,827,440; and 1s 6d 17,913,209. There was no presentation pack.

JAMES WATSON

## Forces Covers

### Royal Navy Covers

A special philatelic cover is currently available commemorating the 35th Anniversary of D-Day Landings Normandy — Operation Neptune — 6 June 1944. The cover, illustrating a map of the Normandy beaches — Gold, Juno and Sword — with arrows pointing out the course of the invasion forces, also includes a picture of a landing craft approaching the beaches. The badge of HMS *Dryad* — HQ of Commander Eastern Task Force — is also shown. The cover is cancelled with a BFPS 3544 handstamp depicting the crest of HMS *Dryad*.

The costs are as follows. Signed covers bearing the signatures of Rear Admiral G V M Dolphin CB DSO (who as Captain Dolphin was Naval Officer in Charge, Gold Beach area) and Admiral Sir G H Oliver, GBE KCB DSO (Commanding HMS *Dryad*), with a 13p Direct Elections to European Assembly stamp affixed are available at £1.75 each.

Covers bearing an 11p DEEA stamp and signed by Rear Admiral Dolphin only will cost 95p each. Unsigned covers with a 9p DEEA stamp affixed are 45p each.

Remittance together with a stamped addressed 7" x 5" envelope should be sent to the Philatelic Officer, FAA Museum, RNAS Yeovilton, Somerset B22 8HT.

### Presentation of New Colours to 4th (Volunteer) Battalion The Queen's Lancashire Regiment

On 10 May 1979 HM The Queen presented new colours to the above regiment. To mark the event a commemorative cover has been issued depicting the new colours, the Regimental crest, and a Colour Sergeant in parade dress.

Each cover, bearing a 9p 'Primrose' stamp, was cancelled with a pictorial handstamp — BFPS 1640 — illustrating the Regimental badge, including the words 'Presentation of Colours by HM The Queen to 4 QLR(V)', is now available, price 50p.

Orders together with remittance made payable to the 'President of the Regimental Institute',

should be sent to The Philatelic Officer, 4 QLR(V), Kimberley Barracks, Preston PR1 6PR, together with a 7" x 5" stamped addressed envelope.

## Scottish Postal Board Postbus Picture Postcards

A set of 5 colour picture postcards, enclosed in an attractive folder, will go on sale on 27 June 1979. The cards which measure 150 mm x 105 mm will feature the Commer Postbus and cost 8p each, or 40p per set.

This issue, the first by the Scottish Postal Board shows the vehicles on five typical postbus routes, Kelso, Killin, Kirkcudbright, Inveraray and Shannochie on the Isle of Arran.

Orders for full sets should be addressed to the Manager, Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh EH3 9BB. A 10p handling charge should be included with each order.

A special pictorial postmark will be in use at Edinburgh Head Post Office on the first day of sale. The Head Postmaster Edinburgh will arrange to have an 11p Horse Racing stamp affixed, address the cards as required and postmark with the pictorial cancel at a cost of 29p each or £1.45 per set.

Cheques and Postal Orders should be made payable to The Post Office and crossed 'Account Payee'.

The individual cards will be on sale at the following Head Post Offices:

|               |                    |
|---------------|--------------------|
| Kelso         | Hawick TD9 9AA     |
| Killin        | Stirling FK8 2BP   |
| Kirkcudbright | Dumfries DG1 1AA   |
| Inveraray     | Oban PA34 4AA      |
| Isle of Arran | Kilmarnock KA1 1AA |

## The Postcard Story

### 3. The Edwardian Craze

Around the turn of the century, the publication and use of picture postcards came into top gear in Britain, though their manufacture remained almost exclusively in the hands of the German craft printers, whose superlative 'chromo-litho'-printed cards rank with the finest printing of the present day. By 1901, Raphael Tuck & Sons, 'Publishers to The Queen', had already issued their first hundred or so sets of 6 or 12 picture postcards, ranging from views of London, the Thames and other cities to 'art' subjects such as the British Army, the Empire and Seaside series, Composers and Writers, Turner's landscapes, Animal Life and Sport. Prices were 6d for a packet of six different cards, 1s for a packet of twelve, and they were sold by booksellers and stationers throughout the country.

Other publishers, some of whom — Blum & Degen, Stewart and Valentine among them — had pioneered picture postcards in the last decade of the 19th century, contributed the millions of postcards which began to inundate the post offices and triggered off the Edwardian craze of collecting picture postcards. Suddenly it seemed that everyone was collecting them. Sumptuous albums were produced to hold the cards — some held 400 or more — and, apart from the usual messages and greetings, postcards were purchased and posted for the specific purpose of supplementing the collections of one's relations and friends. 'Another card for your collection' was a typical message which, as you may remember from my last article, had to be written on the picture side of the card until 1902.

Tuck's, the leading publishers of quality postcards, were quick to take advantage of the booming hobby and at the same time increase their sales — in 1900 they inaugurated a series of postcard competitions with, at first, a £1,000 prize for the competitor with the largest collection of Tuck cards, accumulated during a specified period. They also started a 'Postcard Exchange Register', enabling collectors to 'swap' cards between themselves, and there was also a 'chain-letter' system in which participants were encouraged to 'buy a packet of Tuck's postcards' and post them to other collectors with the prospect

of winning cash prizes and benefiting named charities.

The Edwardian postcard collection was invariably a mixed hotchpotch of cards purchased and received through the post. There were greetings cards for festive seasons such as Christmas and Easter, and for birthdays (though, strangely enough, the peak period for the birthday greeting postcard was in the 1920s); there were humble view cards and comic cards by the million, cards depicting railway trains (and crashes), ships (and wrecks), early motor-cars, street scenes with handsome cabs, horse-buses and motor-buses, actresses and musical comedy stars, politicians and royalty, notably the delayed coronation of Edward VII himself (which caused havoc among some postcard publishers!).

The earliest days of aviation are recorded on Edwardian postcards — a Tuck card shows Blériot's aeroplane on display in Selfridge's store on the morning after the completion of his 'epoch-making' (I quote) cross-Channel flight on 25 July 1909, and there are numerous cards depicting the trials and tribulations of the pioneer aviators who took part in the *Daily Mail* Air Race of July 1911. Military uniforms and heraldic designs (civic arms) were colourful and popular subjects, as also were the postcard reproductions of well-known gallery paintings and the individual art studies of beautiful women and children by artists who specialised in these subjects. Some avant-garde artists such as Kirchner and Mucha specialised in the 'art nouveau'/glamour type of cards which are so eagerly sought today. Equally desirable are Louis Wain's famous cats which amused the Edwardians and adorned most of their albums.

Hundreds of millions of picture postcards were handled by the Post Office during Edward's reign, and in most places there were from four to six deliveries each day during the week. Cards were even sorted, postmarked and delivered locally on Christmas Day, and there was a scheme whereby cards (and letters) posted in advance were held back for delivery on Christmas Day — the special postmarks used are now quite rare.

Not only was the postcard a speedy and convenient means of communication: it was, as we would say today, 'dirt-cheap'! The  $\frac{1}{2}d$  postal charge (1d for overseas cards), introduced in 1870, remained the postcard rate throughout Ed-

wardian times until June 1918. A picture postcard for a 1d and a  $\frac{1}{2}d$  stamp comprised the best bargain and value for money of the 'good old days'. Alas, never again!

MALCOLM JAMES

## New Style Pillar Boxes

The Post Office is to introduce a new style pillar box (type 'K') to replace the type 'A' box which has been in use for 100 years. The new boxes will have the same capacity as the old. At least one new style box will be opened in each Postal Region.

To commemorate this occasion we are to issue a Souvenir cover. The cover will be available from the Philatelic Bureau Edinburgh, all Philatelic counters, and from ten specially designated head offices. Further details will be published in the July Bulletin. These offices have been chosen because they are each near to one of the new boxes. The offices and locations of the boxes are:

### Office

9/11 St Andrews Street  
CAMBRIDGE  
CB1 1AA

9 Holloway Street  
HOUNSLOW  
TW3 1AA

St Nicholas Street  
NEWCASTLE UPON  
TYNE  
NE1 1AA

Spring Gardens  
MANCHESTER  
N2 1AA

20/22 Donegall Quay  
BELFAST  
BT1 1AA

Small Street  
BRISTOL  
BS1 1AA

### Box

Outside Emmanuel  
College  
St Andrews Street,  
CAMBRIDGE

Departure Lounge,  
Terminal 3  
London Heathrow  
Airport

Northumberland Street  
NEWCASTLE UPON  
TYNE

Piccadilly Manchester

Central Station  
Easbridge Street  
BELFAST

Broadweir  
BRISTOL

### Office

St Marys Street  
SHREWSBURY  
SY1 1AA

George Square  
GLASGOW  
G2 1AA

Royal Mail Street  
BIRMINGHAM  
B1 1AA

51 Ship Street  
BRIGHTON  
BN1 1AA

### Box

Between Mardle and  
Shutlatch  
SHREWSBURY  
Buchanan Street  
Shopping Precinct  
GLASGOW

New Street/Lower  
Temple Street  
BIRMINGHAM  
Churchill Square  
BRIGHTON

The covers will be put on sale approximately two weeks before the introduction date and will cost 9p each. The covers will be available by post from the Philatelic Bureau only and a handling charge of 10p per order will be made. NO PHILATELIC BUREAU FIRST DAY COVER SERVICES WILL BE AVAILABLE.

In addition, all first class items posted into the boxes before the last collection on the day the scheme comes into operation, will be cancelled with a special pictorial handstamp. A different handstamp will be in use for each of the ten boxes.

For people unable physically to post their covers in the new boxes, there will be reposting facilities. Items should be sent under cover to the Head Postmaster of the town where the special posting box is situated. The outer covers must bear a date not later than the first day of operation. The inner cover will then be cancelled with the special handstamp and returned in the normal course of mail. This reposting facility will only apply to first class items and there may be some delay in returning the covers.

## Forthcoming Events

### 350th Anniversary of Chigwell School

Chigwell School will issue an illustrated cover and special handstamp to celebrate the 350th anniversary of the School.

A posting box will be situated in the Exhibition Hall in the School between 11-16 June.

Serviced covers at £1 each may be obtained from FDC, Chigwell School, High Road, Chigwell, Essex IG7 6QF.

### Westminster Cathedral Flower Festival 1979

The Friends of Westminster Cathedral are producing two special philatelic covers in aid of the Cathedral Fund and the Year of the Child.

Cover No 1 will be issued on the 13th day of July, the actual day of the visit of HM The Queen to the Cathedral. The cachet will take the form of a colour illustration of various flowers plus an impression of the Cathedral. A special circular handstamped cancellation will be applied by the Post Office to each cover, with 'Visit of HM The Queen Westminster Cathedral 13th of July 1979 London SW1' on it.

The cover with a 9p Flowers stamp is 75p.

The cover with the 4 Flowers stamps is £1.25.

Cover No 2 will be a FIRST DAY COVER of the Year of the Child with stamps due for release by the Post Office on 18 July. The cachet will be similar to that of Cover No 1 with the addition of a small child incorporated in the design. A special rectangular handstamped cancellation will be applied by the Post Office to each cover with 'International Year of the Child Westminster Cathedral 18th of July 1979 London SW1'.

The cover with a 9p Year of the Child stamp is 75p.

The cover with 4 Year of the Child stamps is £1.25.

Orders and remittances to include a 15p postage and packing fee should be sent to: The Philatelic Officer, Friends of Westminster Cathedral, 27 Cadogan Square, London SW1X 0HU.

A sales kiosk will be open outside the Cathedral from 9 am-9 pm on 12, 13, 14 and 15 July.

### Souvenir Covers to Travel on Oldest and Newest Rail Transport

The organisers of the Philatelic Week-end Course, to be held at Beamish Hall, Durham, DH9 0RG, this month are producing a souvenir cover to mark the event. It will be carried on a 125 High Speed train between London and Newcastle and completing the final stages of its journey on the steam 'Locomotion 1A' to the reconstructed 'Rowley Station' at the Beamish Museum. A cachet will state that the covers were 'Carried on the 125 High Speed train and Locomotion 1A'.

The covers, bearing a 1975 7p 'Locomotion' stamp will cost 35p each. A very limited number of covers with the 12p 'High Speed' stamp affixed are available at 65p each.

Orders, and remittances including 10p for return postage and packing, should be sent to Mrs Dorothy M Martin, 46 Briardene Crescent, Kenton Park, Newcastle-upon-Tyne NE3 4RY. Cheques and postal orders to be made payable to Dorothy Martin.

### Derby Stamp



*Charlie Smirke who rode Mahmoud to victory in the 1936 Derby seen looking at the stamp which features the horse. Mr Smirke was a guest at the Press preview when the stamps were first shown.*

## Special Handstamps

Unless otherwise stated, items for reposting should bear 1p in excess of the normal postage and should be sent to the Head Postmaster of the town where the special posting box is located or the relevant District Postmaster in London marking the outer cover 'Special Handstamp'.

9 July 1979 (P/R)

**International Training College 1929-1979 9 July 1979 London SE5.** Special posting box at Reception Area of the Training College Ground Floor, International Training College, Salvation Army, Denmark Hill, London SE5 5BQ.

30 July 1979 (P/R)

**Sail Training Association Race 30 July 1979 Fowey Cornwall.** Special posting box at Fowey Post Office, Fowey PL23 1AA.

## Postmark Slogans

Unless otherwise stated, items for reposting bearing the appropriate postage rate should be forwarded to the Head Postmaster of the town where the slogan is to be used marking the outer cover 'Postmark Slogan'.

Until 31 December 1979 (P)

**Centenary 1879-1979 Royal Shakespeare Theatre.** To be used at Stratford-upon-Avon, Warwickshire. 1st and 2nd class.

Until 22 September 1979 (P)

**Chichester Festival Theatre 1979 Season 8 May-22 Sep.** To be used at Chichester, West Sussex. 1st and 2nd class.

Until 14 July 1979 (P)

**Camping & Leisure Exhibition 1979 Eldon Sq Newcastle May 14-July 15.** To be used at: Newcastle-Upon-Tyne, Darlington, Durham, Morpeth, Sunderland.

Newcastle 1st and 2nd class

Darlington 1st and 2nd class

Durham 1st and 2nd class

Morpeth 1st class only

Sunderland 1st class only

Until 15 September 1979 (P)

**Come Racing at Great Yarmouth.** To be used at Great Yarmouth. 1st class.

Until 6 July 1979 (P)

**July 7th and 8th Wandsworth Weekend King George's Park Garratt Lane SW18.** 1st and 2nd class.

18 June-6 July 1979

**English Schools Athletics Championships Harvey Haddon Stadium Nottingham 6 and 7 July 1979.** To be used at Nottingham. 1st and 2nd class.

23 July-10 August 1979 (P)

**World Pipe Band Championships Wollaton Park Nottingham 11 and 12 August 1979.** To be used at Nottingham. 1st and 2nd class.

## Repeat Campaigns

Until 3 April 1980 (P)

**Eden Court Inverness The Theatre of the Highlands.** To be re-used at Inverness. 2nd class.

Until 3 April 1980 (P)

**Visit Inverness The Highland Capital.** To be re-used at Inverness. 1st class.

Until 14 March 1980 (P)

**Elizabethan Banquets Every Tuesday, Friday & Saturday in The Old Palace, Hatfield Park. Bookings: Hatfield 62055.** To be re-used at Welwyn Garden City.

P denotes Pictorial

R denotes Rectangular

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