The magazine for collectors of UK stamps

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Royal Mail

Philatelic Bulletin

Volume 56 No.1



The guns fell silent the stamps tell the story

We preview the First World War -1918 Special Stamp issue that concludes the centenary series



1918 POSTAL HISTORY • THE OLD VIC THEATRE IN THE SPOTLIGHT

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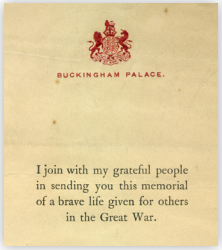
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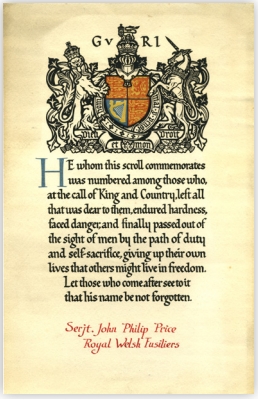
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Editor Tim Noble, Royal Mail, 185 Farringdon Road, Floor MP-03, London EC1A 1AA ● **Design and content creation** Ian Boardman, Adesso Creative Ltd ● Price £1.95 from Post Office Ltd philatelic outlets or by order from Post Office branches ● **12 months' subscriptions** £18.95 UK and Europe; £24.95 rest of the world. Send subscriptions to Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK or subscribe online at royalmail.com/bulletin ● **Binders** (to hold 24 issues) £8.50 and storage boxes (about 30 copies) £9.95, are also available by post or online ● Copyright and editorial rights are reserved by Royal Mail Group Ltd ● All rights reserved ● Reproduction in whole or parts is prohibited without prior permission of Royal Mail Group Ltd ● **Printed** in Great Britain by Zenith Print & Packaging Ltd ● **ISSN** 0953 8119 ● Royal Mail is a trading name and registered trade mark of Royal Mail Group Ltd. Registered in England and Wales, number 4138203. Registered office: 100 Victoria Embankment, London EC4Y 0HQ ● Stamp images © Royal Mail Group Ltd.



Peace at last

In four long, murderous years, millions of lives were lost, millions more were destroyed by grief. In six short, merciful hours, it was all over.

The Germans signed the Armistice at 5am on 11 November 1918. At 11am the First World War officially ended. So, too, has Royal Mail's philatelic story of this epic conflict concluded with the release of the First World War 1918 Special Stamp set. In 1918, war-weary citizens of the belligerent nations experienced mixed emotions about the global trauma they had endured: pride, loss, anger, bitterness, happiness, relief. This fifth and final First World War issue beautifully balances some of those conflicting feelings in six powerful stamps, a Presentation Pack, Coin Covers and other poignant commemorations – all issued on 13 September.

One of three £1.55 values, for example, shows the Grave of the Unknown Warrior at Westminster Abbey. No matter what our feelings are about war, one cannot help but feel a stab of pride for the sacrifice that unnamed, unsung soldier made in the hellish trenches of the Western Front. Pride, also, in remembering Walter Tull, whose dashing portrait appears on one of the First Class stamps. Tull had the distinction of being the first mixed-race army officer to command troops in a regular unit. He was killed in action just months before the war ended.

The First World War 1918 – Stamp Specifications	
Date of issue	13 September
Number of stamps	Six (3 x 1st Class, 3 x £1.55)
Stamp design	hat-trick design
Stamp format	Square
Stamp size	35mm x 35mm
Number per sheet	25/50
Printer	International Security Printers
Print process	Lithography
Perforations	14.5 x 14.5
Phosphor	Bars as appropriate
Gum	PVA



From top left: the Presentation Pack, the *Yorkshire Telegraph & Star* of 11 November 1918, First Day Cover and (bottom) Zafer and Barbara Baran's *100 Poppies* composite image created with 100 photographed poppies

FD1820-TH



FD1820-PL



FD1820-NP

It is impossible, too, not to be stung by the bitterness of Wilfred Owen's angry line from *Anthem for Doomed Youth* on another First Class stamp, in which he rages that no ringing of church bells will commemorate the fallen: 'What passing-bells for these who die as cattle? Only the monstrous anger of the guns.' Yet there is simple commemoration in the First Class poppy stamp. A hundred poppies were photographed individually, then combined for one composite picture symbolising 100 years in which we have refused to forget the fallen.

Indeed, remembrance and history march side by side in this final issue, which also features a Stamp Souvenir, Prestige Stamp Book, Retail Stamp Book, Composite Sheet, Postcards and Framed Stamps. And do not miss the October edition of the *Bulletin* when the Special Stamps will be the focus of a detailed report. ▶




1918

As 1918 dawned, leaders were contemplating their war aims. After years of grinding and exhausting struggle, with no end in sight, belligerent governments came under increasing pressure to state their war aims – what were their armies fighting for and on what terms might they settle for peace?

PLANNING FOR PEACE

In this clash of empires, and with Bolshevik Russia's withdrawal of the Allies' second major ally, the question of what the war was all about became ever more acute. Speaking in London on 5 January, British Prime Minister David Lloyd George argued that disintegrating Ottoman Turkey should share its borders out between Britain, losing its Middle Eastern territories. Germany should lose its colonies. Russia, for the time being, was free from espousing self-determination, a principle that would have rocked the British Empire like an earthquake.

Three days later, President Woodrow Wilson of the United States announced his Fourteen Points, a charter of progressive internationalism for the 20th century. Free navigation of the seas, disarmament and the calling of an international body – the League of Nations – for settling international disputes and preserving peace.

Wilson's idealism met with a sceptical reception in European capitals. For Germany, the collapse of Imperial Russia to communism offered a chance to impose a treaty, at Brest-Litovsk, that stripped Russia of its western lands, its industries and tens of millions of people. Although hostilities in the east were now at an end, Germany's high command – dominated by Field Marshal Paul von Hindenburg and General Erich Ludendorff – knew that growing American troop strength would soon tip the balance in the west. With Germany's allies approaching collapse, Hindenburg and Ludendorff planned their massive final offensive – a knockout blow to seize victory.

THE GERMAN SPRING OFFENSIVE

On 21 March, out of a morning mist, more than a million shells fell on the British front. This shattering bombardment, heralding the first wave of the German attack, caused casualties, paralysed communications and left British troops bewildered; 21,000 were captured. Moving quickly, German troops were soon within a few miles of Amiens, a vital hub of the British Army's logistic system.

In April, the Germans opened an assault in Flanders, driving towards Ypres in the hope of reaching the Channel ports that supplied the British Army. Falling back to defensive positions, Commonwealth troops, Portuguese, captured only in 1917 at enormous cost, Field Marshal Sir Douglas Haig issued a special order of the day on 11 April, calling on his men to fight "with our backs to the wall, and believing in the justice of our cause".

Yet despite dramatic advances against both the British and French armies, the Germans failed to achieve their strategic objectives. Hindenburg and Ludendorff had gambled, and now they knew that their forces would weigh heavily against them. Commonwealth troops rose to follow. With the German Army exhausted, the Allies would take the initiative. In the spring, French general Ferdinand Foch had been appointed Generalissimo, a commander-in-chief of all the Allied armies. Military strategy on the Western Front would now be more closely coordinated.

THE ALLIED COUNTER-OFFENSIVE

Foch's first success was on the River Marne, then, four years earlier, the invading German armies had been halted in their march on Paris. In July 1918, they were halted a second time. On 8 August, the British Army launched its major counter-attack at the Battle of Amiens. With Britain's entire Dominion forces participating – Australian, Canadian and Australian infantry rose into German lines, advancing more than eight miles (13km) and taking thousands of prisoners. Ludendorff would call it "the black day of the German Army".

Throughout August and September, British, French, Belgian and American Armies executed a rolling series of battles along the front, each taking bites out of German defences. The Battle of Ypres, the Battle of Scarpe, commanders avoided prolonged slugging matches. Improved staff work enabled assaults to be mounted at short notice. In late September, the British Army stormed through the Hindenburg Line. This long-prepared defensive position might once have proved impregnable but was now pierced by the coordinated power of artillery, tanks, infantry and aircraft.

With the loss of the German Army's last prepared defences, the war of movement became inexorable. It had suffered more than a million casualties, with some of the heaviest casualties among the crack assault troops. Hindenburg and Ludendorff reported to the German government that a negotiated truce – an armistice – was essential.

DEVELOPMENTS IN RUSSIA

While titanic battles were being fought on the Western Front, countless dramas played out elsewhere. In Russia, a civil war erupted between Lenin's 'Red' Bolshevik revolutionaries and a variety of anti-Bolshevik 'White' groups. In June, Allied troops landed in northern Russia in support of White forces and to prevent stockpiled military stores from falling into German or Bolshevik hands. As the Bolsheviks sought to cement their grip on power, they subjected the formerly royal Romanov family to worsening degradations. Already under house arrest, the members of the family were put on military rations in March 1918 and moved to Ekaterinburg in April, where they were executed in July.

THE END OF OTTOMAN RULE

In Palestine, General Edmund Allenby's Egyptian Expeditionary Force had ended 1917 by taking Jaffa and Jerusalem. Grandiose oral assertions industry was two German lines, advancing more than eight miles (13km) and taking thousands of prisoners. Ludendorff would call it "the black day of the German Army".

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THE END OF OTTOMAN RULE

In Palestine, General Edmund Allenby's Egyptian Expeditionary Force had ended 1917 by taking Jaffa and Jerusalem from Ottoman Turkey. Held up by poor winter weather and then forced to release British troops to reinforce the Western Front following the German spring offensive, Allenby spent the summer training newly arrived replacements for an autumn assault. On 19 September, he launched an attack on the Sharon of Mesopotamia and led by Emir Faisal bin Hussein continued their attacks on Turkish communications, repeatedly cutting the Hejaz railway.

In September, Allenby struck. A British-Indian infantry attack ruptured Turkish lines near Megiddo, allowing British, Australian and New Zealand cavalry to exploit the breakthrough and overrun the rear. As Turkish resistance faltered, Allenby ordered an advance towards the Syrian capital, Damascus. The city was surrounded by British troops, with the Australian Lawrence entering it first. The arrival of Faisal's Arab forces witnessed the end of four centuries of Ottoman rule in Syria.

TOWARDS AN ARMISTICE

Soon after Allenby's success at Megiddo, and on the same day that the Hindenburg Line was broken, Germany's ally Bulgaria requested an armistice: a French-Serbian attack had broken Bulgarian lines in Macedonia. In northern Italy, in late October, an Italian thrust towards the city of Vittorio Veneto shattered the disintegrating army of an Austro-Hungarian empire, whose subject nationalities, such as the Czechoslovaks and the southern Slavs, would wait no longer for their independence.

At sea, the failure of Germany's submarine campaign against Allied shipping allowed hundreds of thousands of American troops to reach France; more than a million troops would arrive in Europe. Germany's American Expeditionary Force would take part in the Meuse-Argonne offensive from September. The Allied Navies also tightened their blockade. The German sailors manning the battleships and cruisers of the High Seas Fleet, bottled up in their bases, grim and underfed.

Poised on the Western Front, and with its own allies falling away, the German government approached President Wilson in the hope of an armistice based on the Fourteen Points. In an exchange of notes, Germany agreed to terms that would render her army unable to resume hostilities and also force wide-ranging domestic political reform. In discussions with Britain and France, the Allies agreed final terms that would see the surrender of the German Navy, the disarmament of the German Army, as well as financial and territorial losses. Both Foch and British leaders doubted the Germans would consent to such outrageous terms – to their surprise, the Germans agreed.

THE END OF THE WAR

By 8 November, when a delegation of German officers made their way through the fighting lines to negotiate the armistice, Allied victory had been reached by revolution. In the past week, Germany had undergone the collapse of a suicidal final charge into the North Sea.

Setting up sailors' councils, they demanded the end of the war and improved conditions. Their uprising soon spread. On 9 November, the Kaiser abdicated.

Early on the morning of 11 November, the German delegates signed the armistice. For a few more hours, the fighting continued. Then, at 11 o'clock – sudden yet anti-climactic – the silence of a ceasefire descended. In the months to come, peace settlements and continuing regional conflicts would shape the outlines of the 20th century.

For Britain, the war had subjected the country's political and social fabric to unprecedented strains. It had radically altered the relationships between government and people, and its effects ranged from the enfranchisement of women to the partition of Ireland. For the British Empire, the war meant the expansion of Britain's imperial territories while emboldening calls for national independence, in a world where America's growing power would shape international politics. As Britain mourned her war dead, enduring symbols of grief – the poppy, the Cenotaph and the Unknown Warrior – would emerge. A century later, the world continues to reflect on the meaning of what was called The Great War.



While the Presentation Pack covers the last year of the war from a historical and strategic perspective, it also reminds us that it was the sacrifice of ordinary men that achieved the final victory. The Coin Cover focuses solely on sacrifice, telling the story of battlefield cemeteries overseas and the Cenotaph at home, and the moving tale of the Unknown Warrior.

The Presentation Pack Inner explains that even though war leaders such as British Prime Minister David Lloyd George and US President Woodrow Wilson were planning for peace as early as January 1918, the year was riven with more violence, death and political chaos. Germany's final bid for victory came with its spring offensive of 21 March, launched on a misty morning to the crashing fanfare of a million-shell barrage against British lines. This attack stunned the British, and 21,000 soldiers were captured. The Germans pushed towards Ypres, making for the Channel ports that supplied their enemy's armies. But the Presentation Pack reveals how, as the Germans failed to achieve their strategic objectives, the offensive petered out, blunted by the Allies during the Second Battle of the Marne in July.

On 8 August came the British counter-attack at Amiens. Supported by tanks, Commonwealth troops ripped a hole in the German lines, rolling up thousands of prisoners in an eight-mile advance. Late summer saw assault after assault by British, French, Belgian and American forces, which took chunks out of the German defences. The Allies smashed through the Hindenburg Line in September. This was decisive. The breaching of the Kaiser's last prepared position meant his army's position was untenable. Defeat was inevitable. Germany's allies had already fallen away. The Turks were defeated at Damascus. The Bulgarians sued for peace. The Austro-Hungarians were shattered by the Italians near Vittorio Veneto. Germany, also facing a naval mutiny





Central section of *The Signing of Peace in the Hall of Mirrors, Versailles, 28th June 1919* by Sir William Orpen

On 28 June 1919, British war artist Sir William Orpen witnessed the signing of the Treaty of Versailles, depicted in the Hall of Mirrors, behind the two-hundred-foot long table at which sat the representatives of a panoply of the world's most powerful statesmen. Orpen captures the moment of submission. Seated near the centre can be seen US President Woodrow Wilson (holding a pen) Prime Minister David Lloyd George, Georges Clemenceau, President of France and Italy's Vittorio Orlando. Their disagreements had dominated the Paris Peace Conference.

As a war artist, Orpen had toured the battlefields of the Western and elsewhere. He had seen the suffering of troops and the anguish of displaced civilians. Now, as he looked upon these squabbling politicians to whom he referred as 'freaks', arrested in the absurdly ludicrous setting of Louis XIV's Palace of Versailles, he was overcome by a mixture of anger and self-congratulation. Although the painter is ostensibly an image of allied unity, Orpen intended it to carry a sharply satirical edge: the politicians of the post-war world, he implied, were not fit to lead a nation. Orpen's own sympathies with the ordinary soldier can be seen as two distorted images in the mirror, whose broken reflections perhaps suggest the chaos of the post-war world.

at Kiel and a festering revolution, signed the Armistice two days after the Kaiser abdicated on 9 November.

The Presentation Pack is peppered with contemporary photography and artefacts that tell the tale of that final bloody year. The images include an exhausted-looking British soldier captured during the Germans' spring offensive, and Armistice celebrations in Trafalgar Square. Among the artefacts are uniform epaulettes taken from German prisoners; a battle-damaged British battalion flag; and a golden wreath, laid on the tomb of Saladin in Damascus by the Kaiser in 1898 and removed by Lawrence of Arabia in 1918.

There is an intriguing insight into the mind of the artist who painted the picture of the signing of the Treaty of Versailles on 28 June 1919, which is shown on the Presentation Pack Outer. Sir William Orpen produced this painting after witnessing the signing in the Hall of Mirrors at King Louis XIV's lavish palace. As a war artist, Sir William had been to battlefields and seen the suffering of rank-and-file soldiers and civilian refugees. He angrily and unfavourably compared the self-congratulatory air of the politicians present with the frontline troops who had endured so much hardship.►

First World War 1918 – Prices

Stamps	£6.66
First Day Cover	£8.41
Presentation Pack	£7.20
Prestige Stamp Book	£15.65
Pane one: 4 x 1st Class, Poem stamps	£2.68
Pane two: 3 x 3 1st Class, First World War 1918 stamps	£2.01
Pane three: 3 x £1.55, First World War 1918 stamps	£4.65
Pane four: 8 x 1st Class, 4 Poppy stamps, 4 Machin definitives	£5.36
Stamp Souvenir	£8.41
First Day Envelope	30p
First Day Envelope (Prestige Stamp Book)	30p
Stampcards (6 in set)	£2.70
Coin Cover – BU	£17.50
Coin Cover – Silver Proof	£67.50
Coin Cover – Gold Proof	£840.00
Stamp Book – 6 x 1st Class, 2 Poppy stamps, 4 Machin definitives	£4.02
Composite Sheet – 5 year compilation	£32.94
Framed Stamps	£29.99
Framed Stamps – complete set of 30	£79.99
Framed Stamps – 5 Poppy stamps framed with poem	£49.99
Souvenir Pack – 5 x Poem Prints with Poppy stamp image	£24.99
Bundle BU Coin Covers x4	£63.00
First World War Album	£24.99

As we remember the fallen of the First World War 100 years on, the Coin Covers – Brilliant Uncirculated, Silver Proof and Gold Proof – reveal how the British people prepared to remember the dead after hostilities ceased. They explain the origins of great symbols of remembrance that resonate with us today in 2018: the Cenotaph; the British Legion poppy; the Grave of the Unknown Warrior.

The Coin Cover Insert Inner explains how the Imperial War Graves Commission operated under the principle that the bodies of those killed in action should remain buried on foreign battlefields beside their comrades. Yet this deprived relatives of a focal point for their grief and personal remembrance. Sir Edwin Lutyens, one of the country's leading architects, was therefore commissioned to design a Cenotaph which would represent the dead as the living – surviving veterans – marched past on future Armistice Days.



Above: the Handstamp that features on all versions of Coin Covers

Below: the BU Coin Cover, Insert Front, Insert (opened out) and Insert Reverse







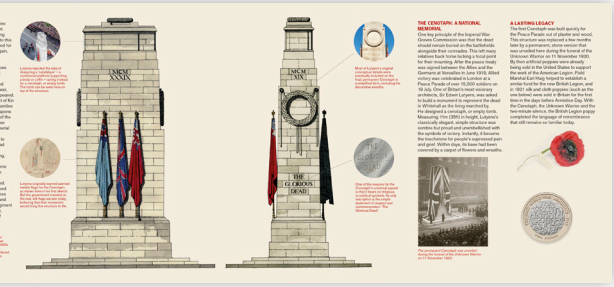
During the Peace Parade of 19 July 1919, less than a month after Versailles, more than 15,000 soldiers trooped down Whitehall past a temporary plaster and wood Cenotaph. Lutyens' 11 metre-high stone edifice was unveiled on 11 November the following year. It rapidly became a conduit for the emotions of those bereft by war: within days of the unveiling, the Cenotaph's base had been swathed in a blanket of flowers and wreaths. The Coin Cover explains that the Cenotaph's universal appeal lies in the fact that it is simple, unadorned, and free of political or religious symbols; and that its only inscription is the simple statement of commemoration: 'The Glorious Dead'. Yet, the Insert reveals, Lutyens' original design had been slightly less simple. He had wanted painted marble flags on the monument. The government rejected the idea, insisting on the real, silk flags we see today, as their movement would bring the Cenotaph to life.

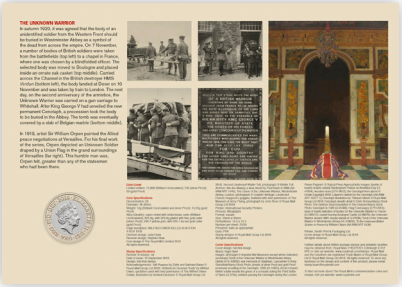
In 1921 silk and cloth poppies were introduced, and sold for the first time just before Armistice Day, the Insert explains. Poppies were already being sold in the United States to support the work of the American Legion. Field Marshal Earl Haig helped set up a similar fund here, to support the newly formed British Legion. That ultimate symbol of sacrifice and remembrance, the Grave of the Unknown Warrior, is examined on the Coin Cover Insert

Back. The Insert explains how in the autumn of 1920 it was agreed that an unidentified soldier killed on the Western Front should be buried in Westminster Abbey as a symbol of the fallen. A number of bodies were taken from the battlefields to a French chapel, where one body was chosen at random by a blindfolded officer. It was put in an ornate oak casket and ferried to Britain. Here, on Armistice Day, 11 November 1920, the body of this Unknown Warrior was paraded to the Abbey past Lutyens' new Cenotaph, unveiled that day by King George V. The soldier's funeral was attended by The King and the great and good of the land.

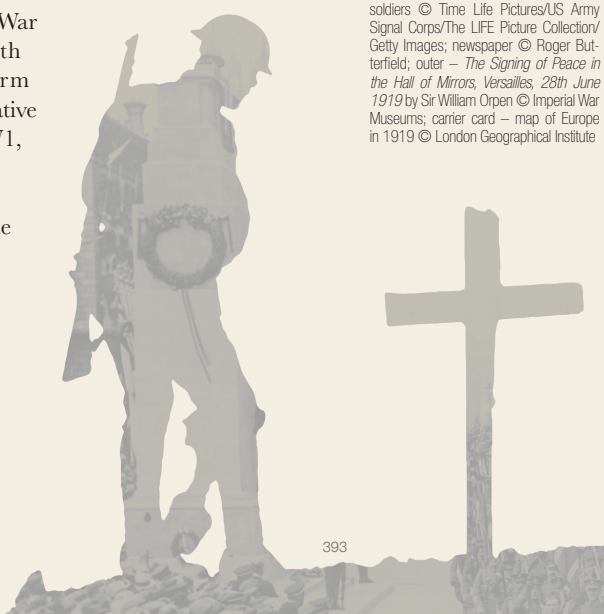
Orders for Serviced First Day Covers (ie stamped and postmarked) must reach Royal Mail by 13 September. Customers may also send stamped envelopes on the day of issue to Royal Mail, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB, for the Tallents House postmark.

Acknowledgements *100 Poppies* by Zafer and Barbara Baran © Royal Mail Group Ltd 2018; 'Anthem for Doomed Youth' quotation used with kind permission of The Wilfred Owen Estate, illustration by Andrew Davidson © Royal Mail Group Ltd 2018; Second Lieutenant Walter Tull, photograph © Walter Tull Archive; *We Are Making a New World* by Paul Nash © IWM; The Grave of the Unknown Warrior, Westminster Abbey, London, photograph © English Heritage; Lieutenant Francis Hopgood's goggles, featured with kind permission of The Museum of Army Flying, photograph by John Ross © Royal Mail Group Ltd 2018; 33rd Battalion flag, British soldier, shoulder straps, wreath from the tomb of Saladin and badge © Imperial War Museums; Woodrow Wilson addressing Congress © The Stanley Weston Archive/ Getty Images; Armistice Day in Trafalgar Square © The Royal Photographic Society Collection/National Science and Media Museum/SSPL/Getty Images; American soldiers © Time Life Pictures/US Army Signal Corps/The LIFE Picture Collection/ Getty Images; newspaper © Roger Butterfield; outer – *The Signing of Peace in the Hall of Mirrors, Versailles, 28th June 1919* by Sir William Orpen © Imperial War Museums; carrier card – map of Europe in 1919 © London Geographical Institute

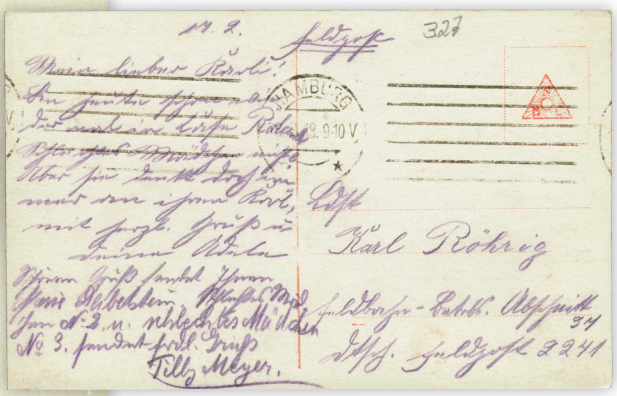




Please quote the *Bulletin* media code 18Bul09. The postmark features an illustration of a badge from the Comrades of the Great War veteran association. It amalgamated with two other veteran organisations to form the British Legion in 1920. Two alternative postmarks have the location London SW1, as this is where the Cenotaph is situated. The pictorial version has the inscription 'World War at an End', as declared in the Yorkshire Telegraph & Star newspaper, an image of which appears in the Presentation Pack ●







WESTERN FRONT WESTERN FRONT WESTERN

Comfort for the troops - chocolate and cigarettes were great but a message from a loved one was treasured. Tilly Meyer writes from Hamburg to Karl at the front. Meyer was a common surname, both of German origin (mayor or headman), or Jewish origin ("shining one"). Troops could be addressed only by unit and number, not location.

1918

A postal search into the Lost Generation



Way back in 1799 and during the Crimean War the General Post Office provided officials to run a postal service for the army. So long before the outbreak of The First World War it had been well established that regular receipt of letters from home was an important morale booster. That of course was a two-way street with anxious loved ones back home awaiting news from the men engaged in the perils of warfare. It was also true of those fighting on the other side of the Western Front and so here we provide cameos of the postal activity of that year that document history and the turmoil of a generation that reverberates 100 years on ●

Chaulnes on the Somme was taken by the Germans in 1914 and was the second line of defence in the 1916 Battle of the Somme, where British tanks were used for the first time in active warfare. Chaulnes was abandoned in the 1917 retreat to the Hindenburg Line, but retaken briefly by the Germans in 1918 (date of the card) by which time the depicted church, chateau and whole village were merely rubble and mud.





Allied troops with a strong Australian contingent retook Chaulnes for the last time in August 1918. German censorship was usually done at Unit level: here, a boxed violet censor of the Bavarian artillery unit 1020".

FRONT WESTERN FRONT WESTERN



The seaside war. When Italy joined the war, Allied troops were posted to northern Italy to help contain the threat of Austrian advances. The postmark L.3 indicated the British Army in Italy. The postcard from Parigi (near Portofino) depicts the crystal clear blue waters of the seaside location, the perfect posting after time in the mud of Flanders. The postcard was still military mail and hence needed the censor cachet "PASSED BY CENSOR 320".



War Bonds in Britain carried high interest and were seen as a way for those with savings to support the war effort. Here, a nice example of a "WAR BONDS" roller cancel on a postcard to Canada. The long term effect of the enormous cost of war and long-term national indebtedness caused grave economic problems in the 1920s. The Scottish socialist Tom Johnston later wrote "No foreign conqueror could have devised a more complete robbery and enslavement of the British Nation".







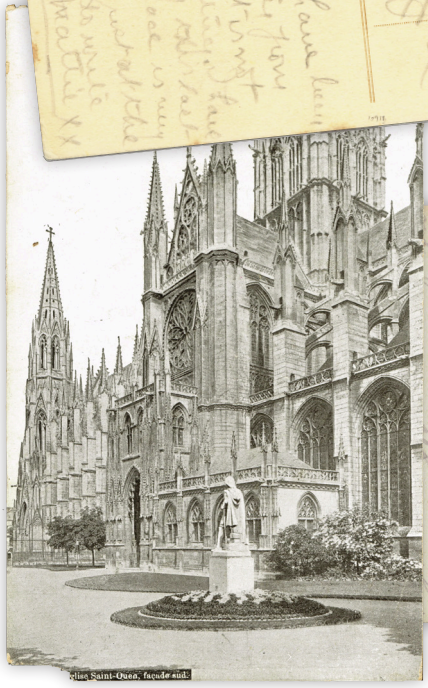
WESTERN FRONT



WESTERN FRONT

WESTERN FRONT

Sending viewcards was a popular activity in the first years of the 1900s and the passion did not die in wartime. Being in the trenches was no holiday, but sending a pretty card was perhaps reassuring to those at home. Here are two examples of troop mail with touristic views, from ARMY POST OFFICE S.79 and a similar one from S.5, both censored. In the case of the top one, a half-hearted attempt was made to delete the town name before despatching the card to Huddersfield.





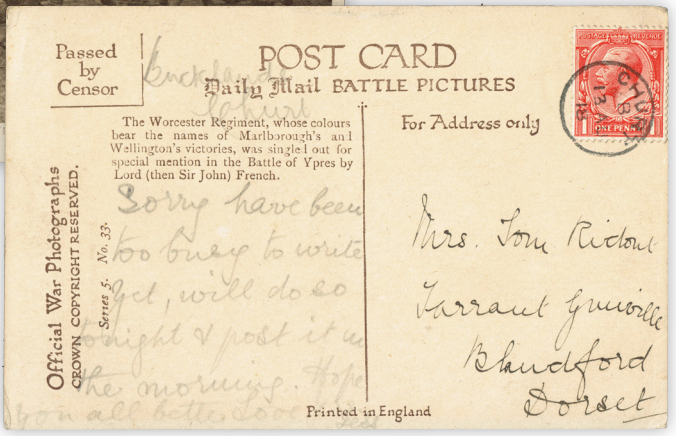


Bruges had been occupied by the Germans in 1914, with very little damage, and remained an important administrative and supplies base safe from events on the Somme. This Feldpost item from March 1918, was sent by a soldier in a Transport unit (their oval censor cachet shown here) in March 1918. However, British and Allied offensives began in the second part of 1918, and Bruges was captured 19th October 1918 and British troops reached the Dutch border on the 20th. The Armistice now seemed inevitable.



WESTERN FRONT WESTERN FRONT WESTERN FRONT WESTERN FRONT WESTERN FRONT WESTERN

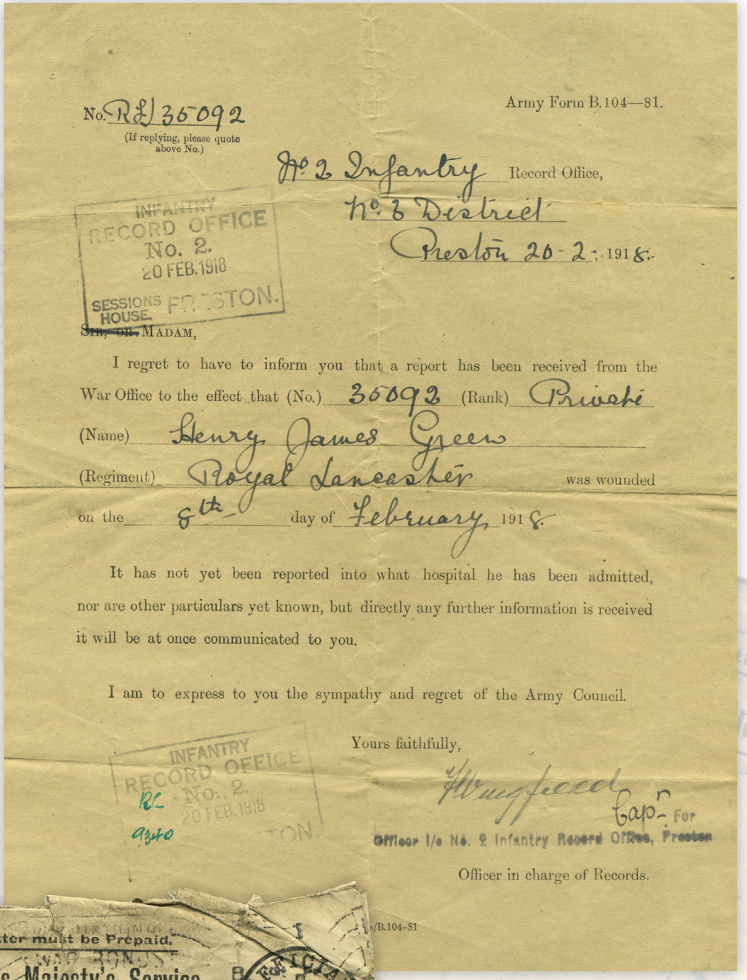




The Worcester going into action. The back of this officially produced patriotic viewcard states that "The Worcester Regiment, whose colours bear the names of Marlborough's and Wellington's victories, was singled out for special mention on the Battle of Ypres by Lord (then Sir John) French."

Notification of a soldier being wounded dated 20th February 1918. A letter informing his wife/mother that Henry James Green had been wounded two weeks previously

Below: The envelope that enclosed the notification



No. R/ 35092
(If replying, please quote above No.)

Army Form B. 104—81.

No. 2 Infantry Record Office,
No. 2 District
Preston 20-2- 1918.

INFANTRY RECORD OFFICE No. 2. 20 FEB. 1918 SESSIONS HOUSE PRESTON.

Sir, or MADAM,

I regret to have to inform you that a report has been received from the War Office to the effect that (No.) 35093 (Rank) Private
(Name) Henry James Green
(Regiment) Royal Lancaster was wounded
on the 6th day of February, 1918.

It has not yet been reported into what hospital he has been admitted, nor are other particulars yet known, but directly any further information is received it will be at once communicated to you.

I am to express to you the sympathy and regret of the Army Council.

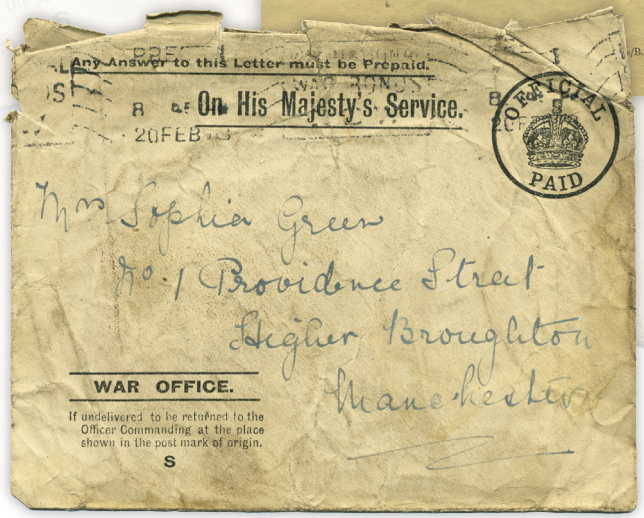
Yours faithfully,

Capt. For
Officer i/c No. 2 Infantry Record Office, Preston

Officer in charge of Records.

INFANTRY RECORD OFFICE No. 2. 20 FEB. 1918 PRESTON
R/ 9340

W. Forms/B.104-81



Any Answer to this Letter must be Prepaid.

On His Majesty's Service.

20 FEB

POSTAL PAID

Mrs Sophia Green
No. 1 Providence Street
Higher Broughton
Manchester

WAR OFFICE.
If undelivered to be returned to the Officer Commanding at the place shown in the post mark of origin.
S


The Allie's Victory, 1918.

In Memory Of Our Work, during

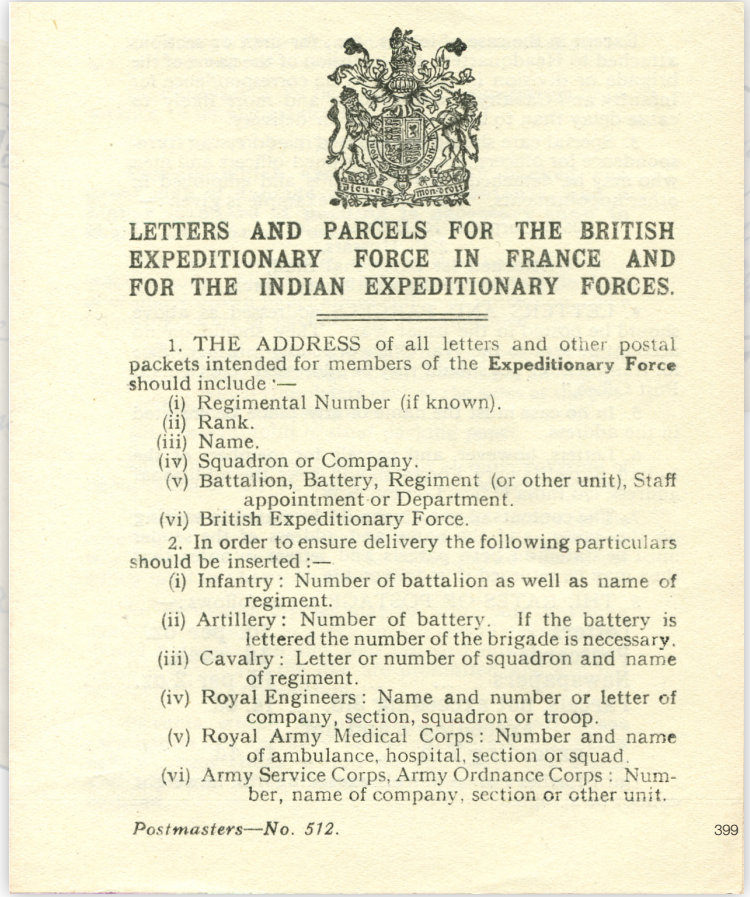
The Great German War.

Miss Bairnfather.

SERVED as Lady Postwoman,

Paddington Post Office.

Acknowledgement certificate: A small card in recognition of Ellen Bairnfather's work as a 'Lady Postwoman' in the Paddington Post Office during the First World War


LETTERS AND PARCELS FOR THE BRITISH EXPEDITIONARY FORCE IN FRANCE AND FOR THE INDIAN EXPEDITIONARY FORCES.

1. THE ADDRESS of all letters and other postal packets intended for members of the **Expeditionary Force** should include :—

(i) Regimental Number (if known).
(ii) Rank.
(iii) Name.
(iv) Squadron or Company.
(v) Battalion, Battery, Regiment (or other unit), Staff appointment or Department.
(vi) British Expeditionary Force.

2. In order to ensure delivery the following particulars should be inserted :—

(i) Infantry : Number of battalion as well as name of regiment.
(ii) Artillery : Number of battery. If the battery is lettered the number of the brigade is necessary.
(iii) Cavalry : Letter or number of squadron and name of regiment.
(iv) Royal Engineers : Name and number or letter of company, section, squadron or troop.
(v) Royal Army Medical Corps : Number and name of ambulance, hospital, section or squad.
(vi) Army Service Corps, Army Ordnance Corps : Number, name of company, section or other unit.

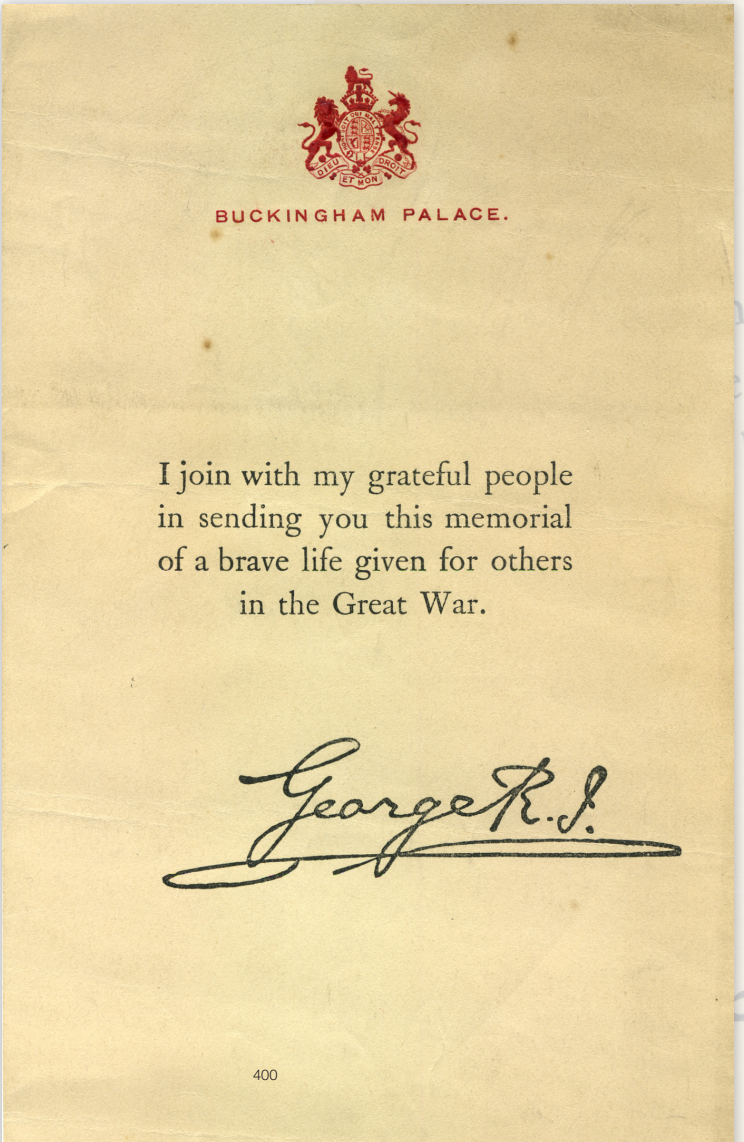
Postmasters—No. 512. 399

A directive from the Post Office giving details of how members of the public can send letters and parcels to servicemen posted overseas

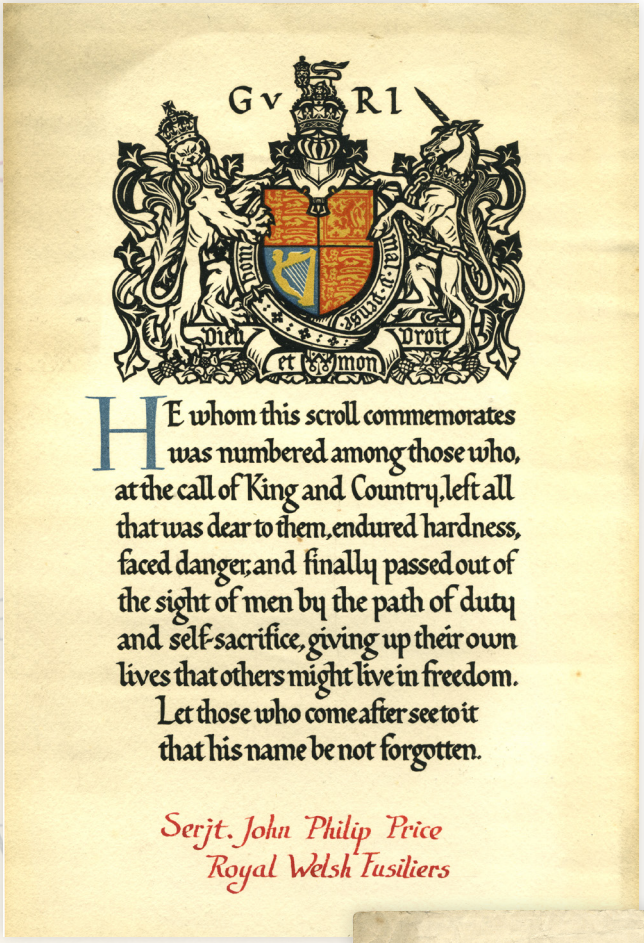
All images on this spread and the King George V tribute are reproduced with the kind permission of Bath Postal Museum

King George honours the brave

It was on 4 August 1914 that King George V penned the words that betrayed his anxiety for his nation. His diary revealed; "I held a council at 10.45 to declare war with Germany. It is a terrible catastrophe but it is not our fault. ...Please to God it may soon be over." Subsequent events from 1914 to 1918 must have surpassed his worse fears with Britain and its allies engaged in the unprecedented horrors of the First World War. For those mourning the loss of loved ones that had paid the ultimate price for King and country, George V's tribute to the fallen would have offered solace however small ●



The letter of gratitude from King George V with a facsimile of his signature, which was delivered with the Memorial Scroll (right)



The Memorial Scroll; accompanying the King's letter commemorating Sergeant John Philip Price who gave his life whilst fighting with the Royal Welsh Fusiliers during the First World War. The Regiment raised 39 Battalions and were the proud recipients of 77 battle honours and eight Victoria Crosses during the course of the Great War

This confirmation of receipt request was also posted with the King's letter and scroll

No.2.Infantry Record Office,
SHREWSBURY.

Date.....

Sir or Madam,

I am directed to forward you the accompanying Memorial Scroll together with the King's Message in commemoration of the soldier mentioned thereon.

The Plaque will be forwarded to you in due course direct from the Plaque Factory.

Will you please sign the receipt below, and return in the stamped addressed envelope.

I am,
Sir or Madam,
Your obedient Servant,

Lieut.for Lt.Colonel.
Officer i/c No.2. Infantry Records.
No.4. District.

Hampton Court

Welcome to Henry's house of fun



Epicentre of power, pleasure palace, metaphor for the magnificence and glory of King Henry VIII's reign. Hampton Court meant all this for Henry, shown here in the 1997 issue, The Great Tudor, along with his six wives. Indeed, the set demonstrates one of the many ways Henry expressed his power – by acquiring any woman he wanted to be his queen. Likewise, the recently released Hampton Court Palace Special Stamps articulate the extraordinary life led by Henry, his wives and 1,000 courtiers at Thomas Wolsey's former home by the Thames.

Hampton Court was, quite simply, Henry's favourite home out of over 60 he owned across the country. While, as absolute ruler, he used it as his seat of government, the palace was also The King's personal playground. Henry was sport-crazy, and Hampton Court gave him the action he needed. When weary of government duties, he and high-ranking courtiers dashed off to joust at the palace tiltyard. Here, from five brick spectating towers, Henry would also enjoy watching others battle it out in wrestling matches. The king enclosed Home Park and with his aristocratic friends hunted fallow and red deer there, or practised his archery. Hawking and real tennis also kept him occupied. He gambled and bet on tennis matches and dice games, happy to lose hundreds of pounds to his courtiers.

Great feasts fed Henry's large appetite – but for food not for entertaining. Usually The King would dine alone, his meals prepared in a private kitchen by his French personal chef. Venison, swan, conger eel and even porpoise might be on his table. But his main kitchens, with their staff of 200, could happily rise to the occasion when required: in 1538, Hampton Court catered a dinner for 800 ambassadors and courtiers to celebrate the birth of Henry's son Edward at the palace. Consumption at Hampton



Catherine of Aragon
Just 17 when he married the beautiful 23-year-old daughter of Spain's King Ferdinand, Henry was besotted with Catherine. But her failure to give him a male heir doomed their marriage.



Anne Boleyn
French-educated and stylish, courtier's daughter Anne first caught Henry's eye at a masque in London. Their tempestuous marriage turned sour and Anne, accused of treason, was beheaded in 1536.



Jane Seymour
Lady-in-waiting Jane Seymour married Henry just 11 days after Anne's execution. Henry's favourite wife, Jane gave him a long-awaited son, the future Edward VI, but died soon after his birth.



Anne of Cleves
'I like her not,' was Henry's verdict after meeting Anne. Their wedding night was disastrous thanks to Anne's innocence and Henry's impotence. Their unconsummated marriage was annulled.



Court was staggering: 80 sheep eaten a day; 25 barrels of wine consumed a month; almost two million logs used in the cooking fires every year.

Yet The King's time at Hampton Court was not always fun and frivolity; Henry's serious political duties and the bitter nature of his love life pervade the very architecture of Hampton Court. The floor-plan was designed to reflect Henry's supreme power and to restrict access to him to all but the highest in the land. The King's private apartments lay at the end of a chain of rooms, divided by doorways all manned by guards. The more important you were, or the better dressed, the more progress you made through those doors. Henry's inner circle would make it to the end, meeting Henry in his Privy Chamber. Apart from political advice, their duties included dressing and washing him; they would even be at hand when he was on his luxurious toilet, which was draped in sheepskin, black velvet and ribbons.

As for his wives, Catherine of Aragon occupied a set of rooms constructed by Wolsey on the east side of the palace's Clock Court. When she was cast aside, Henry had new, grander rooms built for Anne Boleyn on Cloister Green Court. When she in turn fell from grace, Henry instructed workmen to erase evidence of her existence from Hampton Court and replace it with symbols of his new love, Jane Seymour. On the bridge over the moat, for example, Anne's emblem of the leopard was transformed into the panther badge of Jane. Likewise, Jane's coat of arms replaced Anne's on the palace vanes. After being arrested for adultery and treason at Hampton Court, Catherine Howard broke away from her captors and ran screaming through the palace, begging in vain for mercy from her husband. Her ghost is said to make that same wild, desperate journey today. So yes, Hampton Court was a pleasure palace that pleased Henry greatly. Yet within its imposing walls lie the memories of a private life that made The King bitter and unhappy, despite the exultant, extravagant lifestyle the palace gave him ●



Catherine Howard
When Henry was away from court, pretty, flirtatious Catherine was unfaithful to him with courtier Thomas Culpepper, for which she was executed at the Tower of London in 1542.



Catherine Parr
Lively and scholarly (she was the first English queen to write her own books), Catherine, who survived Henry, influenced stepdaughter Elizabeth's approach to leadership when she herself became queen.



Stamp Scene Dane Garrod keeps you posted on events and activities in the philatelic world

Society Meetings for GB collectors

The first meeting of the new season for the Great Britain Philatelic Society will be in Room C at the Business Design Centre, Islington, during STAMPEX, on Saturday 15th September. From 2.15pm onwards, Janet Bygate FRPSL will present on the subject of 'British Expeditionary Forces in the Second World War', and visitors are welcome to come and see what this society can offer.

On Friday 14th September, the Great Britain Overprint Society will meet in the Executive Suite of the Business Design Centre at Upper Street, Islington, London N1 0QH, from 1.30pm to 4pm, during STAMPEX, when there will be displays from society members. Visitors and prospective new members are welcome to attend.

The Channel Islands Specialist Society will meet on 22 September at the Union Jack Club, Sandell Street, London SE1 8UJ, when the theme will be the Channel Islands Occupation. The society president, Gerald Marriner FRPSL, will present on 'Problems of communication within the Channel Islands during the occupation', followed by member displays on the day's theme. The society will be delighted to have non-members attending, but requests that they should contact the society secretary, Richard Flemming, by email beforehand at secretary@ciss1950.org.uk.

The *National Philatelic Society* meets on the First Floor of The Postal Museum, 15-20 Phoenix Place, London WC1X 0DA, the society's new permanent meeting place, where refreshments are available, and visitors and prospective new members are most welcome. The first meeting of the new season will be on Saturday 8th September when Nick Harris will describe 'Postal History - Anglo-Boer War'. The following meeting where Barrie Cook presents 'Morocco Agencies - G.B. KGVI & QEII issues' will be on Saturday 13th October ●

Diary Dates of Stamp Fairs

1 September City of Preston Philatelic Society Annual Stamp Fair, Barton Village Hall, Garstang Road, Preston PR3 5AA, 10am to 4pm. Enquiries: Ian Neary, 07522 900818, ianmneary@hotmail.com.



• Huddersfield Stamp Fair, St. Thomas's Community Centre, Manchester Road, Longroyd Bridge, Huddersfield HD1 3HU, 9.30am to 4pm, 4 dealers, tea and coffee available. Enquiries: Alastair Campbell, 01484 681559.

• Liverpool Stamp Fair, St. Columba Church Hall, Hillfoot Road, Hunts Cross, Liverpool L25 0NR, 10am to 3.30pm, 7 dealers. Enquiries: Terry Barnett, 0151 486 2610.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 0116 235 0441.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.

• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@ charingcrossmarket.com.
• Beckenham Stamp and Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.
• Haywards Heath Postcard and Collectors' Fair, Clair Hall, Perrymount Road, Haywards Heath RH16 3DN, 10.30am to 4pm, 25 dealers, refreshments available. Enquiries: Rosemary Shepherd, 01892 662132.
• Deal Stamp Fair, The Landmark Centre, 129 High Street, Deal CT14 6BB, 9am to 1pm. Enquiries: Peter Barrett, 01304 829827.

DIARY DATES SEP 18

2 September Wolverhampton Stamp Fair, Bradmore Social Club, 60 Church Street, Wolverhampton WV3 7ER, 9am to 3pm, 8 dealers, Social Club bar available. Enquiries: John Coaten, 07808 864297.



• Milton Keynes Stamp Fair, Novotel, Saxon Street, Leybourne Court, Heelands, Milton Keynes MK13 7RA, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.
• Sevenoaks Stamp Fair, The Stag Plaza, Stag Theatre, London Road, Sevenoaks TN13 1ZZ, 10am to 4pm, 12 dealers, refreshments all day. Enquiries: Robert Uden, 01303 238807.

6 September Rugby Stamp and Postcard Fair, Rogers Hall, Deerings Road, Hillmorton, Rugby CV21 4EN, 9.30am to 3pm, refreshments available. Enquiries: Simon Hemmings, 01455 642248, stamps@midphil.com.



7 September Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 020 8946 4489.

8 September Bilsborrow Stamp Fair, Village Hall, Bilsborrow PR3 0RE, 10am to 3.30pm, 10 to 12 dealers, hot and cold food all day. Enquiries: Terry Barnett, 0151 486 2610.
• North Wales Stamp and Postcard Fair, Ysgol Eirias, Eirias Road, Colwyn Bay LL29 7SP, 9.30am to 3pm, 12 dealers, refreshments available. Enquiries: Steve Chapman, 01745 826434.
• Derby Stamp Fair, Nunsfield Community Hall, 33 Boulton Road, Alvaston, Derby DE24 0FD, 9.30am to 4pm, 7 dealers, refreshments from 12 noon. Enquiries: Kevin Johnson, 07808 665472.



• Milton Keynes Philatelic Society Stamp Fair, Methodist Hall, Queensway, Bletchley, Milton Keynes MK2 2HB, 10am to 4pm, 6 dealers, tea, sandwiches and cakes available. Enquiries: Karen Goodger, 01908 521220, info@ miltonkeynesphilatelics.
• Laindon Stamp Fair, Methodist Church Hall, High Road, Langdon Hills SS16 6EX, 9.30am to 3pm, 8 dealers, refreshments available. Enquiries: David Church, 01268 543371.
• Upminster Stamp Fair, St. Lawrence Church Hall, Corbets Tay Road, Upminster RM14 2AJ, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.
• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@ charingcrossmarket.com. ►

• Orpington Stamp and Postcard Fair, Christ Lutheran Church, 227 Poverest Road, Petts Wood, Orpington BR5 1RD. Enquiries: 07746 124846.
• Weston-super-Mare - Michael Hale Collectors' Fair, Victoria Methodist Church Hall, Station Road, Weston-super-Mare BS23 1XU, 10am to 4pm. Enquiries: 01749 677669, Michael Hale.
• Poole and Bournemouth Stamp and Postcard Annual Fair, Upton Community Centre, Poole Road, Upton BH16 5JA, 10am to 4pm, 15 dealers, refreshments available. Enquiries: Chris Wheeler, 01202 395484.
• Folkestone Stamp Fair, Trinity Church Hall, Sandgate Road, Folkestone CT20 2UQ, 9am to 1.30pm. Enquiries: Peter Barrett, 01304 829827.

9 September Chelmsford Stamp and Postcard Fair, Old Chelmsfordians Club, Roxwell Road, Chelmsford CM1 2LY, 10am to 4pm. Enquiries: Steve Burnell, 01708 229763.

• Wokingham Stamp Fair, St. Crispin's Centre, London Road, Wokingham RG40 1SR, 9am to 3pm. Enquiries: Tristan Brittain, 07957 158299.

12 September Cheltenham Stamp Fair, St. Andrew's United Reformed Church, Montpellier Street, Cheltenham GL50 1SP, 10am to 4pm. Enquiries: Mark Grimsley, 0117 962 3203, mark_grimsley-stamps@hotmail.co.uk.

• Ripley Stamp Club Fair, Village Hall, High Street, Ripley GU23 6AF, 12.30pm to 3.30pm, 10 dealers, refreshments available. Enquiries: Martin Mathewson, 01932 565814, martin.mathewson100@gmail.com.



12 - 15 September Autumn STAMPEX 2018, Business Design Centre, Islington, London N1 0QH, 50+ dealers, full cafeteria facilities all day. Opening times are Wednesday 12th, 11am to 7pm; Thursday 13th, 10am to 6pm; Friday 14th, 10am to 6pm; Saturday 15th, 10am to 5pm. Nearest underground station is Angel. Further details are given below.

15 September Hull Stamp Fair, St. James Centre, 169 First Lane, Hessle, Hull HU13 9EY, 9.30am to 4pm, 5 dealers, refreshments available. Enquiries: Kevin Johnson, 07808 665472.

• Chester Stamp Fair, Hoole United Reformed Church, Hoole Road, Chester CH2 3AU, 10am to 3.30pm, 7 dealers. Enquiries: Terry Barnett, 0151 486 2610.
• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.
• Exeter - Michael Hale Collectors' Fair, The America Hall, De La Rue Way, Pinhoe, Exeter EX4 8PX, 10am to 4pm, 12 stamp dealers, refreshments available. Enquiries: Michael Hale, 01749 677669.

16 September Dronfield Stamp Fair, Coal Aston Village Hall, Coal Aston, Dronfield S18 3AY, 9.30am to 4pm, 10 dealers, refreshments available. Enquiries: Kevin Johnson, 07808 665472.



• Norwich Stamp Fair, Brook Hotel, Barnard Road, Bowthorpe, Norwich NR5 9JB, 10am to 3pm, 10 dealers, refreshments available. Enquiries: Tony Hender, 01328 829318.

22 September Middlewich Stamp Fair, Community Centre, Civic Way, Middlewich CW10 9BX, 10am to 3.30pm, 7 dealers. Enquiries: Fred O'Reilly, 01226 765069.

• Newport and Gwent Autumn Stamp Fair, Graig Community Centre, Basseleg, Newport NP10 8HZ. Enquiries: Roy Bentley, roybentley@mylundy.co.uk.
• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.
• East Malling Grand Stamp Fair, Village Hall, New Road, East Malling ME19 6DD, 9.30am to 3.30pm, 14 dealers, refreshments available. Enquiries: Mike Thompson, 01474 325507.

23 September Leicester Postcard Fair, Ramada Leicester Stage Hotel, 299 Leicester Road, Wigston, Leicester LE18 1JW, 10am to 4pm, refreshments available. Enquiries: David Neill, 0116 243 2236, dn@davidneill.net.



• Maidstone Stamp Fair, Royal British Legion Hall, Hall Road, Aylesford ME20 7NL, 10am to 4pm, 6 dealers. Enquiries: John Perriman, 01903 244875.
• Bexley Stamp Fair, Freemantle Hall, High Street, Bexley DA5 1AA, 9.30am to 3pm, 7 dealers. Enquiries: Lorne Webb, 01424 751518, lornehw@btinternet.com.

28 September Grampian Stamp and Postcard Fair, Queen's Cross Parish Church Hall, Albyn Place, Aberdeen AB10 1YN, 10.30am to 3.30pm. Enquiries: Chad Neighbor, 01674 832823, chad@cneighbor.plus.com.
• Hythe Stamp Fair, United Reformed Church, East Street, Hythe CT21 5ND, 10am to 4pm, 5 dealers. Enquiries: Robert Uden, 01303 238807.

29 September Morley Stamp Fair, St. Mary's Hall, Commercial Street, Morley LS27 3HZ, 9.30am to 4pm, 15 dealers. Enquiries: Kevin Johnson, 07808 665472.
• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.
• Wanstead Stamp Fair, Our Lady of Lourdes, 51 Cambridge Park, Wanstead E11 2PR, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.



• HAMPEX Stamp and Postal History Fair, Wickham Community Centre, Mill Lane, Wickham, Fareham PO17 5AL, 10am to 4pm. Enquiries: Julian Jones, 01794 514902, jones2@f2s.com.

30 September Doncaster Stamp Fair, Park Social Club, Eden Grove Road, Edenthorpe, Doncaster DN3 2LS, 9.30am to 4pm. Enquiries: Kevin Johnson, 07808 665472.
• Peterborough Stamp Fair, Holiday Inn, Thorpe Wood, Peterborough PE3 6SG, 10am to 3pm, 10 dealers. Enquiries: Richard Lewis, 01945 700594, richard@lewis8571.plus.com.
• Stevenage Stamp Fair, Novotel, Knebworth Park, Stevenage SG1 2AX, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.
• Potters Bar Stamp Fair, Mount Grace School, Church Road, Potters Bar EN6 1EZ, 10am to 4pm, 20 dealers, refreshments available. Enquiries: Robert Uden, 01303 238807.

3 October Croydon Postcard Fair, St. George's Church Centre, Barrow Road, Waddon, Croydon CR0 4EZ, 9am to 4pm, 7 dealers, refreshments available. Enquiries: Peter Duncan, 01444 482620, pjduncan26@gmail.com. ▶

5 October Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 0208 946 4489.

6 October Huddersfield Stamp Fair, St. Thomas's Community Centre, Manchester Road, Longroyd Bridge, Huddersfield HD1 3HU, 9.30am to 4pm, 4 dealers, tea and coffee available. Enquiries: Alastair Campbell, 01484 681559.

• Manchester and District PTA Stamp Fair, Sale Grammar School, Marsland Road, Sale M33 3NH, 10am to 4pm. Enquiries: 0161 427 2101, info@ericpaul.co.uk.

• Reepham Stamp Fair, Reepham Village Hall, Hawthorn Road, Reepham LN3 4DU, 9am to 4pm. Enquiries: 07786 647103, siskinjo77@yahoo.co.uk.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 0116 235 0441.

• Shropshire P.S. Annual Stamp and Postcard Fair, Barnabas Community Church Centre, Longden Coleham, Shrewsbury SY3 7DN, 10am to 4pm, 17 dealers, refreshments available. Enquiries: Tony Marsland, 01743 860910.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.

• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.



• Thatcham Stamp and Postcard Fair, Thatcham Memorial Hall, Bath Road, Thatcham RG18 3AG, 9.30am to 2pm, 10 dealers, refreshments available. Enquiries: Paula Cant, 01256 415699, paula@paulacantstamps.co.uk.

• Beckenham Stamp and Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.

• Haywards Heath Postcard and Collectors' Fair, Clair Hall, Perrymount Road, Haywards Heath RH16 3DN, 10.30am to 4pm, 25 dealers, refreshments available. Enquiries: Rosemary Shepherd, 01892 662132.

• Deal Stamp Fair, The Landmark Centre, 129 High Street, Deal CT14 6BB, 9am to 1pm. Enquiries: Peter Barrett, 01304 829827.



• Yeovil and District Stamp and Postcard Fair, Digby Memorial Hall, Digby Road, Sherborne DT9 3NL, 10am to 4pm, 8 dealers, lunches, tea and coffee available. Enquiries: David Bryant, 01460 74422.

7 October Wolverhampton Stamp Fair, Bradmore Social Club, 60 Church Street, Wolverhampton WV3 7ER, 9am to 3pm, 8 dealers, Social Club bar available. Enquiries: John Coaten, 07808 864297.

• Bedford Stamp Fair, St. Mark's Church Hall, Calder Rise, Bedford MK41 7UY, 10am to 4pm, 11 dealers, free parking. Enquiries: Paul Harris, 01623 621143 ●

Other coming events

Autumn STAMPEX 2018 is being held from 12th to 15th September at the Business Design Centre, Upper Street, Islington, London N1 0QH, which is the usual venue for this twice yearly event. The nearest underground station is Angel on the Northern Line. This is a full national exhibition, with a visit from the American Philatelic Society. Both the Forces Postal History Society and the Civil Censorship Society will be providing displays to mark the centenary of the end of the First World War. A total of over 200 frames will show top quality material where every visitor will find much of interest. Opening times are: Wednesday 12th - 11am to 7pm, Thursday 13th and Friday 14th - 10am to 6pm, and Saturday 15th - 10am to 5pm. Young collectors are particularly catered for with Stamp Active where young collectors can handle stamps and enjoy learning about them. There are free goodie bags, activities, and the usual fun auction on the Saturday. Further details can be found at stampactive.co.uk.

STAMPA 2018 is the Irish National Stamp Exhibition, which will be held from Friday 5th to Sunday 7th October 2018. The venue is the Griffith College Conference Centre, South Circular Road, Dublin 8, which has a modern well-lit auditorium with on-site catering facilities, wi-fi and free parking. Opening hours are from 11am to 5pm on Friday and Saturday, and 11am to 4pm on Sunday. You can either participate in the show, or simply wander around the dealers' stands and competitors' displays. A set of three illustrated serviced covers will be available at the exhibition, bearing special postmark cancellations for each day ●

Recent meeting details for GB collectors

Details of the final meeting of the 2017/18 programme of the Great Britain Philatelic Society are of interest. Three members of council, Janet Bygate, Ian Harvey and Howard Hughes, gave displays on diverse subjects - 'RAF Prisoners of War', 'The Preparation and Make-up of the Wilding Booklets' and 'The Late Use of the Maltese Cross'. In the afternoon at the Annual General Meeting, outgoing president Howard Hughes presented his successor John Davies with the badge of office. John was then given the pleasure of introducing seven members who all gave short displays. Great Britain collectors may be interested to know that the society website now contains a complete index of the Great Britain Journal. For information on the society, see the website at gbps.org.uk, or contact membership@gbps.org.uk ●

The Old Vic in the spotlight

Olivier, Gielgud, Burton; all the greats have trodden its boards. And the great writers; Shakespeare, Ibsen, Pinter have all had their plays performed in its hallowed auditorium. Now Royal Mail applauds The Old Vic – one of the country's best-loved theatres – with a Special Stamp issue celebrating its 200th anniversary. Released on 30 August, the eight-stamp set features the most famous names in British theatre who have appeared at The Old Vic, and is accompanied by a Presentation Pack, Stamp Souvenir and Postcards.

The First Day Cover features a chorus of inspiring words that reflect the excitement of live drama, such as 'passion', 'magic', 'brave' and 'eclectic'. The lettering for the words was created by the typographical artist Kelvyn Laurence Smith, whose work appears on Royal Mail's First World War 1915 and 1917 Special Stamp issues. Smith created the lettering for the stamps using woodblock set typography.

The Tallents House handstamp features a quotation by Glenda Jackson, praising The Old Vic on the occasion of its 200th anniversary: 'There's nowhere else like it'. Two alternative postmarks have the postcode London SE1, as this is the location of The Old Vic. The pictorial version of the alternative mark shows an illustration of the theatre's façade.



Stamp by stamp The Old Vic stamps were created by leading stamp designers hat-trick. Printed by lithography, they come in pairs of four values: First Class, £1.25, £1.45 and £1.55.

The Dance of Death, 1967 By August Strindberg; translated by C D Locock; directed by Glen Byam Shaw; starring Laurence Olivier. First Class

King Lear, 2016 By William Shakespeare; directed by Deborah Warner; starring Glenda Jackson. First Class

Hamlet, 1975 By William Shakespeare; directed by Peter Hall; starring Albert Finney. Richard Burton, Laurence Olivier and Peter O'Toole also played Hamlet at The Old Vic. £1.25

Hedda Gabler, 1970 By Henrik Ibsen; translated by Michael Meyer; directed by Ingmar Bergman; starring Maggie Smith. £1.25



No Man's Land, 1975 By Harold Pinter; directed by Peter Hall; starring John Gielgud and Ralph Richardson. Pinter's *The Caretaker* was performed at The Old Vic in 2016, and starred Timothy Spall. £1.45

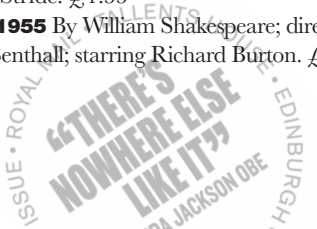
Carmen Jones, 1991 By Oscar Hammerstein II; directed by Simon Callow; starring Sharon Benson. £1.45

Romeo and Juliet, 1960 By William Shakespeare; directed by Franco Zeffirelli; starring Judi Dench and John Stride. £1.55

Henry V, 1955 By William Shakespeare; directed by Michael Benthall; starring Richard Burton. £1.55 ▶

The Old Vic – Stamp Specifications

Date of issue	30 August
Number of stamps	8 (2 x 1st Class, 2 x £1.25, 2 x £1.45, 2 x £1.55)
Stamp design	hat-trick design
Stamp format	Portrait
Stamp size	35mm x 37mm
Number per sheet	30/60
Printer	International Security Printers
Print process	Lithography
Perforations	14.5 x 14
Phosphor	Bars as appropriate
Gum	PVA





The Old Vic – Prices	
Stamps	£9.84
First Day Cover	£12.23
Presentation Pack	£10.35
Stamp Souvenir	£12.23
First Day Envelope	30p
Postcards (8 in set)	£3.60

The Filler Card explains that the theatre opened as the Royal Coburg in 1818, and was not called The Old Vic until it was rebuilt in 1871. The Coburg offered a programme of melodramas, romances and Shakespeare but early audiences were perhaps not ideal. One observer reported they were of 'the lowest kind', and the Filler Card reveals they could be rough and even rowdy on occasion. In a snapshot of The Old Vic's history, the Filler Card tells how the National Theatre, created in 1963 under Laurence Olivier, took The Old Vic as its first home; and how The Old Vic struggled to find a new role for itself after the National Theatre left in 1976. However, the theatre's future brightened in 1982 when Canadian producers Ed and David Mirvish bought and



restored it, appointing Jonathan Miller as Artistic Director; Miller was succeeded by Peter Hall. Bought by a charitable trust headed by impresario Sally Greene in 1998 and gifted to the nation, The Old Vic now prides itself on being an independent, not-for-profit theatre. Among the images on the Filler Card are a picture of the Royal Coburg in 1820 and a photograph of a neon sign hanging in The Old Vic's foyer proclaiming: 'Dare always dare'. This was the motto of Lilian Baylis, who took over the management of The Old Vic from her aunt Emma Cons in 1912, and was a driving force behind the theatre until her death in 1937.

Also included in the issue is a beautifully illustrated Presentation Pack, designed by hat-trick and written by Benedict Nightingale, the former chief theatre critic of *The Times*. The Presentation Pack Outer section features an image of the Old Vic's magnificent auditorium twinkling



with lights, and an interview Nightingale has conducted with the theatre's Artistic Director Matthew Warchus and Executive Director Kate Varah. In the interview, Warchus reveals his determination to safeguard the future of the 1,000-seat theatre, saying: 'We must keep proving ourselves, ensuring that The Old Vic isn't turned into a bingo hall or block of flats but remains an indispensable part of the London creative landscape.' Kate Varah emphasises the part that The Old Vic plays in the wider community, highlighting the theatre's work with schools and families, and emerging talent in its training programmes. She says of The Old Vic: 'The building, open day and night, is a creative hub and community resource.'



The Presentation Pack Inner section is cleverly designed as a dressing room, with Old Vic memorabilia pinned around a classic actor's mirror complete with lightbulb frame. On display are, among others, images of Richard Burton in a 1955 production of *Henry V*, Maggie Smith in *Hedda Gabler*, Star Wars star John Boyega in *Woyzeck* in 2017, a programme for *Romeo and Juliet* and glittering interiors of the theatre. Also on the Inner is a fascinating history of The Old Vic, full of intriguing anecdotes. Benedict Nightingale reveals that despite its early rough reputation as a magnet for disorderly audiences, the theatre was later bought by temperance reformers, and for a while became an alcohol-free, extremely respectable music hall. Manager Lilian Baylis, both thrifty and religious, introduced opera and Shakespeare. She would famously pray: 'Send me a good actor and send him cheap.' ►



FD1818-TH



FD1818-PL



FD1818-NP

Acknowledgements The Dance of Death – photograph of Laurence Olivier © Zoë Dominic, used with kind permission of Catherine Ashmore; costume design by Motley; King Lear – photograph of Glenda Jackson © Marilyn Kingwill/ArenaPAL; costume design by Zeb Lalljee; content used with kind permission of The Old Vic; Hamlet – photograph of Albert Finney © Donald Cooper/Photostage; costume design by John Bury; Hedda Gabler – photograph of Maggie Smith © Zoë Dominic, used with kind permission of Catherine Ashmore; costume design by Mago; No Man's Land – play by Harold Pinter used with kind permission of FPinter Limited; photograph of Sir John Gielgud and Sir Ralph Richardson © Nobby Clark /ArenaPAL; costume design by John Bury; Carmen Jones – play by Oscar Hammerstein II used with kind permission of Hammerstein Properties LLC; photograph of Sharon Benson © Neil Libbert/ ArenaPAL; costume design by Bruno Santini; Romeo and Juliet – photograph of Damwe Judi Dench and John Stride © Express Newspapers/N&S Syndication; costume design by Peter J Hall; content used with kind permission of The Royal Victoria Hall Foundation; Henry V – photograph of Richard Burton by Angus McBean © Houghton Library, Harvard University; content featured with kind permission of The Royal Victoria Hall Foundation; costume design by Audrey Cruddas

The Old

In the 1990s, the theatre's future remained uncertain, and there were even fears at one time that The Old Vic, which had once enjoyed a five-year Shakespeare season, would be turned into a lap-dancing club. Fortunately the theatre was saved by Sally Greene's trust purchase in 1998, and today, the Pack explains, The Old Vic thrives under Artistic Director Matthew Warchus. The Old Vic Special Stamp issue is available to buy at: www.royalmail.com/stamps ●



1 What was The Old Vic opened as in 1818?
a) Royal Coburg
b) Theatre Royal
c) Royal Arrival



2 Which actress championed The Old Vic with this statement?
a) Sharon Benson
b) Maggie Smith
c) Glenda Jackson

"THERE'S NOWHERE ELSE LIKE IT"

3 The motto 'Dare always dare' was coined by who?
a) Lilian Baylis
b) Emma Cons
c) Lily Allen

Prizes The first three correct entries drawn after the closing date win The Old Vic Presentation Pack.

How to enter Please send your answers, with your contact address or phone number, marked 'Bulletin – The Old Vic Quiz', to: Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or by email to tim.noble@royalmail.com.

Closing Date 15 October 2018.

Vic Quiz



4 Who co-starred with John Gielgud in *No Man's Land* in 1975?
a) John Hurt
b) Ralph Richardson
c) Richard Burton



5 Who directed *Hedda Gabler* in 1970?
a) Trevor Nunn
b) Ingmar Bergman
c) Antony Holland



6 Laurence Olivier who starred in *The Dance of Death* was born in what year?
a) 1922 b) 1914 c) 1907



June Solutions Stamp Art quiz: 1 – a) Alan Measles, 2 – b) 2015, 3 – c) Blackcap 4 – b) Michael Heslop.
Winner: Mrs Lynn Bowry, Lincoln. **Runners-up:** Andrew Gosling, Cumbria; A H Lewis, Ilford.

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New Issues and Withdrawals

5 September — **Withdrawal** Royal Academy: Stamp Souvenir.

12 September — **Issue** Royal Mail Heritage: Mail by Bike - Post & Go: Stamps (6 x 1st Class).

13 September — **Issue** First World War - 1918: Stamps (3 x 1st Class, 3 x £1.55, separate sheets), Stamp Souvenir, Presentation Pack, Postcards (6 in set), Prestige Stamp Book (pane one 4 x 1st Class, pane two 3 x 1st Class, pane three 3 x £1.55, pane four 8 x 1st Class), Stamp Book (4 x 1st Class Machin definitives, 2 x 1st Class Specials (Poppies), Composite Sheet (30 stamps, 5 year compilation), BU Coin Cover, Silver Coin Cover, Gold Coin Cover, 5 Year compilation, Souvenir Pack (with 5 x Poem Prints with stamp image and 5 x 1st Class uncancelled Poppy Stamps in carrier, limited edition of 1918), Framed Stamps (uncancelled), Framed Stamps (30 Stamps, 5 year compilation, limited edition of 500 uncancelled, available worldwide), Framed Stamps (uncancelled), Framed Stamps (5 uncancelled Poppy Stamps framed with poem, limited edition of 1918 available worldwide).



14 September — **Withdrawal** Ladybird Books: Stamps (2 x 2nd Class, 2 x 1st Class, 2 x £1.40, 2 x £1.57) Stamp Souvenir, Presentation Pack, Postcards.



17 September — **Issue** RAF Centenary: BU Coin Cover, Silver Coin Cover, Gold Coin Cover.



26 September — **Withdrawal** Dad's Army: Stamp Souvenir.

28 September — **Withdrawal** Framed Lisbon Lions Stamp Sheet.

10 October — **Issue** United for Wildlife: Smilers Commemorative Sheet (10 x 1st Class Stamps with backing card).

You can order any of the Royal Mail stamp products listed above, by visiting **www.royalmail.com/stamps** or from Royal Mail Stamps and Collectibles PO Box 1373, Sunderland SR5 9PG, UK. (Overseas subscribers will need to use a stamp.) Or use the Royal Mail telephone order service on 03457 641 641 (08.30 – 17.00 Monday to Friday). For overseas customers: +44 131 316 7483. Minimum handling charge UK £1.45, Europe £1.55, rest of world (airmail) £2.15. Please quote **18BUL09**, the *Bulletin* media code.

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