

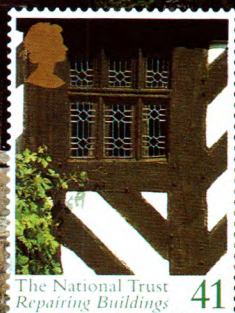
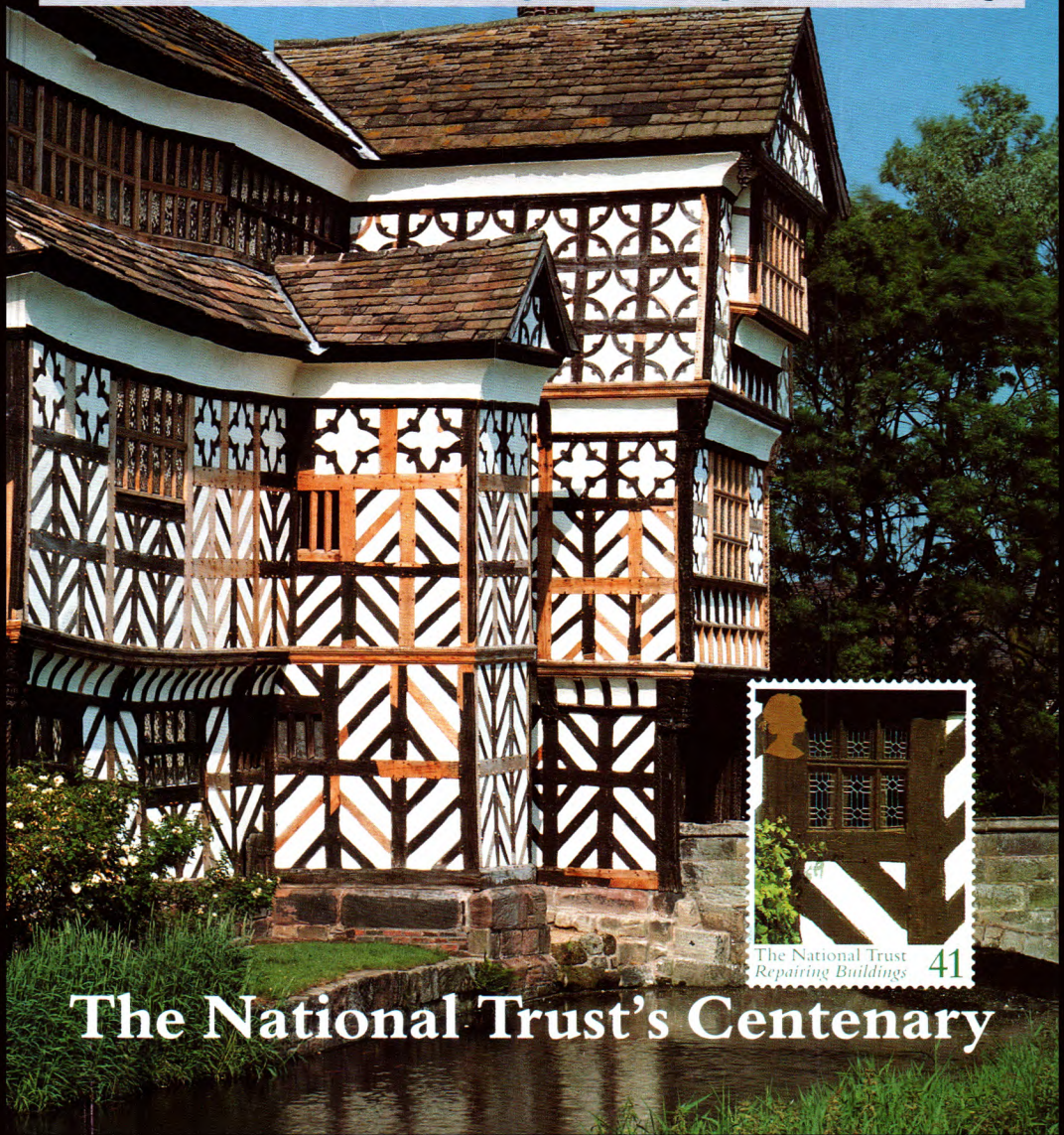
March 1995



Royal Mail

British Philatelic Bulletin

Volume 32. No: 7 The Royal Mail Magazine for Stamp Collectors Price 75p



The National Trust
Repairing Buildings

41

The National Trust's Centenary

Royal Mail's Tribute to the National Trust



The National Trust for Places of Historic Interest or Natural Beauty was founded 100 years ago. One of the founders – Sir Robert Hunter – was Solicitor of The Post Office.

To mark the centenary, Royal Mail will issue five new stamps on 11 April, highlighting the Trust's work in protecting land,

conserving art, saving the coastline and repairing buildings.

A special Gift Pack will contain a set of mint stamps (in presentation pack), a set of maxicards (each with a different special postmark), and a copy of the National Trust's own centenary book. Price £9.95.



Royal Mail

Available from 11 April from selected NT shops, postshops, and the British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT.

British Philatelic Bulletin

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Subscriptions should be sent to:

British Philatelic Bureau
20 Brandon Street
EDINBURGH EH3 5TT.

Binders to hold 24 issues, price £7. Available by post from British Philatelic Bureau (address above) and to callers only at National Postal Museum, King Edward Street, LONDON EC1A 1LP.

Royal Mail also publishes the fortnightly **British Postmark Bulletin** giving details of forthcoming special handstamps and postmark slogans. Available on annual subscription from British Philatelic Bureau (address above) UK & Europe £10, Rest of World £21.75.

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In Part 5 of this series, Colin Baker looks at Newspaper Wrappers and Letter Cards



Royal Mail News

National Trust Stamps

Five stamps commemorating the centenary of the founding of the National Trust for Places of Historic Interest or Natural Beauty go on sale at post offices, and philatelic outlets on 11 April.

The designs are based on photographs by the late Tony Evans, whose work featured on the 1987 Studio Pottery, and 1990 RSPCA sets. The **19p** stamp (inland basic 2nd class rate) shows a detail of a fireplace at Attingham Park, Shropshire – one of over 230 historic NT properties open to the public. The **25p** value (basic inland 1st class and EU rate) features an oak seedling, symbolising over 590,000 acres of countryside under Trust protection.

other two stamps in that set, which commemorated the 50th anniversary of the National Trust for Scotland, depicted properties north of the border. The gardens of Sissinghurst Castle, Kent, and Chirk Castle (Castell Y Waun), Clwyd featured respectively on stamps issued in 1983 and 1994 commemorating British Gardens and the Prince of Wales Investiture Anniversary (1223, 1810).

The Trust owns the island of Lundy in the Bristol Channel which has issued local stamps (local carriage labels) since 1929. Many of these local stamps feature island scenes. NT properties have featured on a number of special handstamps and on some stamp book covers. Little Moreton Hall, Cheshire and Mompesson House, Wiltshire featured on 5s books of February 1969 and October & December 1969 respectively (SG HP27; HP31/32). Two books in the 50p Botanical Gardens series, issued in 1987, featured Bodnant, Gwynedd and Mount Stewart, Northern Ireland (SG FB43, 45).

A NT prestige stamp book is being issued on



The Trust's houses contain much valuable furniture – a detail from a table leg at Attingham Park is depicted on the **30p** value covering the basic rate for European, non-EU, countries. The **35p** overseas postcard rate stamp features a tiny fraction of the 540 miles of coastline maintained by the Trust, in this case at St David's Head, Dyfed, Wales. The final stamp, **41p** (basic airmail letter rate) has as its subject a detail of Little Moreton Hall, Cheshire – arguably the finest example of a timber-framed manor house.

National Trust properties have featured on a number of earlier issues. Grasmere was shown on the 1s 6d stamp in the 1970 Literary Anniversaries set (SG 828), Derwentwater, Stackpole Head and the Giant's Causeway, Northern Ireland on 18p, 20p and 22p values in a National Trusts set of 1981 (SG 1156/8). The

25 April 1995 - this contains NT stamps as well as definitive and Country stamps (see page 194).

Technical details

<i>Printers:</i>	Harrison & Sons Ltd
<i>Process:</i>	Photogravure
<i>Size:</i>	30 x 41mm
<i>Sheets:</i>	100
<i>Perforation:</i>	15 x 14
<i>Phosphor:</i>	19p – one phosphor band 25p & 35p 2 bands 30p & 41p Phosphor Coated Paper
<i>Paper:</i>	OBA free (OBA = Optical Brightening Agent)
<i>Gum:</i>	PVA Dextrin



Yellow birds at Wotton's Manor (left)



The National Trust celebrating 100 Years



The National Trust celebrating 100 Years



The National Trust celebrating 100 Years



The National Trust celebrating 100 Years



The National Trust celebrating 100 Years



Where great houses came, fine gardens could not be far behind. In 1914, when the Trust was founded, the gardens of Hidcote Manor in Gloucestershire, and this was followed by a succession of celebrated gardens Mount Stewart in Northern Ireland, Bodnant in North Wales and Sissinghurst Castle in Kent. Landscaped gardens owned by the Trust include Stowe in Buckinghamshire, Stourhead in Wiltshire and Studley Royal in Yorkshire, the finest examples of their kind.

The Trust's first property was a stretch of coastline, Dinas Oleu, and more followed. But in 1965 concern was being expressed about the fate of Britain's coastline, under threat from many kinds of development. As a result Enterprise Neptune was launched in a bid to save what had been identified as outstanding natural beauty and worthy of preservation. Enterprise Neptune is the one area where the Trust is actively campaigning: it is more than 900 miles that had been identified as of outstanding natural beauty and worthy of preservation. Enterprise Neptune is the one area where the Trust is actively campaigning: it is more than 900 miles that had been identified as of outstanding natural beauty and worthy of preservation.

Caneway in Northern Ireland and the low East Anglian shore at Orford Ness in Suffolk. These are some of the many places and things that belong to The National Trust. But it could never have got anywhere without the support of people. At its foundation, the Trust had an income of just over £100, much of it made up from annual subscriptions from its 100 members. The financial need is as great today, although on a very different scale: the Trust membership is a staggering 2.2 million, contributing more than 40 per cent towards its total income. For The National Trust is a charity independent of the government. Donors have also always been important: some have given their estates and houses, others contributed money, others as volunteers have given of their time and talents. One famous donor was Beatrix Potter, who used the royalties of her children's books to buy farms and land in the Lake District which she subsequently left to the Trust. This was the gift of 2,640 sent to Octavia Hill by a female factory worker from Sheffield in 1902 in response to the Brandelhow appeal, with the message: 'All my life I have longed to see the Lakes. I shall never see them now, but I should like to keep them for others.'



Hill Top Farm in the Lake District where Beatrix Potter created many of the delicate illustrations for her famous books.



Stained glass and a book from the Long Gallery at Blenheim Palace (left)



The 3rd Earl of Eversham by Thomas Phillips. A great patron of the Arts, he created the North-Suffolk Gallery at Petworth.



19



25



30



35



41

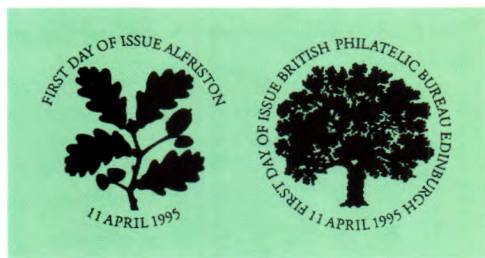


Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB

First Day Facilities

Unstamped Royal Mail first day cover envelopes will be available from main post offices, the British Philatelic Bureau and Post Office Counters philatelic outlets around a week before 11 April, price 25p.

The Bureau will provide a first day cover service – collectors may order the Royal Mail cover bearing the stamps, cancelled with a pictorial “First Day of Issue” postmark of the Bureau or Alfriston (East Sussex), price £2.18 (including VAT) to UK addresses, £1.86 to overseas addresses (no VAT). Orders for first day covers must be received at the Bureau by 11 April 1995.



Collectors may send their own stamped covers on the day of issue, for these cancels, to: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT or Special Handstamp Centre, Royal Mail, Wexham Road, SLOUGH SL1 1AA (for Alfriston postmark). The outer envelope should be endorsed “FD9507” (Bureau), or “FD9508” (Alfriston). Alfriston has been selected as the Clergy House in the village was the first building acquired, in 1896, by the newly formed NT. It dates from c.1350, is half-timbered and thatched. The medieval living-room is noted for its cambered tie-beams and moulded crown-post.

First Day Postage Boxes will be provided at most main post offices for collectors who wish to post covers to receive the standard, non-pictorial “First Day of Issue” handstamps.

Details of other special handstamps, sponsored by Royal Mail, stamp dealers and others, will be found in the *British Postmark Bulletin* – the Royal Mail’s magazine for postmark collectors. It is available on subscription from the British Philatelic Bureau: £10 UK and Europe; £21.75 Rest of World (Airmail).

Collectors are reminded that it will be in order to affix just the 19p National Trust stamp to covers to receive all special cancels (“First Day

of Issue”, sponsored and philatelic counters), in use on 11 April. The minimum 1st class rule is suspended on this day as the NT set includes a 2nd class rate stamp. It should be noted that this concession applies only to the 19p NT stamp; covers bearing other than NT stamps must bear at least 1st class postage.

Presentation Pack and Stamp Cards

The usual pack (price £1.85) and stamp cards (25p each) will be available from the Bureau, Post Office Counters philatelic outlets and main post offices.

NT Stamp Packs

Packs containing ten 19p or ten 25p NT stamps have been produced for sale at NT shops at main NT properties, price £1.90 or £2.50 per pack. Collectors will be able to obtain these packs from the Bureau or PO Counters philatelic outlets.

Gift Pack

A special pack containing a presentation pack, set of maxicards (stamp cards with stamps affixed and cancelled) and a NT centenary book will be available from the Bureau, Post Office Counters philatelic outlets and selected retailers from 11 April, price £9.95. The NT Centenary Book is also available from NT shops.

NT “Images” Book

A lavish book, produced by the Trust and featuring colour photographs of many of its properties will be available from the Bureau and PO Counters philatelic outlets. This will contain a set of the NT stamps. Price £14.99. Limited number available – early ordering advised.

NT Prestige Stamp Book

The 1995 prestige stamp book, to be issued on 25 April, commemorates the NT centenary. This is the 16th in a series of prestige books dating back to the “Stamps for Cooks” book of December 1969.

This new book will cost £6 and contains £6 worth of stamps, in four panes:

1. Pane 1 – 6 x 25p NT stamps, 2 phosphor bands.
2. Mixed pane of definitives – top row 19p band right, 10p 2 bands, 19p band left; middle row 25p 2 bands, pictorial label, 25p 2 bands; bottom row 30p 2 bands, 35p 2 bands, 41p 2 bands.
3. 19p and 25p Country stamps of Scotland, Wales and Northern Ireland, (one of each stamp). 19p one phosphor band right, 25p 2



bands.

4. 6 x 19p definitives. One phosphor band right and left (3 pairs).

The book will be printed by the House of Questa except for the pane of 25p NT stamps which will be produced by Harrison. The book yields the following definitive and Country stamps - some new to this book, others exist elsewhere:

Stamp	New/OtherSource
10p Litho, 2 bands	New
19p Litho 1 band left	N Ireland prestige book
19p Litho 1 band right	New
25p Litho 2 bands (Questa)	N Ireland prestige book
30p Litho 2 bands	New
35p Litho 2 bands (Questa)	New
41p Litho 2 bands (Questa)	New
19p N Ireland 1 band right	New
25p N Ireland 2 bands	Sheets; NI prestige book
19p Scotland 1 band right	New
25p Scotland 2 bands	Sheets
19p Wales 1 band right	New
25p Wales 2 bands	Sheets

Note: All the above-listed stamps have elliptical perfs on the vertical sides. The 35p and 41p definitives are similar to those in the £1.40 and

£1.64 stamp books, i.e. litho-printed with 2 bands, but for this issue printed by Questa instead of Walsall. The 25p definitives (litho 2 bands) are also similar to those in £1 books printed by Walsall (issued November 1993 and January 1994) but now printed by Questa.

The 25p NI stamp in sheets and the NT book have 9.5mm phosphor bands; the 25p stamp in the Northern Ireland prestige book had 8mm bands. The 19p definitives in this book (both right and left band) can be distinguished from each other since the phosphor bands on pane 2 are 8mm wide, those on pane 4 are 9.5mm wide.

The 25p NT stamps are the same as those issued in sheets (11 April 1995).

First Day Facilities

Unstamped Royal Mail first day cover envelopes will be available from the Bureau, PO Counters philatelic outlets and main post offices about a week before 25 April, price 25p. The Bureau will provide a first day cover service - collectors may order the Royal Mail cover bearing the mixed pane with pictorial label cancelled by a Bureau or Tintagel (Cornwall) "First Day of Issue" pictorial postmark, price £2.82 (inc VAT) to UK addresses, £2.40 (no VAT) overseas. Orders for serviced covers must reach the Bureau by 25 April.

Collectors may send their own stamped covers, on the day of issue, for the Bureau or



THE NATIONAL TRUST
One hundred years of conservation

Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB



Tintagel postmarks to: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT or Wales & West SHC, Royal Mail, Penarth Road, CARDIFF CF1 1AA (Tintagel cancel). The outer envelope should be marked "FD9509" (Bureau), "FD95 10" (Tintagel). Tintagel has been chosen as the NT owns the Old Post Office in the centre of the village. This comprises a small 14th century stone house, with an ancient roof of thick uneven slates. It is called the Old Post Office as it served as the district's letter receiving office from 1844 to 1892; previously letters were brought by a foot messenger from Camelford. The property was acquired by the Trust in 1903 and subsequently restored.

First Day posting boxes will be provided at most main post offices for collectors who wish to post covers to receive the standard, non-pictorial "First Day of Issue" handstamps. Details of other special handstamps, sponsored by Royal Mail, stamp dealers and others will be announced in the *British Postmark Bulletin*.

Any of the stamps in the NT prestige book can be used, singly or in combination (subject to minimum 19p postage) of first day covers to qualify for "First Day of Issue", sponsored or philatelic country tourist handstamps in use on 25 April. The minimum 1st class rule will be waived for this day, i.e. 19p stamps from the book can be used on their own.

New Stamp Books

New 50p, £1 and £2 stamp books will be available from the British Philatelic Bureau and Post Office Counters philatelic outlets from 4

April. These will be number 2 in the Sea Charts, Inspiration for Victory, and Rowland Hill series. The cover of the 50p book features Land's End, the £1 Dame Vera Lynn, and the £2 Hill's educational reforms. The books will go into use in vending machines as earlier stocks are used up. All three books contain 25p stamps printed in photogravure by Harrisons, now with two phosphor bands instead of on Advanced Coated Paper. The 25p 2 band stamp already exists in sheet format.

Also on 4 April will be issued a 10 x 1st NVI book printed by Harrisons, again with two phosphor bands instead of on ACP. This will yield a new stamp variety. Please note that no first day of issue facilities will be offered.

Books of four 35p, 41p and 60p stamps with the new cover designs will be available from the Bureau and philatelic outlets from 16 May. The stamps will be the same as those in earlier books, issued 1 November 1993 (35p, 41p), 9 August and 4 October 1994 (60p). The new cover designs for books of 1st and 2nd class NVI stamps were introduced on 10 January 1995.

Definitive Changes

A new £1 stamp in the low value Machin series will be issued on 22 August. At the same time the Carrickfergus Castle design of the current £1 stamp will be used for a new £3 High Value definitive. Details will be published nearer the time.

Postal Stationery Update

A new Scottish aerogramme, commemorating

the Glasgow School of Art, will go on sale at post offices in Scotland, the British Philatelic Bureau, and Post Office Counters philatelic outlets from 4 April, price 45p. A feature article on the Glasgow School of Art, by Dr James Mackay, is published elsewhere in this Bulletin.

The 1994 Scottish aerogrammes are still available from the Bureau – the Robert Louis Stevenson aerogramme will be withdrawn on 21 March, the Gordon Highlanders aerogramme will remain on sale until 18 July. Price 45p each.

A new set of six pictorial aerogrammes, featuring Railways, and a commemorative issue for the European Youth Olympics are in preparation. Details will be published here shortly.

The new International Priority Services envelope, featured here in November 1994 (page 66) is currently on trial sale at selected post offices in the Bradford, Leeds, Bromley and London SE areas. The trial is expected to last until mid-March. Collectors may obtain the envelope from the British Philatelic Bureau. Price £5.

Brief mention was made last month of new Swiftpacks. The C5 and DL sizes changed to polythene, for extra strength, from December 1994. During January revised C4, C5 and DL sizes bearing a second peel-off barcode for use in destination countries, went into distribution. A large C3 size is about to be introduced, indeed may be on sale by the time this *Bulletin* is published. Prices: DL £3, C5 £3.25, C4 £4, C3 – price to be announced. These are postage prepaid to 50g, 100g, 150g and 500g respectively. Swiftpacks are available from main post offices; but are not stocked by the British Philatelic Bureau.

PO Archives Sales Items

Post Office Archives & Records Centre has available a series of beautifully crafted, die-cast, hand-finished and painted models (1/19th scale) of interest to philatelists and postal historians:

No 1 "Penfold" Pillar Box

No 2 Figurine: London Letter Carrier of the 1860s

No 3 "Science & Art" Pillar Box, 1857

No 4 Figurine London letter carrier, 1793

No 5 Fluted Pillar Box 1882

Nos 1, 3, 5 cost £21.95 each, the figurines (2 and 3) are £25 each.

Also available are limited edition prints from original steel engravings. A pair of steel plate engravings made in 1844 were discovered in the

Archives a few years ago and carefully restored. These rare scenes of the interiors of the Inland Office and the Letter Carrier Room in the GPO East Building, London were last shown publicly at the Post Office Penny Post Jubilee Exhibition in 1890. Drawn by Sir John Gilbert and engraved by Thomas Henry Ellis, they perfectly capture the bustle and activity of an early Victorian sorting office. Price £38 per print, special price £70 the pair. An article on these engravings was published in the *Bulletin* of September 1990 (pages 10-12). Details of Archives postcards were published here last month. All orders should include a 60p handling charge, remittances payable to "The Post Office". Orders/enquiries: Post Office Archives & Records Centre, Freeling House, Mount Pleasant Complex (Phoenix Place entrance), LONDON EC1A 1BB. Tel. 0171-239 2570.

PO Archives has a popular series of free information sheets available, covering subjects from pillar boxes, to postal uniforms, postage rates, to Railways and the Post Office. A list of information sheets currently available can be obtained by sending a stamped addressed envelope to the Archives, address above. The information sheets are reviewed periodically, a new range is expected by mid-1995.

Friends of the NPM

The Association of Friends of the National Postal Museum celebrates its 10th anniversary next month with a celebratory luncheon at King Edward Hall. The association has come a long way since April 1985 and now has over 500 members. It publishes an excellent journal, *Cross Post*, and its enterprising Secretary/Treasurer, Ray Pottle, produces numerous souvenirs of interest to philatelists and postal historians. Special souvenirs, marking the 10th anniversary, are being prepared.

The Friends have raised funds to make a special presentation to the Museum at the Anniversary Lunch – details of the item presented will be published here shortly.

The Friends organise many worthwhile talks and visits; recent and forthcoming events including visits to stamp printers The House of Questa and Enschedé, and the RAF Museum, and talks by the Technical Director of Questa and Stephen Holder, FRPSL on George VI covers.

The Friends hope to have a stand at Stamp '95 (Wembley Exhibition Centre, 27-30 April), and Midpex 1995 (Midlands Sports Centre for the Disabled, Coventry, 10 June).

The Association's membership year runs from 1 April to 31 March; the subscriptions for 1995/6 will be £15 UK, £20 overseas. For full details of membership and souvenirs send a stamped addressed envelope or international reply coupon to: Ray Pottle, Friends of the NPM, PO Box 40, UCKFIELD, E Sussex, TN22 2SP, Tel. 01825 766546.

Springtime Stamps Designer

Readers will be interested in some biographical details of Andy Goldsworthy, designer of the forthcoming Springtime stamps (14 March). These are his first stamp designs for Royal Mail.

Andy Goldsworthy was born in 1956 in Cheshire and grew up in Yorkshire. He studied at Bradford Art College and Preston Polytechnic.

Andy Goldsworthy works mostly outdoors using materials that are available at any particular site – leaves, sticks, stones, flowers, water, ice, sand. His hands are his tools. He is perhaps best known for his ephemeral works which are photographed before they are reabsorbed by nature. His work is a celebration of life.

"My intention, he writes, is not to improve on nature, but to know it – not as a spectator, but as a participant. I do not wish to mimic nature, but to draw on the energy that drives it, so that it drives my work also. My art is unmistakably the work of a person – I would not want it otherwise – it celebrates my human nature and a need to be physically and spiritually bound to the earth". (*Stone*, page 50)

He has exhibited in many countries, the exhibitions comprising of an installation of works made from materials collected locally, eg a screen of leaf stalks stitched together with thorns; boulders covered in clay which cracks as it dries out, in conjunction with photographs of ephemeral sculptures. Although his work demands that he travels world wide, he retains a firm connection with his home in rural Dumfriesshire in Scotland, wherein lies his main source of work.

His numerous publications include *Collaboration with Nature* (Abrams), *Hand to Earth* (WS Maney & Son Ltd), and *Stone* (Viking, 1994).

Mr Goldsworthy recently participated in an exhibition called "The Time Machine" in the Department of Egyptian Antiquities of the British Museum in London. His installation using 30 tons of sand made into a serpent like shape which wound its way around the ancient

Egyptian sculptures, was constructed in one night and before being dismantled two days later, was photographed for the exhibition poster.

Andy Goldsworthy is represented by Michael Hue-Williams Fine Art Ltd, London; Galerie Aline Vidal, Paris; Galerij S65, Belgium; Galerie Lelong, New York; and Haines Gallery, San Francisco.

The Cats Collection –

New Products From Royal Mail

Utilising Elizabeth Blackadder's Cats stamp designs, Royal Mail has launched an extensive range of very high quality merchandise, some of which have never before been marketed by Royal Mail.

A limited edition (5000 sets) of fine bone china 10 ounce coffee mugs, is manufactured by world leading ceramic mug specialists Queen's,* who can trace their pedigree back over a century to 1857. Queen's was selected against fierce competition from many of England's leading pottery firms, the decisive factor being the extra whiteness of Queen's blank mugs. Possibly not so well known as Cats plate manufacturer Royal Doulton, Queen's is the third largest pottery group in the UK and exports to over 50 countries. **Queen's is a trading name of Churchill Fine Bone China Limited of Stoke-on-Trent.*

Sets of a slightly smaller, earthenware mugs are also available. These are microwave and dishwasher safe for everyday use and are produced in Stoke-on-Trent by Just Mugs.

A postcard book with 10 detachable cards is offered with an interesting variation on Royal Mail's usual stamp cards. The cards in the book illustrate only Mrs Blackadder's designs, not showing The Queen's head, value or perforations.

Pin badges have been produced by Alex Telford Silversmith Limited, again using designs without The Queen's head or value, but featuring a mock perforated edge. The designs are reproduced on enamel, inlaid into a gold-plated brass backing.

T shirts are by QB Design in 180 gram 100% Egyptian cotton. These are available in four sizes and are both colourfast and shrink-free.

Fine Art Prints are produced by Fulmar Colour Printing, close to the size of the original artwork. Other products include Royal Doulton plates, Gift Packs and Optical Glass Pyramids. All (subject to edition limitations) available from: the British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT.

New Royal Mail Consumer & Stamps Director

A reorganisation of Royal Mail National's Consumer & Stamps Directorate has taken place, following the recent appointment of Mr Tony Ramgobin as the new Director. Mr Ramgobin joined Royal Mail headquarters in January 1993 as Marketing Co-ordinator; he took up his present post last October. A graduate of Thames Valley University and the Middlesex University Business School, he has over 15 years commercial and management experience in major "blue-chip" service organisations, including P&O where he was responsible for developing and implementing corporate marketing programmes. Mr Ramgobin reports directly to Mr John Tew, Director & General Manager of Royal Mail National.

The Consumer & Stamps Directorate is divided into five sections, four based at Finsbury Square, London EC2 and one in Edinburgh.

The Philatelic Marketing & Production Section is chiefly concerned with the special stamps programme. The section is headed by Mr Alistair Sharp who was formerly Production & Distribution Manager in the Security Print section. A graduate of Oxford University, he joined Royal Mail in July 1992, having previously worked for BPC Security Division in Nottingham. The team running the Special Stamp issue programme includes Rosena Robson, Steve Griffiths and Julietta Edgar.

Jim Eldridge, Manager of the London North Special Handstamp Centre, has moved from King Edward Street to Finsbury Square as the new Postmark Manager.

The Consumer Section is concerned with the development of the social mail (ie. non-business) market and will in future take responsibility for definitive stamps, stamp books, Greetings and Christmas stamps. Headed by Yvette Turner, the section includes Margaret Barrett, Barry Burke, Jane Ormrod and Aazam Vesamia – all experienced in philatelic work.

The Channels Section, which deals with the marketing of stamps and stamp books through post offices, and retail shops is headed by David Dale, a former Manager of Definitive Stamps.

The Design Section, under Barry Robinson, takes on overall responsibility for the National Postal Museum in addition to its traditional role. Mr Robinson joined The Post Office in 1977 and was awarded the Reginald M Phillips Medal for Stamp Design in 1989. He has written several articles on stamp design matters for this

Bulletin. The Museum team remains the same, under Stan Goron and David Paton, Manager and Deputy Manager, and Douglas Muir as Curator Philately.

The two *Bulletins* – *Philatelic* and *Postmark* – now come under the Design Section.

The fifth section – Fulfilment & Customer Services – is based at Brandon Street, Edinburgh and headed by John Wright. This includes the Bureau, fulfilment of stamp books to the retail trade and other mail order services, and has some 190 staff. Mr Wright is well-known in philatelic circles.

Major Stamp error on show at Stampex

Specialist dealer Mike Holt reports an important error on the 1964 Botanical Congress 3d stamp (SG 655): "Over 30 years ago in a Bournemouth Post Office the top marginal horizontal strip of six was discovered. The strip was removed and purchased by the lucky finder, the remaining normal stamps were left at the Post Office. These startling stamps have only just come to light as part of a deceased estate. The beneficiaries have assured us that only six examples were ever found, having known about the find from the beginning. We are delighted to have purchased all six examples of this most spectacular error. This is the first time that this error of green omitted has been offered to collectors. At present it is unrecorded in Stanley Gibbons."



This impressive error will be on display at Mr Holt's stand at Stampex (28 February-5 March). Enquiries: Mike Holt, PO Box 177, STOURBRIDGE, W Midlands, DY8 3DE, Tel. 01384 443317.

Greetings Stamps



Greetings Stamps

ROYAL MAIL MINT STAMPS



1995 Greetings stamps – details published as Stop Press to February Bulletin.



Stamp Scene

Philatelic Literature auction

The National Philatelic Society will be holding its second Annual Philatelic Literature Auction at the British Philatelic Centre, 107 Charterhouse Street, LONDON EC1M 6PT on 25 April 1995. The auction takes place at 14.30, with viewing from 10.00. For a catalogue, send a stamped addressed envelope to the Society at the above address. Catalogues should be available mid-March.

The NPS possesses one of the finest philatelic libraries to be found anywhere, which is of immense value to those who can visit personally. There are few subjects or countries in its 1200 linear feet of shelving where it cannot claim at least some coverage.

The Library Committee is keen to ensure that modern technology is not ignored, having recently purchased its first catalogues on CD-ROM and 3.5" computer diskettes. Similarly, VHS format videos, together with microfiche and microfilm media are also actively being acquired. Equipment to view these different types of holdings is available at the Library (with the current exception of CD-ROM, which is shortly to be purchased). The more conventional printed word, ie books, monographs, auction catalogues, and periodicals, is constantly being expanded. The Society is especially proud of its runs of general and specialised periodicals, the earliest of which goes back to 1863.

The World's Oldest Philatelist Celebrates his Centenary

On 1 April philatelists and postal historians from all over the country, and even farther afield, will be gathering at the Staff Club of Edinburgh University to celebrate the hundredth birthday of Bruce Auckland, the doyen of postal historians and arguably the world's oldest living philatelist.

He was born on 28 March 1895 in Glasgow. On leaving school he entered the Civil Service; at various times he worked for the Post Office but his main career was with the Scottish Home and Health Department in Edinburgh. During the First World War he served on the Western Front and Italy and ended up with the British Military Mission in Romania, being decorated

for his services to that country.

Not many philatelists can claim to have started in the reign of Queen Victoria. Bruce's first collection was kept in a matchbox, but later he acquired an album. His interest was rekindled during his war service and soon after demob in 1920 he became a founder member (and now Honorary President) of the Glasgow Philatelic Society.



Bruce Auckland (right) with Kenneth Graham, Chairman of the Scottish Post Office Board (Photo: David Manners)

He is currently also Honorary President of the Association of Scottish Philatelic Societies, the Scottish Philatelic Society and the Scottish Postal History Society, and he was one of the first to sign the Scottish Roll of Distinguished Philatelists. He began contributing to stamp magazines in 1919 and is the author of several books on Scottish postal history, one being scheduled for publication any time now. We take this opportunity of wishing the Grand Old Man of Philately many happy returns of the day.

James Mackay

Scottish Philatelic Congress

The 66th Annual Congress of the Association of Scottish Philatelic Societies event will take place in the Town Hall, Falkirk, Stirlingshire on 18 and 19 March 1995. The host society this year will be the Glasgow Philatelic Society which is celebrating its 75th Anniversary. The Glasgow PS is producing two souvenir postcards to commemorate the 125th Anniversary of the First British Postal Stationery Postcard.

These are available at 30p each plus postage and packing or 75p each cancelled with the Congress special handstamp. Orders to: John Moffat, 413 Glasgow Road, PAISLEY PA1 3BD.

The First British Sorting Machines

Part 1

DOUGLAS N. MUIR

Curator, Philately National Postal Museum

Part of the current exhibition at the National Postal Museum "Addressing Postcodes" incorporates new research into the first British sorting machines of the early 1950s. Here some of this is published in article form.

Because the earliest British letter sorting machines were failures the Dutch Transorma machine was bought in the 1930s and installed in Brighton in 1935. Subsequent British research was interrupted by the Second World War but in 1946 the whole question was re-opened and the Mechanical Aids Committee of the Post Office agreed to pursue two separate lines of action. One of these was a long-term project involving the use of one-man coding desks for placing coding marks on letters which would subsequently be sorted automatically at high speed by different machines.

The second project – regarded as an interim step – was to design and construct a six-position manually-operated letter sorting machine along the lines of the Transorma but incorporating a number of new features. This resulted in the "Interim" machine tested at Mount Pleasant from 1952 to 1956.

By 1950, however, it had become clear that a more practical immediate approach to the problem of mechanical letter sorting would be to devise a small single-position manually-operated machine. This became "Elsie" or SPLSM (single position letter sorting machine) – the first successful British sorting machine. It was first tested at Bath in 1956 and put into service in 1958-9 at Norwich and elsewhere and became the basis of the first coding and sorting machines at Luton in the 1960s.

The "Interim" Machine

A specification for an ideal sorting machine had been drawn up by the Postal Services Department in 1938. It was to provide for letters of a certain size – 7" x 5½" x 3/16", a normal sorting speed of 50 to 60 per sorter but variable to cope with lower speeds and the maximum number of selections to be 500. Letters should be fed automatically, each selection to have a separate



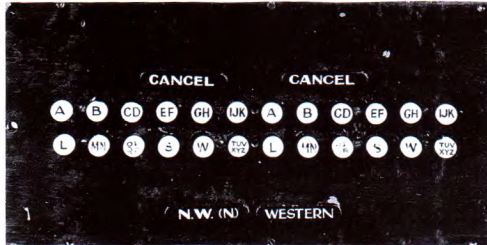
1948. Dummy desk for trials with different keyboards to be used on the 'Interim' machine.

box and all sorted letters to be delivered to one set of boxes. The keyboard should be of the typewriter pattern and each sorted letter should bear an identification mark special to the sorter concerned. A better machine than the Transorma was required, particularly in terms of flexibility and stacking.

From 1948 till 1955 a six-position machine was developed by the PO Engineering Department. By 1949 the first part had been set up at Mount Pleasant. Trials with two different



keyboards (types A and D) commenced on 8 November 1948. A incorporated a number of keys labelled with direct selections. D, which did not, was preferred. Codes (120 in all) were based on the letter circulation existing in the Inland Section so as to utilise knowledge already held by the operators, and were in the form of two letters.



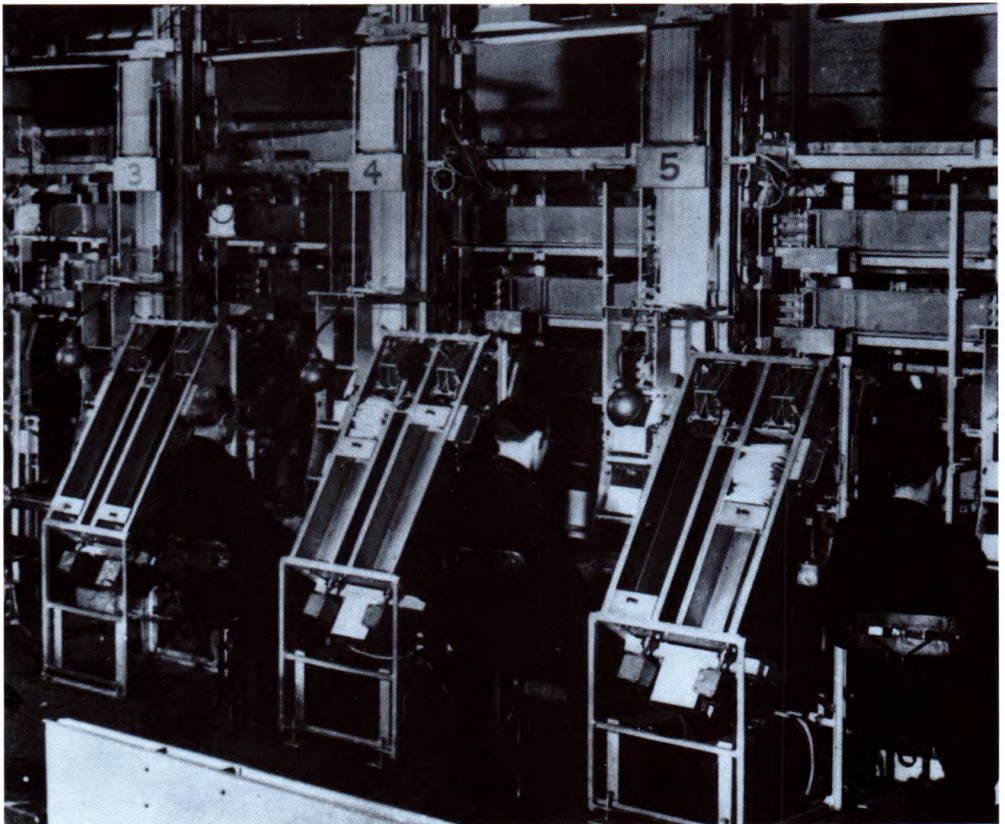
1948. Trial keyboard D (preferred).

One operating position was completed by 18 October 1949 when it was demonstrated with live mail, tests continuing thereafter.

Manufactured by Hall Telephone Accessories the first production model of the operator's position was not installed and tested with live mail until October 1950. Construction continued through 1951 and in the week before Christmas two operators sorted mail at positions 5 and 6 and several thousand letters were successfully handled, the mail being despatched afterwards. The complete machine was not in place until 1952.

When completed the "interim" machine had six operating positions, the operators' seats being at floor level spaced out along the full length of the machine. There were 120 selections in one set of boxes, arranged in five rows of 24 at the rear of the machine. Transmission of letters through the machine was by conveyor belts and powerdriven rollers. The keyboards had 12 keys in two parallel rows for each hand, plus two thumb bars and a cancel bar. The maximum possible speed for each operator was 92 letters per minute.

1952. The 'Interim' machine at Mount Pleasant.



A counting device was fitted at each operating position to record the number of items sorted on the machine and a marking device (or ident) was also fitted at each operating position. This printed on each letter a Roman numeral lying on its side – I to VI in red to establish responsibility for sorting. Live mail was used in three trials at different stages of the machine's development. It is this ident, of course, which makes the envelopes collectable by students of such matters.

Codes had to be memorised by the volunteer operators. There was, of course, no postal code at this time. In 1950 revised codes, still local rather than universal, were issued to be used by future trainees. Training of operators began on 17 July 1950. The trainees had learnt the codes in five stages under the enthusiastic instruction of Mr Venn. With delays to construction of the machine training ceased on 18 November, recommencing later.

Trials with "Live" Mail

There were three main trials with live mail taken from the Inland Section at Mount Pleasant. The

first was from 16 April to 3 May 1952. The second was during the Christmas period of 1952, from 16 to 24 December and the third and last trial, a series of test runs, was from December 1954 till February 1955. Other dates are known from live mail, however, particularly November 1952.

A short film of the machine in use was made during the course of the first trial. Part of this has been incorporated into the 1994 National Postal Museum video, *Postboy to Postcode*.

Development of the interim machine ceased in 1955. However, a series of pilot experiments was put in hand on various aspects intended to result in a new, revised multi-position letter sorting machine. The interim machine remained idle for three years being partly dismantled to provide equipment for other purposes. It was finally dismantled late in 1958.

© National Postal Museum 1995

To be continued

April 1952. Cover sorted by the "Interim" machine on the first day of the first trials with live mail – with the ident V in red.



Varieties of Yesteryear-5

1865-69: Six-Pence with and without hyphen.
FRED GEE

One of the varieties which I introduced into my last article in this series was the 6d of 1862-64 with the small uncoloured corner letters – with and without “hair lines”. That particular 6d stamp had another interesting feature: I refer to the fact that the words SIX-PENCE in the design were hyphenated.

In all the low value surface-printed GB definitives from the FOUR PENCE of 1855 until the “Jubilee” series of 1887, the postal value appeared on the stamp in words rather than in figures. Yet in all these different stamps, these expressions of value were never hyphenated – that is, with the exception of one value: 6d.

The use of the hyphen for this one value was, however, not consistent. On some issues the words SIX-PENCE were hyphenated, whereas on other issues the value appeared as SIX PENCE, with no hyphen. But why the hyphen was sometimes introduced and sometimes omitted, and why, if it did appear, this was only on the 6d value, has never been adequately explained.

On the 6d stamps of 1856 (no corner letters) there was no hyphen, nor was there a hyphen in the various plates of the 6d stamp with large coloured corner letters. On all the 6d plates with small uncoloured corner letters – hair lines or no hair lines – there was a hyphen between SIX and PENCE, so the appearance of the hyphen on these 1862-64 stamps could not really be considered as a variety because it was a common feature of the design in all the 6d stamps of that group.

But the group of stamps on which the hyphen – or its absence – can be considered a variety is that with the larger uncoloured corner letters (1865-69) because on the earlier plates the words SIX-PENCE were hyphenated, whereas on the later plates with the circular frame for the Queen’s head, the value appeared as SIX PENCE without the hyphen. (There was no hyphen on any of the plates where the Queen’s head was in a hexagonal frame.)

On all the stamps in this group the plate number was, of course, clearly incorporated into the design. But, for the less specialised collector who is not necessarily looking for an example from every plate, these two versions of the 6d



1862-64 6d with and without hyphen between SIX PENCE (Illus. courtesy of Gibbons Stamp Monthly)

value with large uncoloured letters and with the same circular frame around the Queen’s head – that is, with and without hyphen – should certainly merit a place as collectable varieties of what is otherwise the same design. The plates which have the hyphen are nos. 5 and 6, and those without the hyphen are nos. 8 and 9 (and the “abnormal” plate 10). Both versions are still fairly readily available, and at about the same catalogue value.

But this still leaves unanswered the question as to why, of all the low value definitives issued over a period of more than 30 years, only the SIX-PENCE values ever merited a hyphen?

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The Development of Victorian Postal Stationery

COLIN BAKER

5. Newspaper Wrappers and Letter Cards

When the penny post was introduced in 1840 no particular arrangements were made for newspapers since these were all subject to a special newspaper tax which gave them the privilege of passing through the post free of charge. In 1855 the payment of this tax became discretionary, although the free post privilege remained if the tax had been paid. In these cases the newspaper tax stamp had to be visible in the post. If it was not the newspapers were treated as ordinary letters and charged accordingly. As a consequence of this regulation it was the practice to wrap newspapers in a band of paper so that not only were both ends of the newspaper exposed but so was the tax stamp.

On 1 October 1870 the newspaper tax was abolished and newspapers which were registered with the Post Office could be sent through the post at $\frac{1}{2}$ d per copy. In addition, the book post, which had already been in existence for a number of years, was reduced to $\frac{1}{2}$ d for the first two ounces. Although referred to as the book post, this method could be used to send any type of printed material, including non-registered newspapers, providing the contents could be clearly seen to be printed matter. To coincide with these changes new $\frac{1}{2}$ d newspaper wrappers were issued on the same date.

A New Shape of Stamp

The $\frac{1}{2}$ d stamp for the new wrappers broke away from the traditional shape for postage stamps, being much taller than any previous issue. Wrappers were necessarily narrow so that their contents protruded either side and could be checked easily to make sure that only printed matter was enclosed. The new narrow stamp allowed more space for the address and also gave a much larger area for cancelling the stamp, even if it laid across a fold in the wrapper.

For the first few weeks following the issue of the new stationery wrappers the PO continued with its anti-forgery campaign by including printing dates set into three circles across the bottom of the stamp. However, the PO quickly recognised the futility of this system, and since



The first issue of the $\frac{1}{2}$ d newspaper wrapper with the printing date incorporated into the stamp

Subsequent issues had the dates replaced with florets



no dates were included in the new postcard stamp released at the same time, the use of dates in the new newspaper wrapper stamps was quickly abandoned. One month after they were first issued wrappers were released without the stamp showing any printing date.

In 1883 a new die was prepared for the $\frac{1}{2}$ d wrapper stamp which gave rise to minor changes to the Queen Victoria's portrait. The main difference between this and the first die lies in the shape and shading of the hair ribbons at the back of the Queen's head. The shading on the ribbons in the first die is vertical, whereas the ribbons are thinner and have horizontal shading in the new die, which was used for the remainder of Victoria's reign.

Problems in the Post

During the first five years of their use, the PO found an increasing number of wrappers contained material other than printed matter and it was decided instructions were required to

reinforce the regulations relating to matter sent by the book post (or printed paper rate as it became known). Initially a three-line instruction was added to the wrapper above the stamp, but this was not considered clear enough and it was changed to a more definite five line instruction after a few months.

The wording of this instruction was subsequently condensed into four lines in 1889, but it still imparted a clear message that misuse would attract additional charges. However, by the very end of the century the PO concluded that with the extensive use of the ½d printed paper rate envelopes, it was no longer necessary to continue printing these instructions and from 1898 they were no longer included.

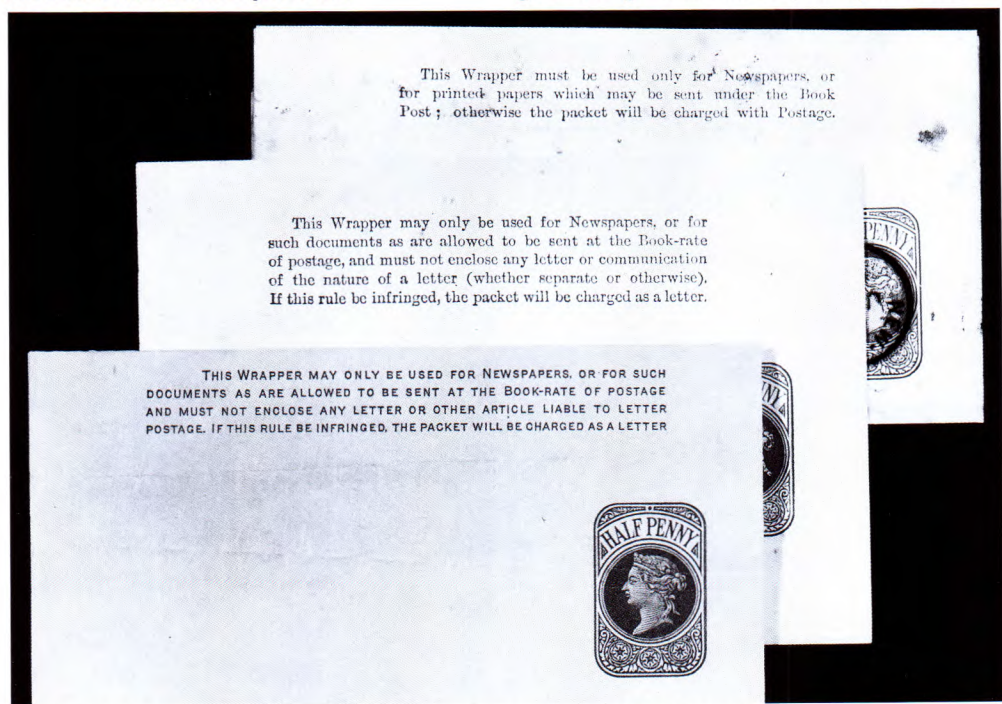
Apart from misuse of the book post rate, the new wrappers suffered other troubles in their early years. Many ripped open during transit and PO staff spent a great deal of time matching together wrappers and their contents before forwarding them to their destinations, not always getting the combinations right to the public's general annoyance. To overcome this problem a new stronger buff coloured paper was used from 1877 containing a greater proportion of fibre and this solved most of these problems.

Wrappers for Heavier Papers

Despite all the early problems the ½d wrapper was a much used item but was only valid for printed papers up to 2 ounces in weight. It became clear that there was the need for a wrapper to cater for heavier weight papers as well as those sent to overseas destinations, and in 1878 a 1d wrapper was issued. No instructions were printed on this wrapper since 1d was also the basic letter rate and it was therefore valid for any enclosure providing the weight limit was not exceeded.

The new 1d stamp once again incorporated the same portrait of Queen Victoria as that used for both the ½d wrappers and the inland postcard, but it was set into an oval frame surrounded by the wording "Postage One Penny". It was printed in brown, De La Rue having by this time successfully developed a suitable fugitive ink in this colour. Shortly afterwards the colour of the ½d wrapper stamp was similarly changed.

Finally in 1901 the colour of the ½d stamp returned to its original green to meet the requirements of the Universal Postal Union on standardisation of colours for basic postal rates, green being the colour adopted by all members



The three different settings of the instructions on newspaper wrappers: 1875 (first), 1875 (second), 1889

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed, the packet will be charged as a letter.

BEST ADVERTISING MEDIUMS IN THE WEST OF ENGLAND.

Devon Weekly Times, 1d., Circulation 14,000 Weekly.
Devon Evening Express, ½d., „ 3,000 Daily.

OFFICES: 226, HIGH STREET, EXETER.



Post Office newspaper wrapper subsequently overprinted for printed papers.

Newspaper wrappers are perhaps the least attractive of all the issued stationery items from the Victorian period. They tend to be very plain at first glance, are all very similar and cancellations are often little more than indistinct smudges. There are however examples which have been overprinted (as against privately stamped versions) and some of the cancellations include secret time codes, adding to their interest.

The Letter Card

The postcard had quickly become a very popular medium for sending short messages. With up to six postal deliveries a day in London and the provinces, the postcard was used as much then as we use the telephone today. However it had one disadvantage, the message that it carried could be read by anyone. While this was generally not a problem, there were occasions when the public preferred not to send open correspondence but did not want to resort to writing a formal letter. The answer to this dilemma was simple although the solution took many years before it came to fruition. As early as 1871 a Hungarian, Charles Akin, patented the idea of a letter card proposing it should be a folded and sealed card which could only be opened by tearing away perforated edges.

Twelve years later in 1883 De La Rue prepared an essay for the PO headed "Correspondence Card" which was similar to Akin's original idea and carried the 1d stamp previously used for

overseas postcards. De La Rue's essay was printed in bright blue on white card, but rather like Akin's idea nothing came of it for a number of years.

In the meantime several continental countries were already using letter cards based upon the

The De La Rue essay for a "letter card" prepared in 1883. The final version of the letter card was first put on sale to the public on 11 February 1892



same format as that suggested to the British authorities. This pressured the PO into preparing a letter card for use in this country, which they eventually released on 11 February 1892. It had been suggested to them that the postage on letter cards should be $\frac{3}{4}$ d, that is midway between the postcard and letter rates. However on the Continent the postage rate for these cards had been set at each country's basic letter rate and the PO chose to adopt the 1d rate rather than any other. De La Rue's proposal in their 1883 essay to use blue printing on white card was turned down in favour of red printing on blue card for the issued version, a convenient combination of colours since the materials were

readily available at De La Rue's printing works.

As letter cards passed through the post at the normal letter rate there were no objections to them containing enclosures providing the correct postage was prepaid. Therefore no instructions were included concerning this, but a note on the reverse drew users attention to the need to add extra stamps to letter cards if it was intended they were to be sent abroad. The PO was concerned that the public might confuse the 1d letter card rate with the similar overseas postcard rate.

Poor Mr Akin who in 1871 had originally held the patent for a letter card very similar to that finally issued received no compensation for his idea, having allowed the patent to lapse by the time the letter card was released in this country.

© Colin Baker 1995

The inland letter card could also be used to foreign destinations providing the correct postage of $2\frac{1}{4}$ d was prepaid



Look Before You Lick!

MATTHEW P HINTON

4: The Black Is Back!

1990 was an important year. Over an eventful 12 month period we witnessed the World Cup, the invasion of Kuwait, and, far more significantly, the 150th anniversary of the worlds first adhesive postage stamp, or "label" as it was then called – the famous Penny Black of 1840.

To mark the occasion, Royal Mail commissioned Jeffery Matthews to produce a suitable design. By combining the successful Machin bust with the rather appropriate Victoria head engraved by Wyon all those years ago, he came up with a simple but highly effective new definitive which was issued on 10 January in the five main definitive values (SG 1467/78). However, this set of simple regal portraits turned out to be possibly more complex and undoubtedly more interesting than any collection of miscellaneous royal memorabilia. In this article that I shall outline just why this is the case.

also contained a basic 20p value as well as a 15p with a right hand phosphor band and a 29p with two bands. A set of window books was issued on 30 January, containing the special Machins. Walsall produced a 4 x 15p, 4 x 20p, 10 x 15p and 10 x 20p books, Questa provided us with a 4 x 15p and 10 x 20p, and Harrisons produced a 4 x 15p, 4 x 20p, 10 x 15p and 10 x 20p with Walsall printing some of the covers from the 4 x 20p books. Finally, the second 50p Aeroplanes vending machine book and first Walsall £1 Mills book, as well as the Harrison second £1 Mills book also contained Penny Black Anniversary stamp panes.

It is easier to split the subject up before looking at the individual varieties and so I shall deal with the Harrison photogravure printings before looking at anything else.

The five basic sheet values – 15p, 20p, 29p, 34p and 37p – were on Advanced Coated Paper (ACP) with the exception of the 15p value which



The Penny Black Anniversary stamps.

Firstly I think that it is necessary to explain all the sources from which we derive the Penny Black Anniversary Machins. Three different printers were used to produce the stamps – Harrison and Sons Ltd, Walsall Security Printers Ltd and The House of Questa. As well as the sheet stamps, a miniature sheet was issued on 3 May which contained a Harrison 20p. A souvenir book was released on the same day, containing the five basic sheet stamps as well as a copy of the miniature sheet which, incidentally, was part of a series of three prepared to promote the 1990 London Stamp Exhibition. The London Life Prestige Stamp Book, of 20 March,

bears one single central phosphor band (CB). As well as the sheet stamps we have a 15p with a left-hand phosphor band (LB) from the 50p book, a 15p with a right band (RB) from the London Life book, a 20p with two bands (2B) from 50p book and London Life books; the latter also providing a 29p (2B). The phosphor bands created problems – and problems, of course, mean potentially interesting varieties for us collectors. We know of the 15p CB with the band displaced to the left (retail price about 50p), and the 15p LB with the band clear of the vertical perforations (COP), with a very narrow band (worth about £2) or with an erroneous



Cylinder (B1A B1B) and plate (W1 W1 W1) number panes (Books of 10 and 4).

extra right band (about £15). Also, one can purchase the 20p 2B with the left band COP (around £1.50), both bands short at the top (about £1), the left band not clear (about £1), or with a very wide right band (around £2).

There is a worthwhile constant variety on the 15p CB from cylinder 3 (no dot) – row 5, stamp 3 (R.5/3) shows a distinct nick in the "5". A small quantity of the 15p value turned up with the horizontal perf rows displaced vertically so that The Queen is "guillotined" (retail price around £10). Also, the 20p ACP and 34p ACP exist on a sub-standard form of ACP with an unusually low amount of Optical Brightening Agent (OBA) in the paper.

The stamps originating from books have one or more straight (imperforate) edges. Those existing as such are the 15p CB (top or bottom imperf) and the 20p ACP (top, bottom, left, right, top and right, or bottom and right imperf).

Some collectors like to concern themselves with the small "screening" dots which are often found on stamps. They are visible, in a good light, by studying the stamp closely under at least 10 x magnification. The 15p CB exists without any screening or with the border or value tablet screened (screened border retails at around £1).

The 20p ACP (either top or bottom imperf) can be found with or without a screened value – examples with being the scarcer ones.

Two distinctly different perforation drums were employed by Harrisons during the production of the 4 x 20p panes for assembly in the window booklets. Firstly, the "Rotary" perforator leaves the holes untidy and rough with a residue of paper and gum around them on the underside, whereas the "Comb" perforator leaves holes very neat and tidy. (It's mother would be proud!).

Out of all the Harrison stamps from this issue, the real gem is the 15p CB in imperforate pair – as yet unpriced in the SG catalogue.

To be continued.

© Matthew P Hinton 1995

Footnote

A few eagle-eyed readers have pointed out to me that, whilst my September article stated that it dealt solely with the lithographed regionals, (and this was indeed true) a 2½p photogravure stamp was illustrated showing a third emblem with fewer pearls. This is NOT Type 1. Apologies for any confusion caused.

Glasgow School of Art Aerogramme

JAMES MACKAY

The latest in the long-running series of twice-yearly Scottish aerogrammes, to be issued on 4 April 1995, celebrates the 150th anniversary of the Glasgow School of Art. State art education in Britain began in 1827 when an art school was opened at Somerset House, London under the auspices of the Board of Trade, spurred on by the realisation that good design was essential to successful manufacture. From the outset, therefore, the art training given in this school was tailored to the development of industrial design, rather than the fine arts of painting and sculpture.

Other government schools were established in the major provincial cities. One of the foremost was the Government School of Art, established at Glasgow in 1845. The timing could not have been more auspicious, for Glasgow was then enjoying an unprecedented boom which was to take it, within a century, from a small cathedral and university town to Second City of the Empire. The Glasgow School of Art rapidly achieved a national reputation, and it attracted many of the leading exponents of art and design.

Undoubtedly its most distinguished pupil was Charles Rennie Mackintosh (1868-1928) who worked in the offices of the architects Honeyman and Keppie and attended evening classes at the school along with fellow apprentice Herbert McNair, a year his junior. There the two budding architects met Frances and Margaret Macdonald who were studying embroidery, metalwork, jewellery and other aspects of the applied arts. Eventually Frances (1874-1921) married Herbert while Charles married Margaret (1865-1933). This remarkable quartet pooled their talents and evolved the distinctive Glasgow Style (1893-4) which extended into every branch of the applied and decorative arts, from architecture to calligraphy.

While McNair went off to Liverpool University as lecturer in design, Mackintosh and his wife remained for some years in Glasgow where he became a partner in Honeyman and Keppie. As an architect with a highly individualistic style, Mackintosh first came to prominence in 1896 when he designed the tea-



Charles Rennie Mackintosh. Photograph by T&R Annan, Glasgow. Collection: Glasgow School of Art.

rooms for Miss Cranston – everything from the facades of the buildings to the furniture, wall-hangings and cutlery. To this day, his tea-room building, now a jeweller's shop, is one of the splendours of Sauchiehall Street, a thoroughfare replete with architectural gems.

But the building for which Mackintosh will always be best remembered is the new Glasgow School of Art a few yards away, on the steep ridge of Garnethill above Sauchiehall Street. By 1896 the original school had outgrown its original purpose and buildings and a new school was projected. Honeyman and Keppie won the design competition in 1897, although the work was wholly by Mackintosh. The foundation stone was laid in May 1898 and the first portion of the building was opened by December 1899. The project then lay dormant for several years, till 1906 when fresh plans were requested. Thereafter the rest of the building progressed and was completed in 1909.

Mackintosh was a designer very much ahead of his time. His School of Art was the subject of bitter controversy at the time it was opened and for many years thereafter it was dismissed as too German in appearance, though its critics were ignorant of the fact that the styles made famous by Gropius and the Bauhaus Movement had, in fact, been influenced and inspired by Mackintosh. His designs were enthusiastically acclaimed on the Continent, but in Britain he

was largely ignored. It is only within the past thirty years that the work of this neglected genius has come to be appreciated in his own country. Windyhill at Kilmacolm (1899-1901) and Hill House, Helensburgh (1902-4) have been beautifully restored while Scotland Street School in the Gorbals (1904-6) is now a museum of schooldays and Queen's Cross Church (1896-9) has been the home of the Charles Rennie Mackintosh Society since 1977. Examples of Mackintosh's paintings, drawings, sculptures and furniture now command five-figure prices when they come up at auction.

Crowning Glory

Undoubtedly, however, the School of Art is Mackintosh's crowning glory. He was singularly fortunate in having the unstinted support of the School's Director, Francis Newbery and was given a completely free hand with the interior and exterior decoration. As a result, the building is a brilliant piece of eclecticism, skilfully blending many different styles and influences, but principally the Arts and Crafts Movement and Art Nouveau. The principal vignette on the front of the aerogramme gives us a foreshortened view of the north facade on Renfrew Street. Above the main entrance can be seen the twin balconies of the private office and studio designed for Francis Newbery's personal use, flanked by the giant studio windows, all capped by a large oversailing cornice. This can be seen on one of the 20p stamps of 1990 celebrating Glasgow as European City of Culture (SG 1494).

Space does not permit a description of this fascinating building, replete with beautiful little decorative touches in the inimitable Mackintosh manner, from the Art Nouveau bas-relief over the main entrance to the whimsical finials on the wrought-iron grille at the top of the main staircase. Four roundels on the middle part of



The school of Art on 1990 stamp and special handstamp



The new Glasgow School of Art aerogramme

the aerogramme reproduce some of Mackintosh's ironwork designs.

Mackintosh was a Renaissance man, a consummate artist in many different media and a skilled craftsman in every kind of material. Having so many examples of his work around them has been an inspiration to students for almost a century. Although architecture and the fine arts are what the School is most celebrated for, it has played a leading role in the development of industrial design. The chief vignettes in the middle panel reflect the variety of work carried out by students in textiles and metalwork. On the back panel is depicted a view of the painting studio, alongside some examples of students' work in industrial design: a fire extinguisher, a space-age pepper-grinder in silver, steel and aluminium, a woven wrap in silk yarn and thermal imaging equipment integrated into a fireman's breathing apparatus – a reminder that nothing is too utilitarian to require the serious attention of the artist-craftsman-designer. The aerogramme has been designed by Richard Smith and lithographed by McCorquodale's, a company whose founder incidentally was also a student at the Glasgow School of Art

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Philatelic Terms Explained

KENNETH F. CHAPMAN

No 50: The Lowden Forgery

In general, British stamps have been less subjected to either postal or philatelic forgery than those of many other countries. Exceptions have been the Stock Exchange Forgeries (see *Bulletin*, January 1995), a postal forgery, and the 1880 2s. brown which was forged by Jean de Sperati for philatelic consumption.

The most remarkable of all was the "Lowden" forgery of the Edward VII £1 green. John Stewart Lowden, a stamp dealer trading from Villiers Street, Charing Cross, London, and using the trade names of Moore & Co, F Moore

and George Ellis, was convicted in 1907 of selling Orange River Colony and Transvaal stamps with forged "CSAR" (Central South African Railways) overprints and forged cancellations.

Other doubtful transactions followed in 1909 when Lowden and a partner were trading as the West End Stamp Co and as Herbert Mack & Co.

However, it was in 1913, when trading as George Ellis, that Lowden played his trump card. One evening he sold to an unsuspecting trade colleague a large parcel of £1 green Edward VII stamps, all postmarked in Jersey. Examined

Lowden forgery (used on piece) and genuine stamp (Illus. courtesy of Gibbons Stamp Monthly)



in daylight, all the stamps proved to be photolithographic forgeries of the letterpress-printed genuine stamps and all the cancellations were forged.

Lowden was arrested and charged with having in his possession 2679 forged £1 stamps. He was not charged with producing the forgeries which, doubtless, were printed to his order although no printer was ever charged with counterfeiting the stamps. At the Central Criminal Court, Lowden was found guilty of the handling charge and sentenced to three years penal servitude. Following the trial, most of the forgeries were destroyed under official supervision but some were already in philatelic hands and it is these which come on to the market from time to time as and when specialised collections are dispersed.

Technical evidence at the trial in 1913 suggested that a block of eight genuine stamps was used to produce the forgeries which, however, are only known singly. Each forged stamp was pasted on to brown paper before receiving the forged Jersey parcel post cancellation. This particular cancellation was copied because parcels of tobacco posted in Jersey to the British mainland were subject to customs duty and this was incorporated with the postal charge, making necessary the use of high denomination stamps. Collectors, therefore, were used to such cancellations on £1 stamps.

Identifying The Forgery

Characteristics of the forgery include it being printed on thinner paper than was the genuine stamp. The watermark of three crowns was roughly impressed and is crude compared with the genuine watermark produced from a dandy roll while the paper was still wet during manufacture. The design passes muster at a glance but the impression is not so sharply defined as the genuine, a prominent weakness being an ill-defined crown above the King's head. The royal portrait on the genuine has more clearly defined background lines. The forgery has lost some of the definition of the original during the photographic process used to produce the lithographic outcome. So far as the colour is concerned, the forgeries show a yellow tinge quite absent from the dull green of the Somerset House printing on which they were based. One very accurate feature was the perforating.

Lowden is said to have sold the forgeries at eight shillings (40p) each. They are much sought after today by specialist collectors and are priced

by Stanley Gibbons at £600 compared with the £500 quotation for the genuine stamp in used condition.

References

- Stamp Collecting* Vol.1 pp 107-8 (1913).
Stamps and Postal History of the Channel Islands by William Newport (Heinemann: 1972)
Philatelic Forgers Their Lives and Works by Varro E Tyler (Robson Lowe: 1976)
© K F Chapman 1995

Correction

P W Bale of Loughborough has pointed out that plate 5 of the 1s stamp was not issued until 1871 and *not* 1870 as implied in the article on the Stock Exchange Forgery in January's *Bulletin*.

Obituaries

The philatelic world has recently lost two well-known collectors and researchers. **Frank Staff** (1908-94) specialised in GB postal history, in particular Transatlantic mail, and the history of decorated and propaganda envelopes and ornamental note-paper. Material from his Penny Post and Transatlantic Mail collections are on display at the National Postal Museum. His publications include *The Transatlantic Mail* (1956), *The Penny Post 1680-1918* (1964); *The Picture Postcard & Its Origins* (1966) and *Picture Postcards & Travel* (1979).

(Arnold) **John Lowe** (1917-94) was a noted collector of Victorian stamps, parcel postmarks, and railway and telegraph stamps. His collections included many scarce and unadopted essays and earned him vermeil and gold awards at London 1980 and Stamp World London 90. At the British Philatelic Exhibition in 1983 he won two gold medals and the *Prix d'Honneur* for his display of British Private Telegraph Stamps. John was a regular contributor to *Railway Philately* and *The Private Post*, journals of the Railway Philatelic Group and Cinderella Stamp Club. He served the RPG as its Publications Officer, and was County Representative for Cumbria for the Royal Philatelic Society, London. Noted for his research into petrochemicals and foamed plastics, John was also a meticulous philatelic researcher, not afraid to question accepted knowledge. A gentleman of the old school, he was willing to help others in their research work, and I learned a great deal from him about Irish railway parcel stamps. Some railway stamps from his extensive collections are now in the National Postal Museum.

John Holman

Out of the Arc...

Curiosities from the Post Office Archives

9. Parcel Post 1883

The Parcel Post started on 1 August 1883, with the first ever delivery going to Belsize Park Gardens, Hampstead, London.

The first day's activities were graphically portrayed by a series of vignettes appearing in *The Illustrated London News*.

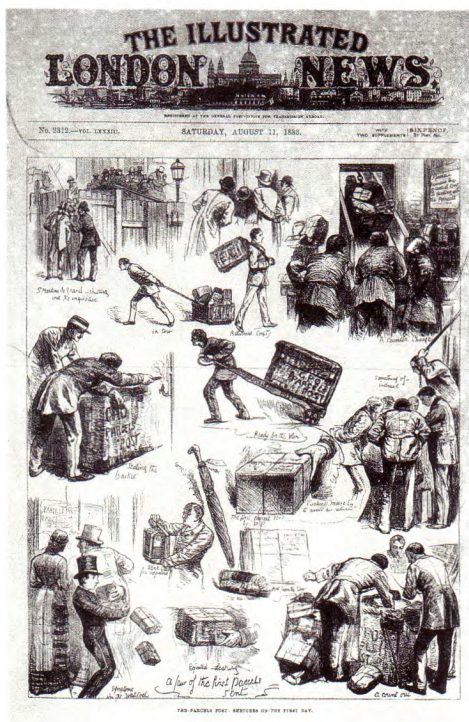
The rates for this new service were:

Not exceeding 1 lb	3d
Exceeding 1 lb but not exceeding 3 lb	6d
Exceeding 3 lb but not exceeding 5 lb	9d
Exceeding 5 lb but not exceeding 7 lb	1s
Max weight 7 lb	
Max length 3ft 6in	
Max length and girth combined 6ft	

Kevin Squelch

Illustrated London News front cover (right).

Cover of the first parcel delivered (below).



The first Parcel delivered in the
United Kingdom by Parcels Post.

Mrs. Geraldine Maule,
2 Belsize Park
Gardens,
Hampstead

F. E. Baines.

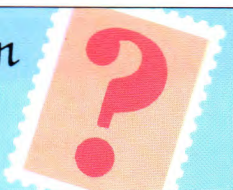
PARCELS  POST,
Hampstead Green, 200, Haverstock Hill
(LONDON, N.W.)

(For Postage Stamps and Date Stamp.)



Competition

SPONSORED BY:
AVON APPROVALS



Win a GB mint 2½d Edward VII Admiralty Official

This month's competition is sponsored by AVON – specialists since 1958 in British Commonwealth and Foreign stamps on approval. The prizes, supplied by Avon Approvals, comprise:

*1st prize: Great Britain 1904 Edward VII 2½d ADMIRALTY OFFICIAL, exceptionally fresh mint with tiny natural paper tone inclusion. SG O111, catalogued £450. A very scarce value.

*2nd prize: South Africa 1913-24 George V 5s reddish purple and blue, fine mint, slight hinge trace. SG 15a, catalogued £130. A key value.

*3rd prize: Germany West Berlin 1949 2Dm. dull purple 75th Anniversary of Universal Postal Union, fine mint hinged example slightly off-centre. SG B60, catalogued £70. Popular with UPU collectors.

*4th prize: Hungary 1931 Air GRAF ZEPPELIN flight to Hungary, set of two fine fresh mint marginal, off centre as usual. SG 529-30, catalogued £50. A desirable "Zepp" set.

Introducing AVON APPROVALS

Many collectors discover the joy of collecting overseas stamps accidentally from mail posted to them by friends and relatives. Avon Approvals has for over 35 years supplied fine British Commonwealth, European and Overseas stamps, helping collectors to fill those empty spaces.

Their stocks are not so strong on GB and Channel Islands, but if you collect or want to collect other countries they are well worth considering contacting.

MINT collectors especially may be pleasantly surprised at the extent of the approval books which may be sent to them without obligation to peruse and pick from. Generally collectors can expect to receive one or two specially made pocket stockbooks of individually priced mint and used stamps.

Depending upon availability and scarcity of countries requested each book may comprise up to 120 different selected stamps, definitives and special issues, even stamps up to 150 years old

British Philatelic Bulletin - Vol. 32, March 1995

Griffiths, a specialist dealer in modern postcards, has published a useful catalogue of the centenary cards entitled **A Guide to British Postcard Centenary Postcards 1994**. It lists no fewer than 136 actual anniversary cards (including overprints) plus 150 cards with the centenary mentioned on the back – in all 286 cards published by some 70 postcard clubs, dealers, artists, etc. The numbers produced were often very small – a mere 75 in some instances. His catalogue provides a concise description of each card, with number produced (where known) and price. The cards are listed alphabetically by producer, with separate listings for the anniversary and centenary-mentioned cards. 16 pages, illustrated. Price £1.20 postpaid UK, £2 overseas.

Two other new books in the Ron Griffiths Publications series include **A Modern Centenarian** by Arthur Terry and **A Brief Guide to British Postcard Interest Postcards 1959-1993**, compiled by Mr Griffiths. Mr Terry's book comprises a celebratory poem on the occasion of the postcard centenary, reflecting British social history from the last years of Victoria's reign to the present. Along the way we are reminded of the two world wars, the

are available upon approval.

Substantial discounts off Stanley Gibbons catalogue price are available and further large discounts are offered to collectors who spend over £12 each time.

With over 3400 approval books in their library and stamps priced from as little as 7p each up to £15, they have served literally thousands of collectors over the years.

If you are keen on overseas stamps or wish to start a new collection, write now telling them ALL the countries/areas that you collect and (most important) whether you collect mint and used.

They will send a suitable selection as available without obligation. Payment by Access/Visa/Mastercard is also accepted.

AVON APPROVALS
Bulletin Dept
PO Box 29
STROUD Glos GL6 6RW



To enter the competition answer the questions below and send, with your name and address, on a postcard or back of an envelope to: March Bulletin Competition, Royal Mail, 22 Finsbury Square, LONDON EC2A 1NL to arrive by 28 April. You may submit as many entries as you like but each must be posted separately; multiple entries in one envelope will be disregarded.

1. Where is the first building acquired by the National Trust?
2. Where does Andy Goldsworthy live?
3. Who does James Mackay describe as "a Renaissance man"?
4. Who is arguably the world's oldest living philatelist?
5. What do the letters SPLSM stand for?

The answers will be found in this *Bulletin*. The competition is not open to employees, their families and agents, of Royal Mail or Avon Approvals.

The winners of the December competition were:

K Flowers of Canada (Edward VII £1); D Bracchi of West Glamorgan (1840 2d blue); and K Hollier of London and F Rowbottom of Australia ("Boots" error panes). Prizes were donated by Classics Without Tears.

The answers were: 1. Elizabeth Blackadder, 2. 1974, 3. Mervyn Pike, 4. Philip Sutton, 5. 1976.

Our thanks to all who entered.

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Reflections of a Bygone Age, HEMPSTEAD, Herts, HP1 3EX.

The **1995 Picture postcard Annual** is now available – the 15th published by Reflections of a Bygone Age. Collectors having complete runs now have a very valuable reference source. As with its predecessors, the 1995 *Annual* contains worthwhile feature articles and useful reference material on the contemporary postcard world. The feature on "Postcard Collecting in 1994" deals, not surprisingly, with the cards and events commemorating the picture postcard centenary. Peter Stewart writes on "Cynicus" (Martin Anderson), owner of an important Edwardian postcard publishing company. Cards depicting popular recreations – "Leisure for the Masses" are reviewed by Elizabeth McKendrick-Warden, and Philip Meldrum writes on cards showing the actress Pauline Chase. One card showed her with a "...deliciously coquettish smile that she wore under that huge bonnet-type hat". Pete Davies looks at new cards of 1994 and gives his "personal pick" of some of the best. In describing some of the 1994 centenary cards, Editor, Brian Lund, wonders if they will become "future classics"? Finally, Roy Lewis offers some advice on how to turn your postcard collection into a book.

Forthcoming Issues

Listed below are the proposed issues for the next six months. Any changes to dates will be notified in the *Bulletin*.

7 Mar	Springtime stamp cards
14 Mar	Springtime stamps & pack
14 Mar	Greetings stamp cards
21 Mar	Greetings stamps & pack
4 Apr	Scot aerogramme – Glasgow School of Art
4 Apr	50p book Sea Charts 2
4 Apr	£1 book Inspiration for Victory 2
4 Apr	£2 book Rowland Hill 2
4 Apr	10 x 1st book/H 2 bands stamp
4 Apr	National Trust stamp cards
11 Apr	National Trust stamps & pres pack
11 Apr	NT 19p/25p stamp packs
11 Apr	NT gift pack
11 Apr	NT "Images" book
25 Apr	NT Prestige Stamp Book
25 Apr*	Peace & Freedom stamp cards
2 May*	Peace & Freedom stamps & pack
5 May	NPM postcards – Victorian Posts
16 May	£1 book Inspiration for Victory 3
16 May	4 x 1st book – R J Mitchell
16 May	Mitchell booklet pane (unfolded)
16 May*	4 x 35p book New Style
16 May*	4 x 41p book New Style
16 May*	4 x 60p book New Style
30 May	Science Fiction stamp cards
6 Jun	Science Fiction stamps & pack
6 Jun	50p book Sea Charts 3
6 Jun	£2 book Rowland Hill 3
6 Jun	10 x 1st book – Greetings promotion
18 Jul	Scot aerogramme – Prehistoric Scotland
1 Aug	Shakespeare stamp cards
8 Aug	Shakespeare stamps & pack
8 Aug	Shakespeare gift pack
8 Aug	NPM postcards – Uniforms
22 Aug	£1 definitive (low value)
22 Aug	£3 definitive (high value)
29 Aug	Communications stamp cards

Notes:

March/April Digest

To be issued in March/early April

7 March: Springtime stamp cards.

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21 March: Greetings stamp book and presentation pack.

4 April: Scottish aerogramme – Glasgow School of Art. On sale at post offices in Scotland, and philatelic outlets (see below).

4 April: Stamp Books: 50p Sea Charts 2 (Land's End); £1 Inspiration for Victory 2 (Dame Vera Lynn); £2 Rowland Hill 2 (Educational Reform); 10 x 1st NVI stamp book, new cover design (as January). Printed Harrison. Stamps have 2 phosphor bands instead of ACP as previously.

Note: Dates are for philatelic sale; books available from vending machines/retail outlets as supply situation requires.

4 April: National Trust stamp cards

11 April: National Trust stamps, presentation pack, stamp packs (10 x 19p, 10 x 25p), NT "Images" book (containing set of stamps); and gift pack (contains pres pack, maxicards, NT centenary book).

Note: Some items are available only from the British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT and from Post Office Counters Ltd philatelic outlets at main post offices in: Bath, Belfast, Birmingham, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Chester, Colchester, Coventry, Croydon, Durham, Edinburgh, Exeter, Glasgow, Gloucester, Guildford, Leeds, Leicester, Liverpool, London (Lombard Street & Trafalgar

Posting Boxes

No. 154 Lions' Head Pillar Boxes

Our photograph this month was submitted by Dr Jean Alexander, FRPSL, a noted philatelist and member of Royal Mail's Stamp Advisory Committee. Dr Alexander writes:

"On a visit to Minorca during the summer of 1994, postcard sending appeared to be a problem. There was no sign of a pillarbox inside the Head Post Office in Mahon, and there did not appear to be a pillar box outside the Post Office. It was not until someone was seen to post a letter into the 'Lion's mouth' of one of the lions' heads outside the Post Office that the secret was revealed. The two lions' heads in the photo were pillar boxes: the left one marked for internal mail by a metal plate around the head, the other one was for external mail and similarly marked.

"The heads have a particularly British appearance and when or how they were first put there is unknown."



09.30-16.30. Enquiries: 0171-239 5420.

28 February - 5 March: Spring Stampex at Royal Horticultural Society Halls, London SW1. Open 28 Feb 12.00-19.00; 1-4 Mar 10.30-19.00; 5 Mar 10.30-17.00. Includes "Austropex 95" exhibition of Australian philately. Enquiries: Stampex office, Tel. 0171-490 1005.

18-19 March: Scottish Philatelic Congress at Town Hall, Falkirk. Hosted by Glasgow Phil Soc. Enquiries: J A Morgan, Tel. 0141-942 0080.

25 March: Rayleigh Stamp Day at Mill Hall, Bellingham Lane, Rayleigh, 10.00-17.00.

25 March: Kent Federation Spring Rally at Village Hall, Dymchurch.

25 March: Cornwall Philatelic Federation Spring Seminar at Ponsmere Hotel, Perranporth. Guest speakers. Tickets £9. Enquiries: John Newell, Tel. 0637-875042.

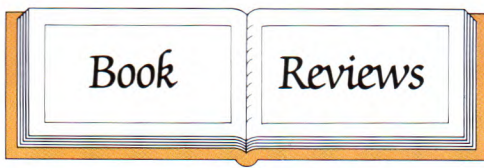
25 March: Railway Letter Stamp Seminar at Great Northern Hotel, Peterborough. Enquiries: Phil Jones, Tel. 0733 266839 (evenings).

8 April: Railway Philatelic Group Annual Convention at Queens Hall, London Road, Derby, 10.00-15.45. Enquiries: A Violet, 50 Roberts Road, Prestbury, CHELTENHAM, Glos, GL52 5DF.

8 April: Postal memorabilia display by David Harrop at Marlborough Model Show & Organ Grind, Town Hall, Marlborough, Wilts, 10.00-16.30. Enquiries: D Harrop, 15 Hawthorne Road, Heaton Mersey, STOCKPORT SK4 3DQ.

Stop Press

The 50p, £1, and £2 books (4 April) will after all contain 25p ACP stamps, not 2 bands as stated



Last year's centenary of the picture postcard in the UK was naturally celebrated by commemorative postcards, as well as the special stamps issued by Royal Mail in April. Ron Griffiths, a specialist dealer in modern postcards, has published a useful catalogue of the centenary cards entitled **A Guide to British Postcard Centenary Postcards 1994**. It lists no fewer than 136 actual anniversary cards (including overprints) plus 150 cards with the centenary mentioned on the back – in all 286 cards published by some 70 postcard clubs, dealers, artists, etc. The numbers produced were often very small – a mere 75 in some instances. His catalogue provides a concise description of each card, with number produced (where known) and price. The cards are listed alphabetically by producer, with separate listings for the anniversary and centenary-mentioned cards. 16 pages, illustrated. Price £1.20 postpaid UK, £2 overseas.

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Just as some philatelists collect "stamps on stamps", so some deltiologists (postcard collectors) collect "postcards on postcards". The *Brief Guide* will prove most useful to such thematic collectors. The listings cover the centenary of the first British (nonpicture-) postcard, 1970; exhibitions and competitions; postcard fairs; National Postcard Week (introduced 1984); postcard clubs; dealers; etc.

There are useful artist and thematic indexes, the latter covering everything from Adam & Eve to Yugoslavia. Whilst modern cards may lack the glamour of those of the early 20th century, there is still much interest and enjoyment to be had from them. Many are produced in limited quantities. Mr Griffiths's *Brief Guide* provides concise descriptions, dates and quantities (where available), and valuations. 28 pages, illustrated. Price £1.65 postpaid UK, £2.50 overseas. All three books are available from: Ron Griffiths Publications, 47 Long Arrotts, HEMEL HEMPSTEAD, Herts, HP1 3EX.

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The reference section includes directories of postcard dealers, postcard fairs and auction houses, a geographical guide to postcard shopping, and a cumulative index to *Picture Postcard Monthly* from August/September 1978 to November 1994. The 1995 *Annual* is available from selected postcard shops and direct from the publisher: 15 Debdale Lane, Keyworth, NOTTINGHAM NG12 5HT, price £2.95, UK postage 90p.

The 1994 Pictorial Postcard stamps, presentation pack, and stamp cards will be withdrawn from sale on 11 April. Available until then from the British Philatelic Bureau and Post Office Counters philatelic outlets.

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21 March: Scottish aerogramme – R L Stevenson.

11 April: Pictorial Postcards stamps, presentation pack and stamp cards.

Events – March/early April 1995

until 21 April 1995: "Addressing Postcodes" exhibition at National Postal Museum, King Edward Street, London EC1. Open Mon-Fri

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Stop Press

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The 2p definitive printed by Enschede with elliptical perfs is expected to be available in April – details next month.

