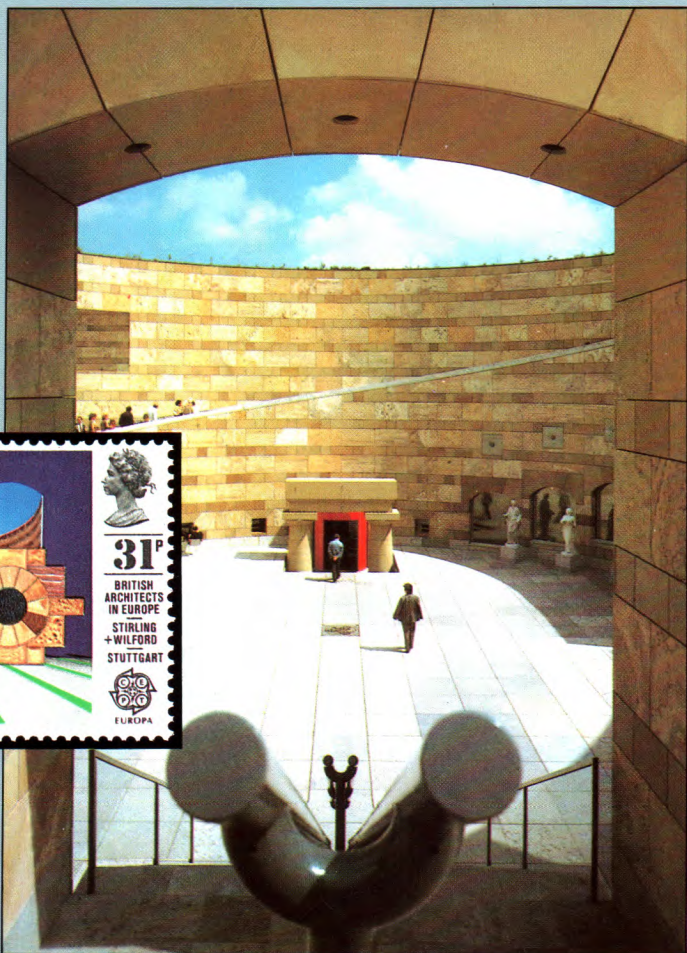


British Philatelic Bulletin

Volume 24

Number 8

April 1987



1986 Special Stamps Poll

In the November *Bulletin* we asked readers to nominate their favourite special stamp of 1986. The response to the poll was very encouraging with over 1700 replies. As a result we are hoping to run a 1987 poll at the end of this year. We would like to thank all readers who took the trouble to vote for their favourite stamps.

Comments were invited as to why a particular stamp was chosen and three prizes of a 1986 Special Stamps Yearbook would be awarded to those whose remarks were adjudged by us particularly apt or interesting. We read all your comments with interest, although we were not able to reply to you all individually.

The results of the poll are as follows:

1. Species at Risk
2. RAF
3. Halley's Comet
4. Royal Wedding of HRH Prince Andrew and Miss Sarah Ferguson
5. Medieval Life
6. 60th Birthday of HM The Queen
7. CPAC
8. Christmas 1986
9. Industry Year
10. Sport

The prize-winners are:

1. **R A Robinson of Edinburgh** who said of the 31p Halley's Comet stamp:
*Gold, green and yellow comets trailing
Ralph Steadman's genius topped my mailing.
Although the subject's now remote,
"Twice in a Lifetime" gets my vote.*
2. **P R Blake of Alberton, South Africa** who wrote of the 17p Industry Year stamp:
*Colours from sea to sky blend well and the stark
outline of the rig against the failing light describes
well the solitude of drilling for oil in the North
Sea.*
3. **A Allison of Dundee** who chose the 31p Halley's Comet stamp with the words:
*The style of the stamp is dramatic
The graphics exciting and strong
The subject's unique and emphatic
And one to remember yearlong*

Other comments included:

Halley's Comet Steadman's "Halley" designs

finally broke the die of predictable new issues designs. The brightness of these stamps far outshone the comet's appearance in the winter skies. (P Dick, London E11). In a rather disappointing year the Halley series were a refreshing blend of imaginative design, bold colours and – a rare element – humour. (S H Pickett, Weymouth)

Species at Risk 17p It conveys an urgent message, yet is simple, eye-catching and has a certain mischievous quality. (A B Rode, St Bruno, Quebec)

Medieval Life 17p The style of the artist really gives the feel of medieval life whilst still achieving a colourful, attractive stamp. (Miss J E Dawson, Leeds)

RAF 29p The historical interest of combining each personality with his associated aeroplane in the RAF was enhanced by the central value placing of Lord Trenchard, as founder forerunner of his successors. (R Muir, Cambridge)

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British Architects in Europe

12 May 1987



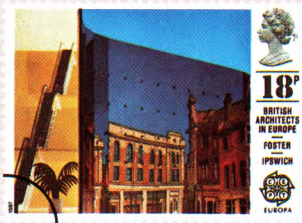
On 12 May a set of four stamps will be issued featuring the work of **British Architects in Europe** and this will be the Europa issue for 1987. Each year the member countries of the Conference of European Posts and Telecommunications Administrations (CEPT) issue stamps with a common theme. This is expressed by each country in its own way, the unifying factor being the inclusion of the CEPT symbol. The theme chosen for 1987 is that of modern art with an emphasis on architecture.

British architecture is currently experiencing a renaissance. Their work is internationally acclaimed and the work of Norman Foster, Richard Rogers and James Stirling is representative of this revival. Their architecture is visually exciting, radical in its design and optimistic for the future. The buildings of Denys Lasdun, an architect of an older generation, reveal a style, a quality and an attention to detail that is exemplary for all new building.

The stamps show models of buildings by these architects which by emphasising key visual elements in their structure distil the spirit of the design.

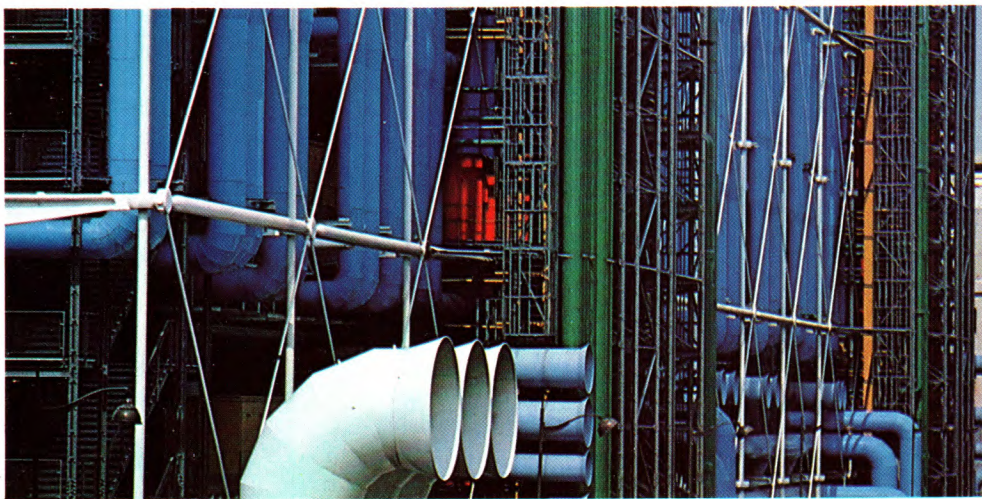
The 18p stamp depicts the Willis Faber & Dumas headquarters in Ipswich, which was *Part of the Pompidou Centre, Paris*

designed by Foster Associates and completed in 1974. This was Norman Foster's first major building and combines an exceptional attention to detail and finish with a concern for creating an attractive working environment. The building is curved and clad in a skin of black glass, contrived to create an almost seamless mirror, reflecting the buildings around it. The reflection



of these older buildings is the main feature of the stamp, together with an illustration of a bank of escalators which moves up through the offices to a roof garden.

Norman Foster was born in 1936 in Manchester. Educated at the universities of Manchester and Yale, his other major works include



the headquarters of The Hongkong and Shanghai Banking Corporation, in Hong Kong, completed in 1986.

On the **22p** stamp are aspects of the Beaubourg, or Pompidou Centre, in Paris, as designed by Rogers & Piano. They were the winners in 1971 of an international competition to design the multipurpose arts centre established by President Georges Pompidou. Famous for its "inside-out" approach to lifts and pipes, the centre is now one of the main tourist attractions of Paris. The stamp illustrates some of the ventilation funnels, ducts and escalators.



Richard Rogers was born in 1933 in Florence. Educated at the Architectural Association and Yale University he has worked with Norman Foster. His most recent major work is the new headquarters of Lloyd's in the City of London, completed in 1986.

The Staatsgalerie in Stuttgart, designed by Stirling and Wilford is featured on the **31p** stamp. In 1977 a competition was held for the design of an extension to the Stuttgart Staatsgalerie for modern art but the winning design caused considerable controversy, being attacked

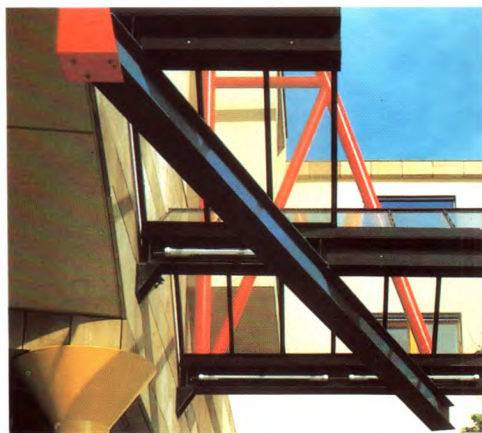


by local architects as monumental and overblown. However, when completed in 1985 it proved immediately popular with the public and the gallery now has the most visitors of all German museums. The great central drum seen on the stamp houses the sculpture garden and is

reminiscent of Roman architecture. The galleries themselves have flat diffusing glass ceilings providing a shadowless natural light. They are bisected by the brightly coloured tubes that act as hand rails and a lighting system.

James Stirling was born in 1926 in Glasgow. Educated at the universities of Liverpool and London he was initially influenced by the work of Le Corbusier. Other work includes the Clore Gallery extension to the Tate Gallery due to be opened this year.

The European Investment Bank designed by Denys Lasdun is shown on the **34p** stamp. It is sited on the flat, windy Kirchberg Plateau, overlooking the city of Luxembourg. The building is cruciform in shape and is made of several layers or "strata" as Lasdun describes them, which cantilever out in the way illustrated on the stamp.



Part of the interior of the Staatsgalerie, Stuttgart

Sir Denys Lasdun was born in London in 1914. Educated at the Architectural Association in London, he has also designed the National Theatre, London completed in 1976 and already featured on a stamp (European Architectural Heritage Year 12p, 1975).

Technical Details

Designed by Minale Tattersfield, the stamps have been printed in photogravure by Harrison & Sons Ltd. In format they are horizontal, 41mm x 30mm, perf. 15 x 14 printed on unwatermarked, phosphor-coated paper in sheets of 100 on PVA Dextrin gum.

PHQ Cards

PHQ cards (Nos.101 A-D) featuring each of the four stamps will be available from 28 April, price 15p each.



Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB



Presentation Pack

The presentation pack will cost £1.27 and was designed by Minale Tattersfield. Text was by Peter Murray. On the back of the pack is illustrated a thematically-related stamp in black – the 16p Urban Renewal stamp of 1984.

First Day Cover

The first day cover features a map of Europe pinpointing the places where the buildings are sited. It was designed by Minale Tattersfield and costs 16p. Two pictorial postmarks will be used for the Bureau first day cover service, one from

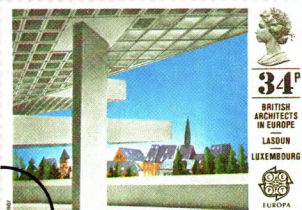
the British Philatelic Bureau featuring a pair of compasses; the other is from Ipswich and shows a church spire reflected in the glass of the Willis, Faber & Dumas building.

A first day cover service will be provided by the Bureau with the official Royal Mail cover addressed to the destination required with the four stamps cancelled with either postmark. The charges will be £1.51 (inland) and £1.32 (overseas). Application forms, available from the Bureau and at Head Post Offices, should be returned not later than 12 May.

Customers requiring only the special pictorial postmarks may obtain them under the re-posting facility by sending on the first day of issue a stamped addressed envelope under an outer cover endorsed 'Special First Day of Issue Handstamp' to:

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

'Ipswich' Special Postmark Duty,
Sorting Office,
Commercial Road,
IPSWICH IP1 1DA



Official British Inland Airmails

Part 4

JOHN C W FIELD

You will recall from the previous article in this series that the Railway Air Services Ltd. contract with the Post Office was in abeyance from 30 November, 1934 until a new contract was entered into beginning with the RAS flight of 2 December, 1935. The period in between introduces us to one of the number of private airlines whose name (rather like the aeroplanes they flew, steam engines and other delightful items of nostalgia) is likely to bring a misty, far-away look into the eyes of an airpost historian.

The firm was Hillman's Airways Ltd., and their first official mail-carrying flights took place immediately on the cessation of the first RAS contract: 1 December, 1934.

The route was the old RAS one (London to Glasgow, via Liverpool and Belfast), but the London terminal was changed from Croydon to Essex Airport (Stapleford, near Abridge). According to Redgrave, the Belfast aerodrome was Newtownards Airport which was, if memory serves correctly, the third landing-ground used there for official mails.

Hillman's did not publish souvenir envelopes, although they did give their approval to one designed by John S Davis. Equally, no special cachets were in use, although Airport cachets of receipt can be found. Collectors must thus examine the date and time in the postmark and compare that with the company's timetable to establish whether an item was flown.

The aeroplanes used were the faithful de Havilland Dragon types, of which G-ACPN (pilot Capt. W Anderson) and G-ACEU *Brentwood* (Capt. C E N Pelly) inaugurated the service from the south and from the north respectively. G-ACEU was the D.H.84 of the Dragon 1 type (without individually framed windows and without stream-lined under-carriage); G-ACPN was actually a D.H.89 Dragon Rapide. At this point, might I suggest that you take the opportunity to visit aircraft museums and the like because if, as I am, you are accustomed to seeing today's enormous civil airliners, a craft such as the Rapide seems incredibly tiny when you find that you can

Hillman's first airmail Liverpool-Glasgow





BY HILLMAN'S AIRWAYS LTD.,
FIRST AIRMAIL,
LONDON-LIVERPOOL-BELFAST-GLASGOW,
DECEMBER 1, 1934.



*J. Wainwright
71 Rodney St
Liverpool*

Hillman's first airmail London-Liverpool

almost stand nose to nose with it.

One of the interesting by-ways of British aerophilately came about during Hillman's reign. Lt.Col. F N Westbury, who was the Postmaster Surveyor at Glasgow, came up with what we would nowadays call "an advertising gimmick". In order to advertise and popularise

the internal airmail service, he thought up the idea of applying a special cachet to mail arriving at Glasgow from Hillman's machines. This cachet was in the form of the air mail label of the period and appeared in four distinct types. Two of these were fitted into the machine-cancelling equipment so as to apply an impression on the

Airmail handstamp on registered mail





Airmail machine mark on envelope

bottom left front of a cover or postcard; the other two were handstamps for use on registered or bulky mail. Lt.Col. Westbury introduced his scheme on 2 February, 1935, and although most references state that it was short-lived there seems to be no exact date of termination available.

The Post Office contract with Hillman's ended on 30 November, 1935 reverting to Railway Air Services Ltd. Edward Hillman, the founder of the airline, had operated his first passenger air service on 1 April, 1932. Exactly a year later one of his de Havilland Dragon 'planes left Romford for Paris and it is interesting to note that the fares (£3 10s single, £5 10s return, and £4 15s weekend return) were dramatically lower than those normally to be found. It could possibly be argued that he was something of a "meanie" on luxury and staff salaries, but he not only brought air travel within the means of the less well-off, but could also be described as the instigator of the Dragon class of aircraft. Hillman died in the same month as his first Post Office contract began – December, 1934. Hillman's Airways Ltd. merged with Spartan and United on 1 October, 1935, to form the pre-war British Airways.

We now come to services which were of a very limited nature from a geographical point of view but which could theoretically have linked up with the major internal routes at Liverpool.

Commemorative Covers

Portsmouth Sailing. On 13 May a large fleet of square-rigged sailing ships will depart from Portsmouth for a re-creation voyage of 13,000 miles to Botany Bay, Australia. This is due to arrive at Botany Bay on 26 January 1988. Portsmouth City Council is marking the departure with a special cover with the stamp cancelled with a pictorial handstamp of 13 May. Cost is £2 (plus 35p post & packing) or A\$5.50 for Australian collectors. Orders with remittances to J & M Arlington Ltd., 45 Lakenheath, London N14 4RL.

St Cuthbert. The 1300th anniversary of the death of St Cuthbert fell on 20 March. Born about 435 AD, he finally became the Bishop of Lindisfarne. A cover featuring Lindisfarne Priory marked this with the 22p Christmas stamp cancelled at Lindisfarne with a special pictorial handstamp of 20 March. Cost is £1. Orders and remittances together with a 10in x 5in sae to Ian McGregor, Post Office, Marygate, Holy Island, Berwick-upon-Tweed TD15 2SN.

Forces. Marking the 75th anniversary of the Royal Flying Corps a cover depicting four early aircraft will be serviced on 13 April with the 28p RAF stamp and a special handstamp showing the RFC badge. Cost is £1.70 or £2.20 signed (£3.20 signed by a Battle of Britain ace). Remitt-

ances and orders to Gp Capt WSO Randle (RAF Museum Appeal Fund), RAF Museum, Hendon, London NW9 5LL (overseas add 50p for postage).

Lyons Male Voice Choir. To mark the 40th anniversary of the Lyons Male Voice Choir a cover will be serviced at Sunderland at the end of April. Costing 50p each they can be ordered from Eric Dowell, 38 Matthews Road, Murton, Seaham, Co Durham SR7 9DF enclosing an sae 7in x 5in.

Naval. Marking the 40th anniversary of the commissioning of HMS *Seahawk* a cover will be produced on 17 April with a special handstamp depicting the badge of RNAS Culdrose. With Isaac Newton stamps the cost is £1.10 unsigned (£1.55 signed or £2.30 double signed). Orders with an sae 7in x 5in to Fleet Air Arm Museum, Royal Naval Air Station, Yeovilton, Somerset BA22 8HT.

Naval. On 1 April a cover will mark the 45th anniversary of the sinking of the Italian cruiser *Giovanni Delle Bande Nere* by HM submarine *Urge*. Stamps of the Isaac Newton issue will be cancelled by a handstamp featuring the badge of the submarine. Cost is £1.10 unsigned (£1.55 signed, £2.30 double signed). Orders as above.

Railway Sub Offices

Since the publication of *The Railway Sub Offices of Great Britain* in 1983 over 50 collectors have written to the author, A M Goodbody, with further information. The entire updated list contained in Table II "Alphabetical List of Railway Sub-Office Postmarks" is now computerised and a print-out runs to some 20 pages containing 600-700 entries. This is available at £1 from the author at 79 Forest Road, Birkenhead, Merseyside L43 1UH. Any unrecorded marks or extensions of dates should also be communicated to Mr Goodbody, all information being gratefully received.

New NPM Cards

On 6 May, the National Postal Museum will issue a set of three postcards. They will feature portraits of three monarchs and consist either of the artwork or the original photographs from which the stamp designs derived. All are signed by the respective artist or photographer.

87/4 the Emil Fuchs head (artwork) of King Edward VII

87/5 a photograph by W & D Downey which formed the basis of the

Mackennal profile head of George V
87/6 the Hugh Cecil photograph of Edward VIII

The cards will be available by post from the National Postal Museum, King Edward St., London EC1A 1LP at 60p per set of three plus 18p



handling charge. For mail orders in excess of £18 a handling charge of £1.38 will apply (these orders being despatched by registered mail).

A special handstamp commemorating National Stamp Day will be available on 6 May though the normal Museum handstamp (Maltese Cross) will also be available as will the Queen Victoria Jubilee handstamp.

Illustrated are two of the originals on which the postcards are based.



W. & D. Downey

Postal History from the Channel Islands

3. The Attorney General's Affairs

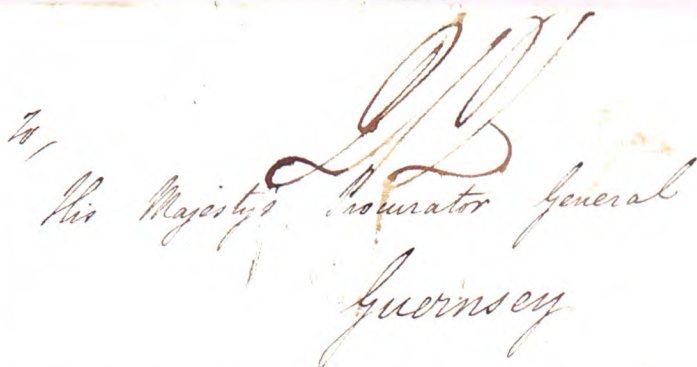
JOHN SIMPSON

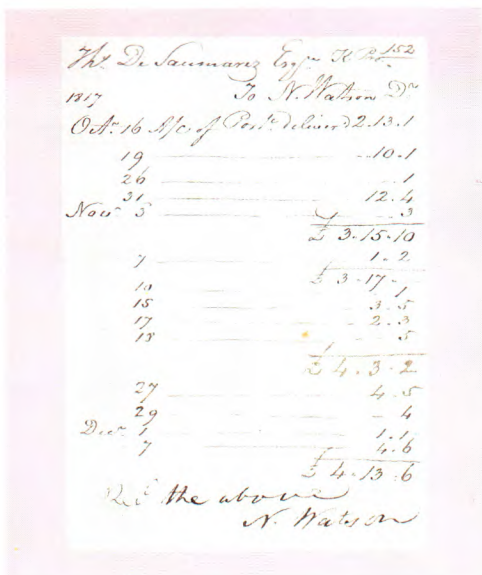
There is little to indicate how interesting the entire letter shown really is. It is addressed from London to "His Majesty's Procurator General, Guernsey". In 1817 this was Thomas de Sausmerez and the office was the equivalent of our Attorney General's position. Thomas held this post for 36 years. The letter was rated at 2/2, indicating a double sheet: 10d for the London to Weymouth journey and a further 3d to Guernsey, per sheet. The double-ring mark on the back is of the outgoing evening-duty type used in London between 1795 and 1828. It reads "14/NO 1817 C", the "C" distinguishing a particular cancel or time. The other mark on the front is a red double-lined open star of the kind used by Inspectors, to whom letters were handed by one of the sorters if something seemed to be wrong or uncertain. When the matter had been decided, the Inspector would impress his stamp and make any necessary amendment before handing the letter back to a sorter. Yet in this case there does not seem to have been anything wrong. Perhaps the sorter's query was easily answered.

At that time it was not the custom for gentlemen of standing in Guernsey to pay the

postage on receipt because this had to be paid in English money and the coinage circulating in the island was mainly French or local money which was unacceptable by the Post Office. Instead, the Postmaster kept details of all letters delivered along with the postage for such gentlemen and submitted a quarterly bill, charging an extra penny for each letter. Some of these accounts have survived and one for Thomas de Sausmerez showing receipt of the letter concerned is illustrated here. You will see that the letter was delivered on 17 November, 1817, and the charge was entered as 2/3, not 2/2. This extra charge of 1d was in operation when Mrs Watson, a linen draper in St Peter Port, was also a private agent receiving and transmitting letters. She continued this when she became Postmistress in 1794 and it helped to supplement her salary of £40 a year. In Jersey, however, this custom only lasted a year against protests and it was dropped in 1795 and the Postmaster's salary increased to £150. Nicholas Watson succeeded his mother in office in Guernsey and carried on receiving the pennies until 1830.

The letter itself is worth quoting in full. The "Royal Court" referred to was the organ





of administration in Guernsey (as in Jersey) and its decisions were final except for an appeal to the sovereign.

"Dear Sir,

We herewith take the Liberty of sending you our Bill on the Petition of the Constables and Douzaines of St. Peter's Port against the Royal Court, on which the Balance due to use is £42.7.8.

We presume it is not the wish of the Royal Court to press for the Judgment of the Lords of the Council upon the Petition, but will follow any directions you may give us in this respect.

We are, dear Sir,

Your most obed^t Servants,

Parnter & Turner, London Street, 14th

Nov^r 1817"

Isaac Newton Covers

The following are some of the commercial first day covers produced for the Isaac Newton special issue on 24 March.

Woolsthorpe. On a cover featuring Woolsthorpe Manor a special handstamp is obtainable showing the famous apple. With the full set of stamps the cost is £4.25 (£2.25 with a single stamp). Orders with remittances made payable to A G Bradbury should be sent to 2 Fairholme Road, Leicester LE2 6GL (add 50p for postage for overseas orders).

Royal Observatory. The official Royal Observatory cover shows Newton under the famous apple tree. Serviced with the full set of stamps cancelled with a handstamp from Greenwich showing a refracting telescope the cost is £3.80 (or £5.30 appropriately signed). Orders and remittances to Benham (A Buckingham) Ltd., Westcliff Gardens, Folkestone, Kent CT20 1SZ.

Mathematical Association. With a Grantham postmark featuring the Association crest a cover has been produced for the Mathematical Association. Cost is £2.50 for the full set (or £1.50 single 18p stamp). Orders with remittances including 25p postage and packing to The Mathematical Association, 259 London Road, LEICESTER LE2 3BE.



Mary, Queen of Scots Aerogramme

As announced in the March *Bulletin* a new Scottish pictorial aerogramme will be issued on 14 April to mark the 400th anniversary of the execution of Mary, Queen of Scots. Costing 30p, it has been designed and illustrated by Aileen Paterson, in collaboration with Forth Studios Ltd. Printing for the first time is by The House of Questa.

Only part of the aerogramme was shown last month but the whole is illustrated here.

Stamp Book Advertising

DR JEAN ALEXANDER

Part 2: Inadmissible Advertisements

The introduction of advertising into stamp booklets was described in Part 1 (December 86 *Bulletin*). This article deals with some problems which occurred due to the advertising agent and not the Post Office procuring advertising. Most of the information available on stamp booklet advertising can be found in the files in the Post Office Archives and in looking through these files many fascinating facts come to light.

When Sell's took over the advertising in stamp booklets the Post Office lost sole control over the advertisements being placed in booklets. This resulted in one or two problems for the Post Office and several questions being asked from time to time in the House of Commons.

On 12 March 1912¹ Mr Croft (MP for Christchurch) asked the Postmaster General if he was aware of a rule excluding the advertising of any wine or spirits in stamp booklets. After investigation it was found the contract with Sell's excluded advertising the following:

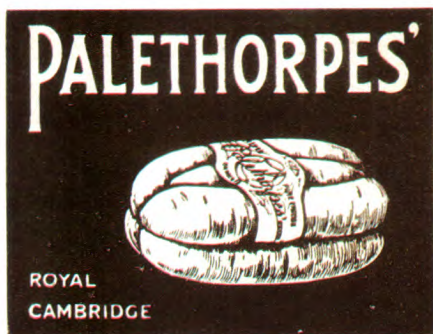


Fig. 1

1. Alcoholic liquors, lotteries, betting or gaming
2. Matters contrary to public policy
3. Matters relating to any illegal or immoral business

In the Postmaster General's reply he said that he did not think it advisable that the Post Office should disseminate advertisements which would be disapproved of by a considerable number of

the tax-payers to whom the Post Office belonged.

In 1912, Mr Bottomley MP was very worried that pork sausages were being advertised in stamp booklets and raised the question in the House of Commons asking the Postmaster General if "he will give instruction for removal of adverts offensive to a section of His Majesty's subjects." The advert in question was for Palethorpe's sausages and occurred in Series 1 booklet (10) and (12). (Fig. 1) I do not know what Mr Bottomley would have said about the 2s booklet issued on 22 April 1959 (Fig. 2) where all the advertisements were taken by the Bacon Information Council and consisted of recipes using bacon. He would, however, have been very delighted with the 1969 £1 booklet 'Stamps for Cooks' which gives a recipe for a Ham Club Sandwich but, unfortunately, the ingredients list omits the ham! (Fig. 3)



Fig. 2

In 1913 Sell's contacted the Post Office regarding an advertisement for "Welch's non-Alcoholic Invalid Port". Since this was a non-alcoholic product they were allowed to accept it and it occurred in Series 1 booklets 11, 13, 16 and 19. In 1914, a possible advertisement for White Horse whisky had to be rejected. By 1917, the ban was still in force when Sell's contacted the Post Office after they had a possibility of an advertisement from the Colonial Wine Co. Ltd., for their "Cawarra" Australian wine.

The main discussion on advertising arose in 1915² when a letter was sent to the Secretary of the GPO complaining of an advert in the 2s booklet for Blick typewriters, "a typewriter made in USA", Series 1 booklet 25, 27, 29, 32, 34, 35 and 36. It was thought that in view of the exchange problems during World War I and the requests of the Government to buy as few imported manufactured products as possible the



Ham Club Sandwich

Method

3 large slices freshly-made white or brown toast

Butter
4 small crisp lettuce leaves

2 tbsps cottage cheese
1 onion

2 stuffed olives or gherkins

Spread first slice of toast with butter. Cover with lettuce leaves and cottage cheese. Top with second slice of toast. Spread with more butter. Cover with slices of ham. Top with thin raw onion rings. Butter third slice of toast. Put on top of onion rings buttered side down. Cut into 2 triangles. Garnish with olives or gherkins speared on to cocktail sticks. Serves 1.

Fig. 3

advertisement should not have been used. On investigation it was found it had been used in three consecutive issues (Fig. 4).

In reply it was stated by Sell's agent that the British machines were inferior and their makers could not be ordered to advertise. It was also noted that the Stationery Office bought very few British machines but a certain number of Blick and a larger number of Oliver. An advertisement for Oliver typewriters appeared in Series 1 booklet 37 but it stated that they were largely used by His Majesty's Government. Further enquiry showed that practically all the typewriters bought by that department were of United States' manufacture "there being in fact no suitable British machine". The reason for this can be found in one of the other files⁴. In September 1915 it was noted that Remington's were under a ban by the British Government, thought to be because they refused to assist the Allies in the manufacture of munitions. Sell's applied to circularise them for advertising but were advised they were banned.

Series 1 booklet 37 also contained advertisements for Banca Commerciale Italiana and the Swiss Bankverein. Sell's were recommended to stick to bank advertisements. It was even stated that "If we are to cut out advertisements of foreign typewriters which are all articles of necessity should we not also object to all advertisements of articles of luxury?" The advertisements in mind were for Lambert and Butler's Waverley cigarettes, Lockyer's hair restorer, both in Series 1 booklet 36 and the Bewlay Patent Pipe, Series 1 booklet 34, which had occurred in recent issues. Sell's were also

thought to have enough problems obtaining advertising without having to contend with censorship. During this time advertisements in stamp booklets were often compared to advertisements appearing in telephone directories.

In January 1916, the Postmaster General was asked how soon steps for exclusion of advertisements of foreign-made goods could be made effective. A letter was sent to the Secretary of the Treasury discussing foreign advertisements and in particular the Blick advertisement. It was thought possible to come to some arrangement which would be effective within two months. In October 1916, Sell's sent a letter noting the advertisers in the Series 1 booklet 49. They included: Swiss Bankverein, London EC; Bank of Taiwan Ltd., London EC; Credito Italiano, London EC; and Sun Life of Canada.

References

⁴Post Office Archives Post 30 E13410/1917

⁵Post Office Archives Post 30 Eng 3783/1916

Fig. 4

WHERE TO STAY.	
BUXTON—CRESCENT HOTEL.	Terms 10/6
ELEVATOR. Finest position, close to Baths	
HARROGATE	THE CAIRN HYDRO, Ripon Rd.
First-class, modern. Electric lifts to all floors. Accommodation for 300. Near Baths, Wells & Links	
TORQUAY	HYDRO HOTEL, 200 ft. above sea level.
First Class. Modern. Electric Lift. Overlooks Bay and Channel. Bathing Beach three minutes. Motor meets trains.	
BLICK Typewriters	
(Made in U.S.A.)	
Universal or Scientific keyboard. The machine with the 20 years' reputation. Easily portable.	
Write for List No. 265 of the Featherweight Secretary.	
THE BLICK TYPEWRITER CO., LTD., 9 & 10, Cheapside, London, E.C.	

Problems Behind the 1887 Issue

Part 2

TONY GAMMONS

However exhausting De La Rue's preliminary labours might have been, as soon as the new stamp scheme was finally settled, they found themselves on the threshold of a most difficult undertaking. The designs were of "so exceptional a character" that they could not be engraved on the steel dies in the usual manner and a new method had to be devised. For example, during the 1884 Committee's deliberations, Mr Page, of the Secretary's Office had urged that "the head on some of the designs should appear in white instead of upon a solid field." De La Rue had used the idea on the early Labuan stamps but hesitated to use it for surface-printed stamps on account of "the difficulty of printing".

With the head on a coloured background the outline of the head was formed by the discontinuance of the background colour but in the case of the 2d, 5d and later the 4½d values in the "Jubilee" issue in which the head appears on a white ground, this was not possible. To overcome this the "outline" had to be produced on the die as a fine knife-edge, otherwise it would print too thickly. It was impossible for De La Rue to produce the dies in the usual manner, and it was only after a great number of experiments had been made, running into many months, and absorbing the attention of their most experienced and skilled staff, that a method of overcoming the difficulty was devised. (fig. 1)

They also had considerable problems in producing the plates for the bi-coloured values due to the "closeness of the register between the



Fig. 1

Items illustrated and described in this article are on show in an exhibition at the National Postal Museum on the 1887 issue, which will last until the end of the year.



Fig. 2

two plates". De La Rue cited the 1½d value to illustrate their point, saying that any deviation either to the right or left, or upwards or downwards "would effectually mar the appearance of the stamp". They felt that as the public was used to seeing perfection in their stamps any stamp produced out of register might be regarded as a forgery! (fig. 2)



Fig. 3

Needless to say the problem was even more acute in the 4d and 9d values where the "overprint" part of the design extends to the perforations at various parts of the frame. (fig. 3) It is possible that it was the fragility of the frame in these two values, and later in the 4½d and 10d stamps, that led De La Rue to introduce the "marginal fringe" round the stamps in these four values.

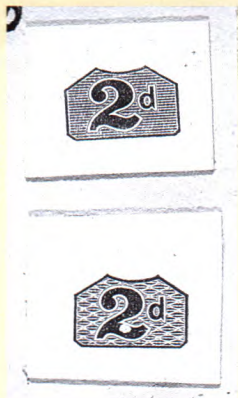


Fig. 4

Difficulty was also experienced with the original idea of having an engine-turned background to the value tablets of the 1½d, 2d and 5d stamps. (Figure 4 shows die proofs of the 2d value tablet with solid and engine-turned backgrounds.) De La Rue suggested that either a lined or solid background be used. The lined approach was felt to be the most “refined” but it was thought that the tablet would be sufficiently prominent if printed in line.

On 27 April 1886, De La Rue submitted a series of 2d essays with both line and solid backgrounds to the value tablet, some cancelled in manuscript (fig. 5), the rest being obliterated by various Post Office cancellations. The line background was approved by J S Purcell, Controller of Stamps, Somerset House on 5 May.

De La Rue were also working on modifying the doubly fugitive ink so that they would be able to print the solid backgrounds to the heads satisfactorily. They were also trying to increase the intensity of the ink so that it would show properly on the coloured papers. By November 1886 the preparatory work on the new issue was finished and printing began.

If De La Rue thought that their troubles were over, how wrong they were! Paper spoilage was much higher than anticipated and they requested that the spoilage allowance be increased to 15%. The paper was manufactured by R D Turner and Co. Ltd. of Roughway Mills near Tunbridge Wells. They seem to have had difficulty in supplying paper to the correct specification. It was either not of the correct weight or, especially in the case of the coloured

paper, the watermark was so prominent that it was impossible to obtain “a clear printed impression” with the result that the spoilage on the 3d value, printed on yellow paper, often exceeded 15%.

Another problem was that some of the white “crown” watermark paper had a pink or yellow/brown tint, the cause being, it was thought, by the batch of white paper being produced after a run of pink, 6d, or yellow, 3d, paper. Despite these problems the Inland Revenue refused to accede to De La Rue’s request for an increased spoilage allowance for stamps above the value of 1d and insisted that the contracted 10% be adhered to although it was agreed that no claim should be made for spoilage in excess of that figure in the first year.

The “Jubilee” issue finally went on sale on 1 January 1887 and consisted of the following values: ½d, 1½d, 2d, 2½d, 3d, 4d, 5d, 6d, 9d and 1s with the 1d lilac of 1881 continuing to be used.

On 19 January 1887 De la Rue wrote to the Board of Inland Revenue suggesting that lines be placed round the panes of stamps as “it would assist and improve the work very much”. The



Fig. 5

object of the line was to protect the edges of the printing surfaces as they were driven under the inking rollers. Purcell gave the Board’s approval to the “inserting of a line round each pane in all new stamp printing plates”. The first “Jubilee lines” appeared on a plate of the 1d in May.

De La Rue were still having difficulties with the 4d and 9d values which they “could only successfully overcome by inserting in the printing plate pieces to bear up the sheets as they are printed.” The original submission of 12 January 1888 showed the proposed layout of the pieces with a revised plan, with longer cross pieces in the top and bottom horizontal gutters, being put forward on 1 February. The Inland Revenue had no objection to the plan and issued

a warrant for new plates on 3 March 1888. In February 1900 permission was given for the pieces to be included in the values printed in one colour to overcome difficulties in perforating the sheets.

On 15 March 1889 De La Rue submitted 10 sketches for a new 10d stamp. Two of the designs, Nos. 4 and 10, had been produced in accordance with Purcell's verbal instructions, No. 10 being a bi-coloured adaptation of the

supplied bi-colour essays on 24 January 1890 a 9d value was included to show how a similarly coloured 10d stamp "would lead to great confusion". They favoured the green and red version but the Postmaster General selected the purple and carmine. Figure 7 shows a card bearing registration pulls of the two dies in the accepted colours dated 7 February 1890. The issue date of the new 10d stamp was 24 February 1890.

Two years later De La Rue submitted "cancelled" examples of the 10d in various colours printed on yellow, red and blue papers. It is not known why these were produced as the De La Rue correspondence book of the period is "curiously silent" on the matter, the only reference made to items being in a letter to Purcell in which the firm wrote "We are somewhat disappointed with the results, and we fear that under artificial light the yellow paper would be very liable to be mistaken for white."

Ever since May 1886, when the 1 - 2lb parcel rate had been reduced from 6d to 4½d, the Post Office had been under pressure to introduce a 4½d stamp. They had resisted the pressure as it was "not thought desirable to add to the number of stamps."

The 4d value represented the basic letter rate to a number of foreign countries and colonies. However, in 1891, a uniform foreign and colonial rate of 2½d per ½oz. was introduced.



Fig. 6

current 1s stamp. De La Rue did not consider this design "particularly happy"! (fig. 6). Finished drawings based on sketches 1, 3 and 8 were submitted on 22 March. The design, No. 8, was approved during June and the warrant issued on 26 June 1889.

The original intention was to print the 10d value in purple and blue but when De La Rue



Fig. 7

The impressions on this card of two dies provided by the Commissioners of Inland Revenue for making stamp printing plates to denote the Postage & Inland Revenue duty of Ten-pence were taken in my presence and approved by me on the seventh day of February 1890
Approval ratified by the Board J. N. C. Esq.
Chas. [Signature] Secy

Fig. 8



As a result, Sir Algernon Blackwood wrote to the Postmaster General suggesting that "the time seems to have arrived when the 4d stamp may be replaced by a stamp of the value of 4½d without practical inconvenience." If it was decided to drop the 4d value Blackwood proposed that the same design could be used with "the simple alteration of the figures in the four corners from 4d to 4½d." However, as a large supply of the 4d was on hand it was thought desirable to have both denominations at least until the supply of the 4d was exhausted and the Inland Revenue was asked to produce designs for the new value.

On 6 February 1892, 10 hand-drawn designs were submitted to the Postmaster General with the request that "his attention be directed to the design marked 'A'. The PMG, "while not overlooking the commendation expressed by the Board", selected design 'F' in vermilion and green. In July a duplicate set of six different colour combinations was submitted to the Post Office. One set had been cancelled in order to show the appearance of the stamp after obliteration. (fig. 8) Sir James Fergusson, the

PMG, was asked to reconsider his choice of colours as the Inland Revenue thought that the 4½d in vermilion and green could be confused with the 10d stamp. Fergusson "did not share in the apprehensions of the Board" and stuck to his original choice, the stamp being issued on 15 September 1892. In October 1893, with the stocks of the 4d running low, the question of its continuance was raised. However, as sales were running at some 8 million a year the general opinion was that the value should be retained.

On 21 August 1899 De La Rue submitted ½d specimens printed in three different singly fugitive green inks. The change of colour was required to bring it into line with Universal Postal Union requirements. By January 1900, a colour had been selected, but Dr. T E Thorpe of the Government Laboratory objected to the ink on the ground that it contained lead which "is classed among inorganic (mineral) poisons." There followed a protracted argument between the Government's chemists and those of De La Rue and it was not until 13 October 1900, some 14 months after the proposed colour change, that the ink was finally approved.

With the change of the ½d value to green it was necessary to change the colour of the 1s stamp. The Post Office wished to retain the existing design but have it printed in two colours. De La Rue submitted sheets of the 2d value in various colour combinations, four of which were chosen by the Postmaster General as a "short list".

De La Rue produced bi-colour 1s specimens and sent them to the Inland Revenue on 9 November 1899. These were produced by sticking the head and lettering in either purple or green on various colour backgrounds. Numbers 1 – 9 had the head in doubly fugitive purple with 1A – 9A in similar green ink, No. 9A being approved on 23 December 1899. The 1s green and carmine went on sale on 11 July 1900.

On the death of Queen Victoria, De La Rue prepared two sets of essays, A and B, based on the "Jubilee" frames, less the 4½d value, A featuring a three-quarter portrait of King Edward VII, with B showing a quarter-face portrait of the monarch. So ended an issue which had stretched to the limit the ingenuity of those involved in its production.

References.

P O Archives files E6959/1882
E14099/1892
De La Rue Archives I R 5 – 10

Centenary of the Wild Bird Protection Act, 1980

British Special Issues: No.134

FRANCIS KENNEDY

The first issue of wild bird stamps, in 1966, was non-commemorative; it was merely part of the long-term thematic programme featuring aspects of British life, in this case fauna. The issue of 16 January, 1980 specifically marked the centenary of the enactment of the Wild Bird Protection Act of 1880, the first comprehensive measure to protect wild birds, especially during the breeding season. Subsequent legislation in 1954 and 1967 gave added protection to a wider range of wild birds.

A keen ornithologist and artist, Michael Warren, was the designer in 1980. Although birds were a familiar study to him, it was the first time he had to paint them for reduction to stamp size. He chose to concentrate on water birds (the 1966 designs had been three garden birds and a gull) and indicated this by an impressionistic background of winding blue water in each design, indicative of the habitats of the birds concerned.

It was an interesting design approach which the Post Office Stamp Advisory Committee of the time preferred to a series of the more orthodox bird-on-its-nest picture postcard approach by another artist.

The designs were: **10p** Kingfisher, one of Britain's favourite and colourful wild birds, to be observed beside lakes and streams, and of

which, in 1980, only 5,000 pairs were thought to have survived; **11½p** Dipper, a species widely scattered throughout Europe (hence the 11½p basic European rate stamp) and noted for being able to walk under water in fast-flowing streams in search of insects and small fish; **13p** Moorhen, one of the most prolific of Britain's water birds which is, perhaps, why the first brood of chicks each year assist in the nest-building, incubation and feeding as subsequent broods arrive; **15p** Yellow Wagtail, the only design picturing a pair of birds, a part-timer in Britain, since it wisely migrates to tropical West Africa in the winter.

The faithful colour reproduction by the printers Harrisons in photogravure resulted in a most attractive issue. Printing was in sheets of 100 (two panes of 5 x 10), perf. 14 x 15 on completely phosphorised paper. Five quite prominent constant flaws are recorded on the 10p and one on each of the other values and there are several minor constant flaws on all values, the most interesting being the retouching of the bird's claw and the branch it clutches on the 15p stamp, stamp No.1, row 3, from the dot cylinder.

When the issue was withdrawn on 15 January, 1981 sales stood at: 10p, 47,177,000; 11½p, 11,811,000; 13p, 11,318,000; 15p, 10,339,000.



Philatelic Terms Explained

KENNETH F CHAPMAN

No.11: Abnormals

The word “abnormal” could well apply to *any* stamp that is other than normal. In fact, the term abnormal is used philatelically in a very narrow context in that the stamps referred to are exclusively British and are very similar to the perfectly normal stamps with which they are connected.

The word arises from the custom of Thos. De La Rue & Co. submitting to the Post Office six imperforate “imprimatur” sheets of each stamp they printed before beginning the full print run. The idea was that there should be a final check of sheets from each printing plate. In most cases one imperforate sheet was retained at Somerset House for the archives and the remaining five were sent back for perforating and inclusion in the general stock for distribution to post offices around the country.

However, close inspection of the imperforate imprimaturs sometimes revealed small defects in the printing plate with the result that the plate was scrapped and never put to press. If the five “spare” sheets had already been returned, perforated, and included in the general stock, only those five sheets bore the plate number of the discarded plate and, thus, were very rare in comparison with stamps of the same denominations printed normally by other plates. These rarities constitute the “abnormals” so keenly sought after by specialist collectors.

The first “abnormal” was the 1862 3d rose from plate 3 which, at the imprimatur stage, had a small white dot, at chin level, either side of the Queen’s portrait, in the ornamental frame containing the portrait. This plate was never put to press but the five sheets sent back to De La Rue were perforated and distributed with stocks printed from plate 2.

Next came the 1876 printing of the 4d vermilion from plate No.16 which consisted solely of the registered imperforate imprimatur and the five extra sheets which were perforated and distributed. All other 4d stamps from plate 16 are in sage-green instead of vermilion. Abnormality, in this case, is colour – but not an error of colour. In both these examples

recognition depends on examination of the front of the stamps.

Some imprimatur sheets were submitted on paper with one watermark but the printing run was on differently watermarked paper. The 1873 1s green, plate 14, was registered with the Emblems watermark but run off on Spray of Rose watermark paper. There was nothing on the surface to distinguish the printings and this abnormal was not discovered until 1915.

All abnormalities (there are 12 known and a further eight suspected) are very rare. Some which are thought to exist have never been found, possibly because the five spare sheets submitted with the registered imprimatur sheet were destroyed when the plate was withdrawn, instead of being perforated and distributed. The alternative is that a wide distribution means they have escaped detection by philatelists and may, like the 1873 1s green, still come to light.



*1s deep green plate 3 abnormal (inscribed plate 2)
– illustration courtesy R M Phillips collection*

BPF Congress at Eastbourne

The 69th British Philatelic Federation Congress will be held at Eastbourne from 10 to 13 September. For the first time the Congress will have a theme which is promoting philately and stamp collecting with a slogan “Forward Philately”. There will be two papers presented and various meetings and discussions. The climax will be reached on Sunday morning (13 September) with the signing of the Roll of Distinguished Philatelists.

Full details will appear in a prospectus to be published in April. Non BPF members may obtain a copy by writing to The British Philatelic Federation, 107 Charterhouse St., London EC1M 6PT.

Gems of the R M Phillips Collection

144. The Early Letterpress Era

An imprimatur of the 6d pale buff with large coloured letters, plate 13, which was registered on 22 December 1872. This is an "abnormal" in that stamps were not issued from this plate and only five sheets were printed.

This item can be seen in Frame 25 of the open display of the R M Phillips collection at the National Postal Museum during normal hours – 9.30am to 4.30pm Monday to Thursday and 9.30am to 4.00pm on Fridays.



In Days Gone By.....

In days gone by, stamps from home and abroad were kept or used in many strange ways. Illustrated are two pages from an autograph book where Emma Winsor made several de-

lightful drawings with cut up British and foreign stamps from her mail.

Both date from World War I and show *On the Prom* and *Hi Stop!* drawings finished off with pen and ink. Illustrations are courtesy of Elsie Winsor.



New Stamp Book Covers

As reported last month five new stamp books will be issued on 14 April. Details appear in the *April Digest*. Illustrated are two of the covers.

The 50p book cover (which will contain 2 x 18p, 1 x 13p and 1 x 1p) is number 1 in the series to mark the MCC (Lords) Bicentenary and features the famous 'Father Time' weather vane

and a scene showing Thomas Lord's original ground in 1787. This cover was designed by Patricia Howes.

The £1 book cover is the first in the series featuring some of Sherlock Holmes' most famous cases. This cover is designed by Andrew Davidson, based on an idea by Mark Collicott, and is entitled *A Study in Scarlet*. Contents are 5 x 18p and 1 x 13p.

MCC Bicentenary

First in a series of illustrations by Patricia Howes on Lords Cricket Ground
Front: Father Time weathervane
Back: Thomas Lord's original ground 1787
 Printed by Harrison & Sons Limited



50p

Royal Mail Stamps

Two at 18p
 One at 13p
 One at 1p

Sherlock Holmes

A Study in Scarlet
 First in a series from an idea by Mark Collicott illustrated by Andrew Davidson
 Printed by Harrison & Sons Limited



£1

Royal Mail Stamps

Five at 18p
 One at 13p

British Philatelic Centre

A new home for British philately was officially opened by the Chairman of the Post Office, Sir Ron Dearing on 27 February.

The British Philatelic Centre, at 107 Charterhouse Street, London EC1M 6PT provides the first permanent base for the British Philatelic Trust and other national philatelic organisations. The Centre will initially provide offices for the British Philatelic Trust, the British Philatelic Federation and the National Philatelic Society and will house that society's philatelic library of some 5,000 volumes. Later in the year Stamp World Exhibitions, the organisers of the international exhibition, Stamp World London 90, will also take up offices at the Centre.

Accommodation includes five floors of meeting rooms, offices and display areas.



Sir Ron Dearing, Chairman of the Post Office, with Alan Huggins, Chairman of the British Philatelic Trust

Letters to the Editor



Local Stamps

Sir,

May I beg a few lines to correct an erroneous statement which appeared in Kenneth F Chapman's article explaining the philatelic term "Local Stamps" (February *Bulletin* page 138)?

After referring to the delivery of commercial material by private companies in the 1860s, and the deliveries of mail by college porters in Oxford and Cambridge, Mr Chapman states that "all these services were suppressed on the grounds that they infringed the Post Office's legal monopoly to handle all letter mail within the United Kingdom". This is not so.

The Post Office *attempted* to suppress the Oxford and Cambridge college messenger services in the 1880s but did not succeed. What happened in 1885 was that those colleges which had, during the period from 1870, issued adhesive stamps or postal stationery to prepay the charges for their messenger services agreed voluntarily – almost as a sop to the Post Office – to cease that particular practice, but the delivery of mail by college servants within the two university cities continued as before.

The Oxford and Cambridge colleges' messenger services never have been suppressed, and in both cities they continue to this day – albeit without the use of "Local" stamps. Stowmarket, Suffolk

F GEE

Official British Inland Airmails

Sir,

Just a short note about the most interesting article on Britain's Inland Airmails in the February *Bulletin*.

I presume the "aerodrome" (old-fashioned word) used at Cardiff was Pengham Moor close to the city. I remember flying a Dakota into there in the 1950s and found it very short, worse than Whitchurch at Bristol.

The main reason for my note is to point out that the aircraft shown on page 130 is actually a D.H.86 Express airliner and not a D.H.84 Dragon as the caption states. The D.H.84 was a twin-engined aircraft. The aircraft in the photograph would appear to be G-ACPL, the prototype D.H.86 which first flew on 14 January 1934.

As a matter of interest a D.H.84 Dragon belonging to Aer Lingus flew from Dublin to Bristol last summer and then flew on to London before returning to Dublin to commemorate the 50th anniversary of the first flight of Aer Lingus from Dublin to Bristol.

Enniskerry, Co. Wicklow

W R KILPATRICK

Sir,

I believe that the caption to the illustration of a four-engined biplane on page 130 of the February *Bulletin* is inappropriate.

The aeroplane depicted is a de Havilland DH86, either the prototype or a DH86A. One of your readers with a contemporary list of British civil aircraft registrations may be able to confirm which from the registration letters partly visible.

As Mr Field rightly says in his penultimate paragraph the DH86 was (officially) unnamed so the reference to Dragon here is also inappropriate. The Dragon was the DH84, an earlier design with two engines and blunt wing tips.

On another subject, as a thematic collector I was interested in the unadopted designs for the Safety at Sea issue and consider that eight out of the eleven depicted were superior to the rather gaudy, poster style of the designs which were issued.

Attempts to represent too much in the small space rarely seem to come off. I think that single-object "portraits" turn out the more impressive stamps.

Watford, Herts.

A J HARRIS

"Snapdragon"

Sir,

In his charming article "Happy Christmas – Via the Post Box" in the December 1986 *Bulletin* Ian G Wilkinson mentions the Christmastime game of "Snapdragon" and wonders "how many readers have ever heard of this, let alone played it".

Well, I have, on both counts! My mother was English (from Coventry), and during my childhood in the 1920s, our family and invited friends used to play Snapdragon during the Christmas season, snatching not only raisins, but also almonds from a dish of burning rum (not brandy)! I'm afraid I needed some persuasion from my parents that if I snatched quickly enough, the flames would not hurt my fingers, but it was an enjoyable pastime.

Istanbul

Dr KARL LEUTERITZ

Consul General of the
Federal Republic of Germany

Sheet Numbers

Sir,

I was wondering if you would be able to give any information as to the way the special offer sheets of Christmas stamps sold for £4.30 were actually numbered. I bought two sheets: one had the same number top and bottom, but the other had 110958 at the top and 109958 at the bottom. Was this unusual or was there some digitalised logic behind it?

Leicester

D J PENDERY

The Christmas sheetlets were numbered every second sheet both top and bottom and both numbers should have been the same. However, it does happen periodically that the clocks become unsynchronised as in this case. Ed.

A Guide to Post Office Archives

Since 1984 Jean Farrugia has been working on a comprehensive guide to Post Office Archives for the benefit of researchers, new and experienced alike. The *Guide* now published has thus been two years in the making but it contains a lifetime's experience of working and searching in the files for information about the activities of the Post Office in the near and distant past.

There are some 10 separate parts with headings such as "Financial", "Inland Mails", "HQ files" etc and six appendices giving further information and suggestions. Within each part is a list of the various sections or "Posts" together with a short description of the contents, the range and various sub-headings. The descriptions, although short, contain a vast amount of information about the history of the Post Office and are themselves a valuable source for any student. Indeed, put together they form an admirable history in themselves. The whole guide is clearly cross-referenced and indexed and provides for the first time in written form a detailed description of the wealth of historical material that the archives of the Post Office hold.

Previously, an interested student had to be lucky enough to have the personal guidance of Jean Farrugia, the archivist, when it seemed impossible to find the relevant information. While Jean was always very generous of her time, it was clearly impossible for her to assist all the time. Now, this guide will be a major help to all students, even those who feel they may have mastered the intricacies of the filing

systems of previous generations of clerks and registrars.

A Guide to Post Office Archives, compiled by Jean Farrugia, consists of 122 A4 pages, spiral-bound and is available at £5 (including postage and packing) from Post Office Archives, Freeling House, 23 Glasshill Street, LONDON SE1 0BQ, remittances to be made payable to The Post Office.

D N M



Posting Boxes

No. 85. This photograph of a Victorian letter box was sent in by J P Asquith of Market Overton in Rutland. It is located at the corner of Brompon Road and Cranley Gardens in London SW7.

The box itself is a type A wall box (ie the largest size), manufactured by W T Allen and Co. during the period 1881-1901. However, according to Ron Hall of the Letter Box Study Group, it is mounted in what appears to be a cement rendered brick pillar with a pointed cap. This type of pillar for wall boxes, he believes, was quite common in the London area in the early part of this century.

New Cylinders and Plates

Recent printings of national and country definitives have taken place from the following cylinders and plates:

By Harrisons (sheets)

18p National cylinders 4 and 6

24p National cylinder 1

28p National cylinder 1

31p National cylinder 2

£5 National cylinders 10A 3B

By Harrisons (booklets)

£1.30 cylinders B37 (phos B62) and B39 (phos B74) on HS2

£1.80 cylinders B2 (on HS4) and B9 (on ACP)

By Questa

18p Wales plates Q3Q3/Q4Q4

3p Definitive on ACP

The 3p National definitive stamps are to be produced on Advanced Coated Paper (ACP) and put on sale on 5 May. This value completes the present range of definitive stamps to be produced on ACP. Henceforth, all new low value definitive stamps, except the second class basic value and those of 50p and above, will be produced on ACP.

The stamps, printed by Harrison & Sons Limited in photogravure, will be initially available from the British Philatelic Bureau, 20 Brandon St, EDINBURGH EH3 5TT and from philatelic counters.

The stamps are not regarded as new issues and no official first day of issue facilities will be offered.

Although the 3p value has appeared on ACP in the Royal Mint Prestige Stamp Book issued in September 1983, this is the first time it has appeared in sheet form.

April Digest

Issued in April

14 April **Mary, Queen of Scots Scottish pictorial aerogramme** printed by The House of Questa, 30p

14 April **13p Country definitive variations** (from Scotland, Wales and Northern Ireland) printed by The House of Questa in offset-litho on paper supplied by Coated Papers Ltd.

14 April **31p Northern Ireland on ACP** printed in offset-litho by The House of Questa

14 April **Stamp books: gardening theme** £1.80 (10 x 18p ACP) left and right
£1.30 (10 x 13p 1PB) left and right

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

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

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

28 April **British Architects in Europe PHQ cards** (Nos. 101 A-D) 15p each

Withdrawn in April

7 April **Scottish aerogramme** (issued April 1986)

20 April **Queen's 60th Birthday** all items

28 April **Scottish 12p definitive** (issued 7 January 1986)

28 April **April 1986 booklets** (issued 29 April 1986)

British Philatelic Bulletin

Editor Douglas N. Muir

The *British Philatelic Bulletin* is published monthly by The Post Office.

Correspondence should be addressed to the Editor at:
National Postal Museum
King Edward Building
King Edward Street
LONDON
EC1A 1LP

Annual subscriptions
UK and Europe £4.00
Rest of the World (Airmail) £6.50

Subscriptions should be sent to:
British Philatelic Bureau
20 Brandon Street
EDINBURGH
EH3 5TT

Single copies from philatelic counters: 35p

Binders are available to hold 24 issues from the Philatelic Bureau price £5.00.

Printed in Great Britain by Moore & Matthes (Printers) Ltd for The Post Office.