

Philatelic Bulletin

Volume 9 Number 9 May 1972



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Introduction

For many years one of the most popular features of the *Bulletin* was the reproduction of some of the many excellent stamp designs commissioned from artists but not selected

for issue. For a time we had to discontinue the series but our problems have now happily been resolved and we are starting afresh with some of the General Anniversaries designs.

Many of our readers who heard of our venture at Stampex when we included a replica of a Victorian Post Office may not have been able to visit the Exhibition. Our photographs capture something of the spirit of the occasion.

This month we have the greatest pleasure in giving special mention to two books written by people well known in the philatelic world. As promised last month we include a review of David Gentleman's new book and also feature a book of especial interest to the newcomers to the hobby by the Williams brothers.

The Entente Cordiale in Philately

To mark the occasion of the State Visit of the Queen to Paris this month, the National Postal Museum, London, and the Musée Postal of Paris have jointly sponsored an exhibition of Franco-British Philately, to be held in the Conference Hall of the French Ministry of Posts from 13-18 May.

With the aid of prominent British and French collectors and using the resources of the two museums, a major part of the exhibition will show the history of postal relations between the two countries over the past three centuries. An equally interesting and important section will show, for the first time in public, artwork, proofs, essays, colour trials etc of stamp issues of France, Britain, and the Anglo-French Condominium of the New Hebrides which are appropriate to the Franco-British theme. Later in the summer this special exhibition will be on display at the National Postal Museum at King Edward Street London EC1.

The Philatelic Archives of the Royal Mint in the National Postal Museum

In 1970-71, the Royal Mint, which was about to move its "factory" (works) to South Wales, agreed to transfer such of its archives as related to British postage stamps and stamped stationery to the National Postal Museum. Part of the material which was selected has already been handed over to the Museum; the remainder, including most of the "tools" – ie dies and plates – and some of the registers, will be acquired during 1972.

The Philatelic Importance of the Royal Mint

From 1911 to 1934 the Mint was responsible for the engraving of all British postage stamp dies and the production of most of the printing plates or electros. In addition the Mint has engraved and prepared all the stamping dies for surface printed and embossed postal stationery right up to the present day. Almost all the original dies and other "tools" have been kept as well as a considerable range of die and plate proofs of all the stamps noted above. These archives therefore provide a most valuable original source for the study of how the various issues were, and in the case of postal stationery still are, produced.

It was by the direction of the Treasury, still at that period in time in charge of postage stamp production, that the Royal Mint was directed in April 1910 to prepare all dies and plates required for the printing of the adhesive postage stamps of the new reign (King George V). In June 1910 representatives of the Mint and the Inland Revenue went to Paris and Holland to study the stamp printing methods used at Paris and Haarlem. Subsequently new buildings and appropriate machinery was obtained and the Mint was in business. The Deputy Master's Report for 1910 admits that "It need hardly be added that . . . no one in the Department possessed any previous experience in this very special work". In spite of this and of the fact that entirely new dies and plates were required and that the approved designs from which they

were to be made were not received until the end of 1910, the Mint managed successfully to supply a certain number of adhesive postage stamp plates of both $\frac{1}{2}d$ and $1d$ values, as well as dies for postcards, in time for the printers to have stocks ready for issue on 22 June 1911, Coronation day. This work involved the preparation of 12 Halfpenny, and 13 One Penny ordinary and 6 Halfpenny and One Penny stamp book plates and electros, as hundreds of postcard and registration dies and electros. Most of these still exist in the archives. The 1910 report also notes that "every plate electro made in the Mint bears an identifying mark in addition to the official number, together with the date on which it was 'grown' in the depositing bath". It may be remarked here that a key stage in plate production was the assembling of a "plate" of the requisite number of leads (lead impressions struck from the die) on which was then "grown" an electro skin which was backed with metal to make the master plate. These leads were normally irretrievably damaged in the process and therefore melted down. Since the original 1912 dies and other apparatus are still available the Mint, at the Museum's request, are making a duplicate plate of 240 leads with all the original marginal lines and markings identical to that which was used to produce a surviving master plate of the 1912 Mackennal One Penny.

The Royal Mint continued to produce all the necessary postage dies, printing plates and embossing dies (with a few exceptions such as the engraved recess-printed high value adhesives for which they only made the dies) until 1933. It should be noted that the Mint was at the same time doing similar work for the Inland Revenue and a number of overseas governments, notably Eire, India and Palestine.

On 26 October 1933 they were informed by the Post Office that Harrison and Sons would be given a new contract at the beginning of 1934 to print postage stamps by the photo-gravure process instead of surface printing.



Fig. 1

This meant virtually the end of the Mint's die and plate-making activities, at least in so far as British adhesive postage stamps were concerned. The Report for 1933 points to the particularly fine quality of the surface printed 1d and 2½d Mackennal stamps of 1912 and comments that "it will be interesting to see whether stamps of similar design produced by the photogravure process can ever give the same results as far as security is concerned".

Some of the last experimental work on the surface-printed issues done by the Royal Mint was the making of dies of the King George 1d, 1½d and 4d values with solid background to the King's head and the preparation from these of miniature plates of eight clichés which were printed by Waterlows in various colours (see figure 1).

The Mint's Registers

From the point of view of philatelic research,

it is of great importance that the Royal Mint kept meticulous records of its postage stamp work, including registers of dies, plates and electros and their movements in and out of the "factory". Probably the most interesting of these record books – and certainly the most spectacular – are the two Die Proof Books (now at the Museum) which contain a proof, sometimes in black and sometimes in colour, of every stage of every die they handled. The proofs are stuck in, in chronological order, from January 1911 onwards with appropriate remarks and notes, thus constituting a unique record of this basic area of stamp production. These two books, and some of the other archival material, are now available for study in the National Postal Museum; it will however be some time before the bulk of these fascinating archives can be catalogued and made similarly available for research.

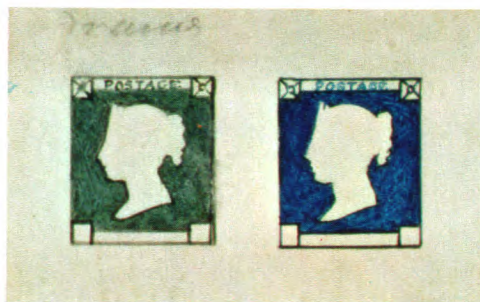
A. G. RIGO DE RIGHI

The £1 Book of Stamps and the Story of Wedgwood



The £1 Book of Stamps and the Story of Wedgwood to be issued on 24 May 1972.

Gems of the R. M. Phillips Collection in the National Postal Museum Part I—The 1840 Dual Sketch



The Reginald M. Phillips Collection in the National Postal Museum abounds in rare items important in the history of British postage stamps. One of the most important of these is the dual sketch design illustrated above. At first sight it might appear to be

the original designs for the One Penny and Two Penny adhesives of May 1840, but this is not the case.

Since none of the designs submitted for the Treasury Competition of 1839 were considered suitable by Rowland Hill for the proposed adhesive postage "labels", he turned to the security printing firm of Perkins Bacon and Petch who had printed line-engraved revenue stamps for the Government since 1828 but who had not even submitted an entry for the competition. On 16 December 1839 Hill wrote authorising Perkins Bacon to engrave the Postage stamp on terms already discussed, subject to a sketch being submitted for approval. The Queen's head on the stamp was to be drawn from William Wyon's medal struck for the

Queen's accession visit to the City of London. Perkins Bacon commissioned Henry Corbould, a well known landscape painter and miniaturist, to make this sketch. It is possible that he made several sketches, including one finished miniature, but none have survived, having probably been destroyed after the issue of the stamps in accordance with the printing contract.

The two water colour sketches in the R. M. Phillips Collection were originally on the same piece of card as two almost identical sketches (but with "1d" and "2d" written in manuscript on the blank outlines of the heads) now in the Queen's collection; all four were made for Rowland Hill about the end of February 1840. Rowland Hill gave them to Mr Francis Baring, the Chancellor of the Exchequer. Earlier designs of which Perkins Bacon made some proofs about 20-21 February (illustrations 8 and 9 in Sir Denny Bacon's *Line Engraved Postage Stamps of GB*) had letters in the two upper corners as well as the two lower and it seems fairly certain that the sketches in the R. M. Phillips Collection were made specifically to show what effect crosses instead in the upper corners would have on the appearance of the stamps. In fact, we do know that crosses were inserted on Heath's master die between 4 and 11 March 1840. This master die for 1840 One Penny can also be seen in the museum.

A. G. RIGO DE RIGHI

British Architecture – Village Churches First Day Cover Services

This year we continue the British Architecture series with a set of stamps to be issued on 21 June 1972 depicting Village Churches. The villages are: Greensted-juxta-Ongar, Essex, whose church is shown on the 3p stamp; Earls Barton, Northants (4p); Letheringsett, Norfolk (5p); Helpringham, Lincs. (7½p); and Huish Episcopi, Somerset (9p).



The following first day cover services will be provided by the Bureau:

Service A – A full service providing a specially designed envelope addressed by the Bureau and bearing the five stamps postmarked "Philatelic Bureau Edinburgh" or "Canterbury". The charge is 39½p for non-deposit account customers or 37p for deposit account customers.

Service B – Customers own pre-addressed covers will be accepted. The full range of stamps will be affixed and cancelled with the "Philatelic Bureau" or "Canterbury" postmarks for 33½p per cover.

Service C – For 50 or more covers to the same address the conditions of Service A will apply except that the price will be 37p per cover.

The Philatelic Bureau and the Canterbury cancellations will be pictorial.

First day of issue facilities will be available at about 184 offices. Items posted in the special collecting boxes at these offices will be given the normal first day of issue cancellation.

Bristol Philatelic Sales Counter

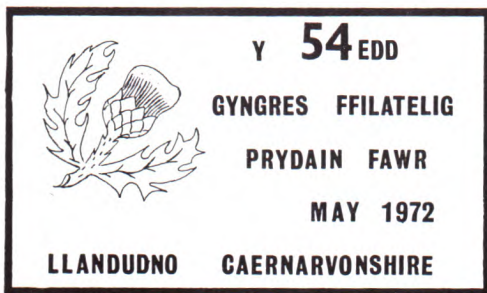
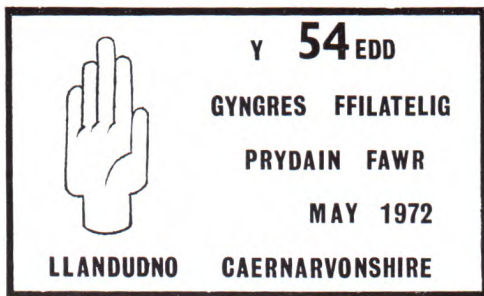
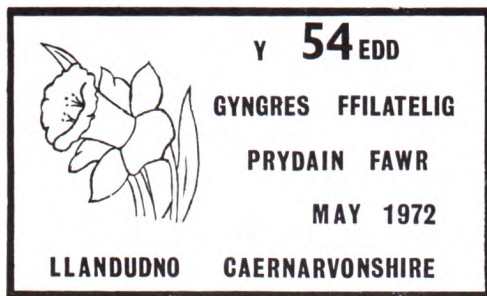
The opening hours of Bristol philatelic counter have been changed as follows:–

Mon-Fri	10 am – 12 noon
	2 pm – 4 pm
Sat	9 am – 12 noon

1972 Stamp Programme

The stamps to be issued on 13 September 1972 featuring broadcasting anniversaries will be entitled "BBC and Radio History" Series.

The Philatelic Congress of Great Britain



54th Congress, Llandudno, 23-26 May, 1972

For the first time since its inauguration 63 years ago, the Philatelic Congress of Great Britain is holding its 54th Congress in Wales at the invitation of the Aberconwy Philatelic Society. Those attending this first Congress in Wales may be assured of a warm Celtic welcome.

Three Papers will be presented which are expected to provoke lively discussion. "The Philatelic Parliament and the Philatelic Electorate" by Ronald Hughes; "No Flowers by Request" by V. Denis Vandervelde, dealing with the merits of postal history against straight stamp collecting, and "Modern Issues, Collectors and the Catalogues" by A. L. Michael.

During Congress, the British Post Office will show a selection of Artwork of all stamps which have a particular Welsh bearing. They

will also have a display of Regional Definitives and old letter box plates from the area. Members of the Aberconwy Society will be mounting a display of Welsh Postal History. The winning entries in the annual Melville Junior Award competition will also be on view.

Four attractive one-day handstamps have been designed by K. M. Hughes, Vice-President of the Society. For the first time the wording will be in the Welsh language. The designs are symbolic of England, N. Ireland, Scotland and Wales. A special souvenir envelope printed in red has been designed by a schoolgirl, Miss Cheryl Lewis of Penrhos College. This illustrates a Penfold hexagonal post box, situated on Llandudno promenade. A temporary Post Office and special post box will be installed at Congress Headquarters, the Imperial Hotel, Llandudno, for the four days of Congress.



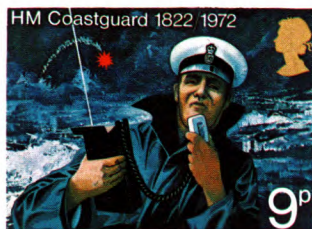
A view of the Post Office Stand

The Victorian Post Office Counter



General Anniversaries 1972

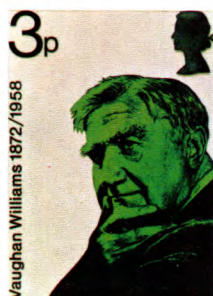
Unaccepted Stamp Designs



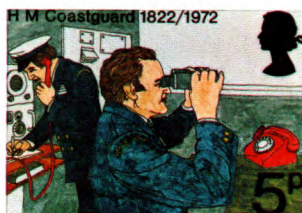
Clive Abbott



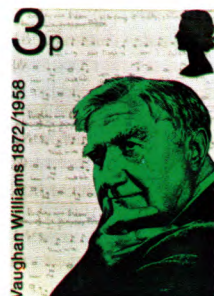
Clive Abbott



Rosalind Dease



Rosalind Dease



Rosalind Dease



Rosalind Dease



Rosalind Dease



Rosalind Dease

David Gentleman, Author

By F. Marcus Arman

"The big things are the little things – they are not hard to break or mar but they are hard to seek." This quotation from the late Gilbert Keith Chesterton summarises what is perhaps the least dogmatic book on design to appear for many a long day. "DESIGN IN MINIATURE" by David Gentleman is a book about small things – coins, stamps, small labels and intricate decoration.



Engraved pin packet design c. 1820

When, towards the end of 1969, the National Postal Museum staged the first one man show of work by a single designer, it did so by celebrating the award to David Gentleman of the Reginald M. Phillips' Gold Medal for stamp design. It tried to show by graphic means the enormous amount of hard thinking which informed the process of creation. Now the artist himself in this book extends the range of minuscule graphic material which interests him and provides the

accompanying letter press which reveals his thought processes in his search for perfection. In the exercise of his creative powers he does not despise or neglect to use modern materials, the most up to date technical processes, and the most avant guard iconography. The discipline he accepts is no straightjacket, for his output is always intensely individual.

Without a hint of laying down the law it is plain that here is a man who knows what he is trying to do and has the necessary skills to bring his ideas to fruition. But first getting the ideas firmly formulated is imperative and herein lies David Gentleman's strength. He knows how to think and as this book shows, how to express his thoughts in words. Indeed the straightforward simple language in which the book is written has its counterpart in the artist's designs in miniature. Both as artist and author Gentleman has learned to be extremely selective and quite ruthless in cutting out inessentials. Those who know the man personally and who have even in a small measure worked with him will recognise that the book is typical of the man and indeed that it could not have been written by anyone else. It is this unique personal quality which gives charm to this unpretentious volume.

As the substance of the book is David Gentleman's personal choice of material, and the manner of its presentation and illustration, it is not perhaps out of order to wonder what he makes of some of the things he does not mention. For example the lovely engraved designs which seal engravers used to place inside the beautifully turned wooden boxes enclosing a sample wax impression of their client's new seal. And what about those minute labels which bookbinders and sellers in more spacious days used to stick on the endpapers of books they sold?

Not surprisingly wood engravings in which the author excels interest him greatly and it was nice to see several examples of cuts by Thomas Bewick among the illustrations. Bewick's *Tame Duck* and another print were enlarged more than twice up, a device which,



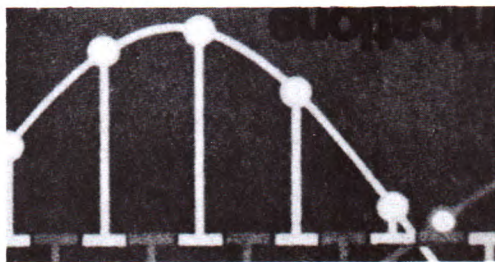
Line-engraving



Photogravure



Surface-printing



Offset-lithography

while it made more intelligible the finely controlled use of the engraver's tools, did some injury to the all important sense of scale. These cuts were never meant to be seen that big! The intention in scaling up being to achieve clarity in communication all is forgiven, for *Zograscopes* are no longer in common use as aids to the short sighted. According to Edward H. Pinto, whose collection of bygoners is now in Birmingham Museum, this strangely named instrument, invented about 1750, enabled one to view prints in a magnified form in a way which brought out both the detail and perspective. A 20th Century version of the *Zogrscope* might be of value to stamp collectors.

As is to be expected, the postage stamp section of the book is well developed. In clear concise prose the differences between line-engraving, photogravure, surface-printing and offset lithography and other processes are made plain, and perhaps even more importantly the weaknesses and strengths of each process are discussed. In addition to the

enlarged reproductions showing in juxtaposition different printing methods which have been selected to illustrate this review, there are many other illustrations of great philatelic interest, especially those showing the treatment of portrait heads on stamps. A strange omission here is perhaps the well known Charlton portrait of Queen Victoria.

"Designing is Deciding" is the memorable headline Gentleman used to preface his comments on his own stamp designs. The problem in designing stamps is not what to include but what to leave out. "There is usually plenty of interesting raw material and it can be very difficult discarding 90 per cent of this in order to concentrate on the rest." What in modesty the artist does not say must now be said. During the 132 years since the world's first postage stamp, the famous penny black of 1840, no single artist has ever produced more accepted stamp designs than has David Gentleman. Over the last nine years almost half Britain's new stamps had their origin on his drawing board.

Netto Great Britain Catalogue

A new edition of this fully illustrated catalogue is now available. Each British stamp from the Penny Black to the 1972 Polar Explorers is reproduced in colour and priced for mint or used specimens. Modern GB collectors will welcome the quotations for first day covers and presentation packs where applicable.

Sections on Official Stamps, Postage Due Labels and Channel Islands stamps are also included in this very reasonable book which is invaluable to GB collectors.

The Netto Catalogue is published by GB Philatelic Publishing Co., 98 Queen's Road, Brighton BN1 3YG, price 25p.

The Philatelic Bureau has been asked by the Minister of Posts to run down its stocks of commercial items and the new catalogue will not, therefore, be available from the Post Office.

Book Review

"Illustrated Teach Yourself Stamp Collecting" by L. N. and M. Williams

This colourfully illustrated handbook is particularly designed for the beginner to the hobby but many experienced stamp collectors will gain a great deal of inspiration from the text. It contains chapters on thematics, printing, paper, watermarks and gum, stamp designs, writing up, reading about stamps and joining a stamp club.

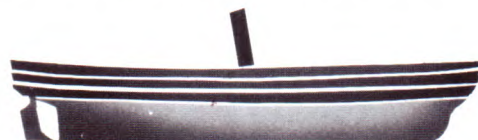
The Williams brothers, well known philatelic writers, have produced a comprehensive and interesting guide to stamp collecting. *Stamp Collecting* an Illustrated Teach Yourself Book is published by Brockhampton Press at a price of 75p.



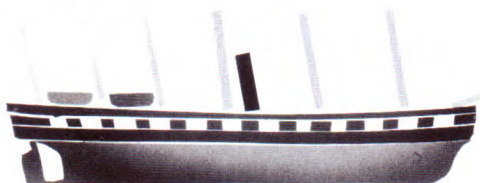
1. Outline of hull



2. Tone added to suggest modelling



3. Upper timbers scored



4. Windows taken out, rigging added.



What this distinguished artist has to say is worth reading and re-reading. Definitely, "DESIGN IN MINIATURE" is a book to buy.

F. MARCUS ARMAN
"Design in Miniature" by David Gentleman is published by Studio Vista, London, price £2.25.

First Air Post – South Africa to England



The article by Mr Rigo de Righi in the June 1971 *Bulletin* on the early Air Mail Service between Australia/New Zealand and Britain prompted Mr Grant Mackenzie to send us this cover. It was carried on the Imperial

Airways First Air Post – South Africa to England on January 27 1932.

We are grateful to Mr Grant Mackenzie of Johannesburg, South Africa who loaned the cover for publication.

Royal Air Force Flown Covers – Squadron Series

A second series will begin in May devoted to the Squadrons of the Royal Air Force. Each cover will show a veteran aircraft of the squadrons and their present equipment, will be cancelled by appropriate British Forces Postal Service handstamps and will be flown in squadron aircraft. Details of the first three covers for issue on 13 May 1972, are as follows:—

Cover No RAF 1, for issue on the 60th Anniversary of No 1 Squadron RAF, shows

the Nienport 17 which was flown by Captain P Fullard of the Squadron in 1917, and the Harrier aircraft. The covers will be flown in a Harrier and will be available by 21 May at a cost of 28p each (including postage) from: The Philatelic Officer, No 1 Squadron RAF, RAF Wittering, Peterborough PE8 6HB.

Cover No RAF 2, for issue on the 60th Anniversary of No 2 Squadron RAF, depicts the AW FK8 which was flown by

Lt McLeod VC of the Squadron in 1918, and the Phantom aircraft. The covers will be flown in a Phantom and will be available by 2 June at a cost of 28p (including postage) from: The Philatelic Officer, RAF Laarbruch, BFPO 43.

Cover No RAF 3, for issue on the 60th Anniversary of No 3 Squadron RAF, shows the Morane Saulnier Bullet used by the Squadron, and their present aircraft, the Harrier. The covers will be flown in a Harrier and will be available by 15 June (including postage) from: The Philatelic Officer, No 3 Squadron, RAF Wildenrath, BFPO 42.

All proceeds from the sale of these covers will be devoted to the Royal Air Force Museum Appeal Fund.

Philatelic Posting Boxes

First day of issue philatelic posting boxes will be opened in future at Aylesbury, Bucks; Kettering, Northants; and Oldham, Lancs.

Special Handstamps

Unless otherwise stated items for reposting, bearing at least 3p in postage, should be sent to the Head Postmaster of the town where the special posting box is located.

Issue No 26

6 May 1972

FA Cup Final Centenary Year 6 May 1972 Wembley. Special posting box at Wembley Stadium, Wembley.

10 May 1972

Insurance and Banking Philatelic Exhibition 10 May 1972 City of London EC. Special posting box at Bishopsgate Institute, 230 Bishopsgate, London, EC2M 49H.

11 - 14 May 1972

Bielefeld 72 Philatelic Exhibition British Forces Postal Service 1279. Special posting box at 8 Command Postal and Courier Communications Depot RE BFPO 34. Items for reposting to Philatelic

Officer at the same address.

13 May 1972

Anniversary of the Formation of No 2 Squadron 60th 13 May 72 British Forces 1285 Postal Service. Special posting box at RAF Laarbruch BFPO 43. Items for reposting to Philatelic Officer at the same address.

13 May 1972

Anniversary of the Formation of No 1 Squadron 60th 13 May 72 British Forces 1284 Postal Service. Special posting box at RAF Wittering, Peterborough PE8 6HB. Items for reposting to Philatelic Officer at the same address.

13 May 1972

Anniversary of the Formation of No 3 Squadron 60th 13 May 72 British Forces 1286 Postal Service. Special posting box at RAF Wildenrath BFPO 42. Items for reposting to Philatelic Officer at the same address.

27 May 1972

Somerset Jamboree Barwick Park, 27 May 1972 Yeovil Somerset. Special posting box at Somerset Scout Jamboree, Barwick Park, Yeovil, Somerset.

28 May 1972

Centenary Day of Newcastle under Lyme Baptist Church 28th May 1972, Newcastle, Staffs. Special posting box at The Baptist Church, London Road, Newcastle, Staffs.

Postmark Slogans

Unless otherwise stated, items for reposting should be sent to the Head Postmaster of the town where the slogan is to be used, marking the outer cover "Postmark Slogan".

4 April - 7 June 1972

South of England Show Ardingly Sussex June 8 9 10. To be used at Haywards Heath, Sussex.

1-31 May 1972

Darlington College of Technology 75th Anniversary. To be used at Darlington, Co Durham.

8 May 1972 – Until further notice

Remember to use the Postcode. To be used at: Bridgend, Maesteg, Porthcawl, Pontypridd, Aberdare, Merthyr Tydfil, Mountain Ash, Rhondda, Glam.

30 May 1972 – Until further notice

Remember to use the Postcode. To be used at: Wigan, Lancs; Perth; Fort William, Inverness-shire; Blairgowrie, Crieff, Pitlochry, Aberfeldy, Perthshire.

20 March – 6 August 1972

Inter-Tie Teesside International Eisteddfod 29 July – 5 August 72. To be used at Middlesbrough, Teesside.

1 April – 30 June 1972

Restore St Nicholas Church Whitehaven. Details from the Town Clerk. To be used at Whitehaven, Cumberland.

1 April 1972 – 31 March 1973

Going Places? Come to Keighley. To be used at Keighley, Yorkshire.

1 April – 30 December 1972

Brighton The Princely Resort. To be used at Brighton, Sussex.

1 April – 14 May 1972

To Preserve a Heritage Historic Churches Trust. To be used at: Norwich, Salisbury, York, Bristol and South Western and Western District Offices in London.

9 April – 13 May 1972

Great Yarmouth Festival of Music and Art 5-13 May 1972. To be used at Great Yarmouth, Norfolk.

10 April 1972 – Until further notice

Remember to use the Postcode. To be used at: Daventry, Rushden, Towcester, Wellingborough, Northants.

10 April – 9 July 1972

Remember to use the Postcode. To be used at: Kirkby Stephen, Westmorland; Keswick, Cockermouth, Maryport, Penrith, Workington, Cleator Moor, Egremont, Cumberland.

24 April 1972 – Until further notice

Remember to use the Postcode. To be used at: Burton-on-Trent, Swadlincote, Staffs.

1 May 1972 – Until further notice

Remember to use the Postcode. To be used at: Lincoln, Horncastle, Market Rasen, Alford, Louth, Mablethorpe, Lincs.

1-7 August 1972

Three Choirs Festival Worcester 27 August – 1 September 1972. To be used at Worcester.

12 June – 22 July 1972

Remember to use the Postcode. To be used at Gloucester.

22 June – 19 July 1972

Visit the Cumberland Show Carlisle 20 July. To be used at Carlisle.

27 February – 26 August 1972

Come over the sea to Skye will not now be used as previously announced.

5 June – 15 July 1972

Remember to use the Postcode. To be used at: Dalkeith, Musselburgh, Penicuik, Midlothian; Haddington, North Berwick, Dunbar, East Lothian; Peebles; Bathgate, Bo'ness, Linlithgow, Broxburn, West Lothian; Edinburgh.

16 July – 2 September 1972

Orsett Show First Saturday in September. To be used at Romford and Grays, Essex.

21 August – 20 November 1972

Remember to use the Postcode. To be used at Buxton Derbyshire.

REPEAT CAMPAIGNS

1 April 1972 – 31 March 1973

Wonderland of Wales Llandudno for Colour Guide send 10p (2/-) PO Dept PS Town Hall. To be reused at Llandudno.

17 April – 26 July 1972

Darlington Town of the North. Will now be used from these dates and not as previously announced.

17 April – 3 July 1972

North Riding Sponsors Development. Will now be used from these dates and not as previously announced.

30 March – 20 July 1972

Bognor Regis Holiday for all the family. To be used at Luton, Beds.

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