



Newsletter

THE BRITISH
POSTAL
MUSEUM
& ARCHIVE

George Charlton

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Front cover: Interior of Travelling Post Office, 1935 Framed artwork for a poster. Artist: Charlton, George. POST 109/375

The British Postal Museum & Archive
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Phoenix Place
LONDON WC1X 0DL

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www.postalheritage.org.uk

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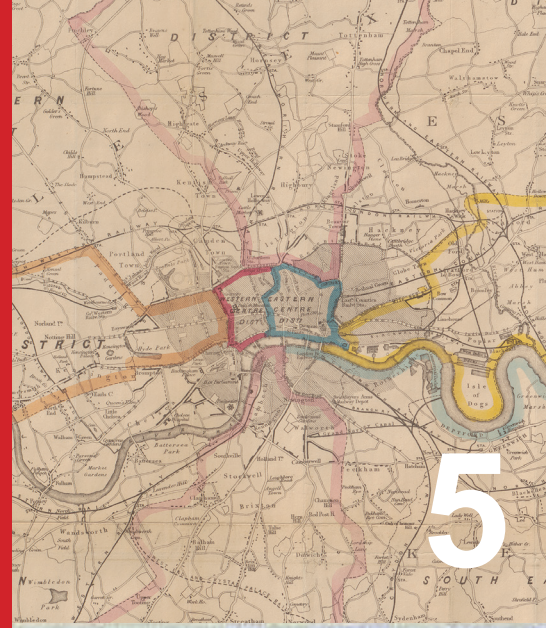
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Welcome

With Christmas now a distant memory, here at BPMA we are looking forward to an exciting year ahead. The reality of moving to a new museum is beginning to sink in. In 2014 we will begin the initial construction phase for Calthorpe House, which will see us making changes to the internal structure ready for new exhibition galleries and research facilities. We also hope to have our Mail Rail planning application approved by Islington Council, which will pave the way for the public opening of Mail Rail.

For all this to happen we first need to apply to the HLF for a £4.5m grant. Although competition for HLF grants is fierce, we are hopeful of obtaining the funding earmarked by the HLF for the project's delivery phase. Securing this is the main focus of our efforts at present so that we can begin to draw up intricate detailed designs this summer.

We have a wide range of events and exhibitions going on this year too. Highlights include an opportunity to get up close and personal with some original postal maps at The London Postal Map talk with Helen Kearney on 6 March and our Flagship Last Post exhibition which will be opening in Coalbrookdale on 10 April. This exhibition explores the vital role played by the Post Office during the First World War, tells the stories of postal workers at war and on the Home Front, and examines the essential role played by postal communications. As always we will also be running the usual array of tours of the Archive and Museum Store. See our website for further details.

From 19-22 February we will once again be at Stampex, represented by both staff and Friends. This is a great opportunity for us to meet with people and discuss what the BPMA is up to. Our stand will focus on the delivery of the new museum, complete with images of our vision for the museum, plans for the exhibition spaces, and more information about our current fundraising efforts. If you want to know more about what we have planned or are just curious to see what the new museum will look like we will have knowledgeable staff on hand to answer all of your questions.

The Friends of the BPMA will be providing vital assistance for which we are ever grateful and, on their own stand will be hosting a small, travelling version of our Last Post exhibition. They will also have a variety of items from the BPMA shop for sale including First Day Covers. So if you have someone in your life who would

appreciate a penny black tie or a postage stamp print tea towel this is the place to come during Stampex.

This February's Stampex also coincides with the 100th anniversary of the introduction of Postage Due Labels, created in 1914 to help combat the problem of uncollected revenue that had long been a source of concern for the Post Office. You can find out more about this centenary and our centenary exhibition on page 12.

This is not the only milestone anniversary in the first part of 2014. Last month we commemorated the 10th anniversary of the final journey of the Travelling Post Offices, and the man responsible for the public opening of the Royal Mail, King Charles I, was executed 365 years ago on 30 January.

We hope to see as many of you as possible at Stampex and I am sure that 2014 will provide us with lots of exciting news to report back over the course of the year.

Adrian Steel

Director

Spring Stampex 2014 19-22nd February 2014

Business Design Centre
52 Upper Street
London
N1 0QH

The BPMA and the BPMA friends can be found on stalls 79-80.



adrian.steel@postalheritage.org.uk
Twitter: @BPMA_Adrian

News in brief

Mail Rail planning application submitted

In the autumn, the British Postal Museum & Archive submitted its planning proposal for Mail Rail to the London Borough of Islington. It follows an application submitted by Royal Mail for the wider development of some parts of the Mount Pleasant site that are no longer needed for its operations. Approval would give the BPMA the green light to repurpose the ground level workshops, the car maintenance depot and part of the underground tunnel network around Mount Pleasant, home of the

world's oldest mail centre, and allow public access to the site for the first time in its history. A decision is expected by the end of February.

Below: Artwork for a Mail Rail poster. 1939 Artist: Ziegler, Richard. POST 109/328



BPMA rewarded by National Campaign



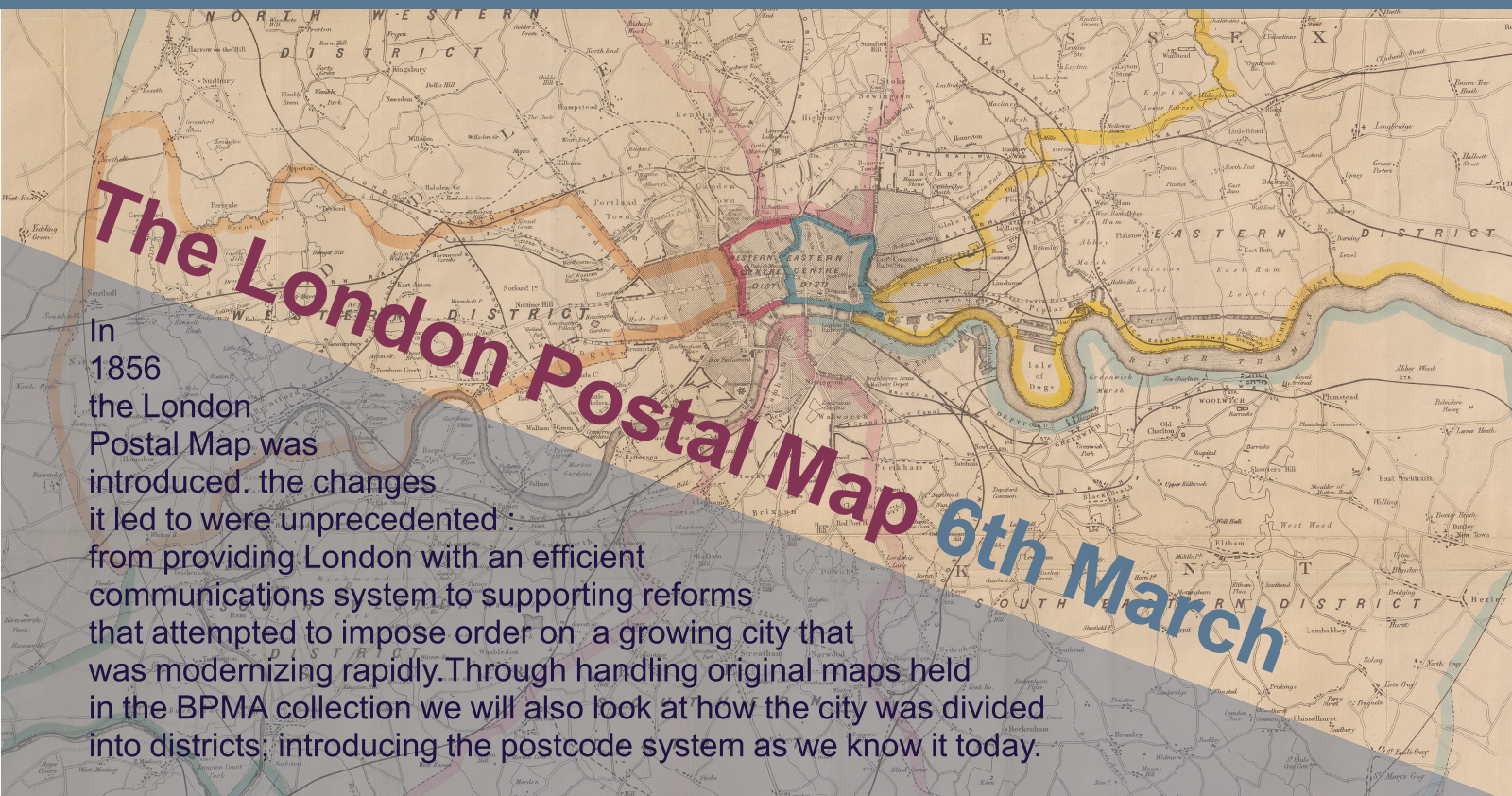
Members of BPMA staff were recently presented with an award by the National Campaign for Courtesy, which rewards businesses that demonstrate good manners, respect for self and others and courtesy for all. Vyki Sparkes, Curator; Penny McMahon, Archive and Records Assistant; and, Melissa Collins, Volunteer were put forward for the award following an Archive visit by the Cuneo Society, which resulted in a nomination from one of their members. The National Campaign for Courtesy was impressed by the politeness, helpfulness and adaptability that staff showed throughout the trip.

www.postalheritage.org.uk/events



Between the writing of a story in the field and its arrival at the newspaper office is often a long history of drama. War correspondents have lied, smuggled, bribed and pleaded to get their despatches to their editors by post, ship, runner, telegraph, phone, balloon, and pigeon. Anne Jensen looks at the challenges faced by The Times' war correspondents, from the Crimean War in 1854 to the present day. Places are limited so pre-book.

7-8pm Phoenix Centre, Phoenix Place, London, WC1X 0DL



In 1856 the London Postal Map was introduced. The changes it led to were unprecedented. From providing London with an efficient communications system to supporting reforms that attempted to impose order on a growing city that was modernizing rapidly. Through handling original maps held in the BPMA collection we will also look at how the city was divided into districts; introducing the postcode system as we know it today.

7-8pm Search Room, Phoenix Place, London, WC1X 0DL

Book online or phone 020 7239 2570

£3 per person. £2.50 for 60+(accompanied children under 12 free)



Delivering...

The Postal Museum

2013 saw BPMA make significant steps towards achieving its vision of a new home. We were successful in securing funding agreements with Royal Mail and the Post Office towards the long-term funding of The Postal Museum for 25 years and Royal Mail Estates granted us a 999 year lease of Calthorpe House, situated at Phoenix Place across the road from the present Archive at Freeling House.

The support that Royal Mail and the Post Office have given BPMA cannot be understated, and the faith in our project that they continue to demonstrate will be essential in ensuring delivery of a successful and popular national museum. But fundraising through other sources was also a major priority in 2013 to secure both the short-term success required to build a new centre and the long-term success necessary to ensure the sustainability of the new museum well into the future. Grants were received from a number of charitable Trusts and Foundations, and the significant Development Grant from the Heritage Lottery Fund (HLF) received in 2012 was put to good use. In order to realise the project's fundraising requirements, a Campaign Assistant, Campaign Events Assistant and two experienced fundraising consultants were employed.

With plans for Calthorpe House - where the new museum

will be based - at a more advanced stage than our aspirations for the former Post Office Underground Railway - Mail Rail - the project team focussed much of its attention in 2013 on opening up this subterranean network to the public. Designs were developed significantly and a planning application was submitted to the London Borough of Islington in the autumn. An exciting opportunity to reveal part of London's, and the postal service's, hidden past to a wider audience moved ever closer. Mail Rail also captured the imagination of the public and the press. As well as incredibly well attended themed events, various journalists and high profile individuals, such as historian and TV presenter Dan Snow, expressed their enthusiasm for our project. The support has been overwhelming.

While the project team was busily progressing architectural designs and planning proposals, our colleagues across BPMA were looking further ahead, planning the future move from Freeling House to Calthorpe House, beginning to develop a new brand and developing the permanent exhibitions at Calthorpe House and Mail Rail. On the fundraising side BPMA Trustees and Ambassadors worked hard throughout 2013 to advocate our project and help us move towards achieving our fundraising targets. Their contributions have been invaluable. The work of the Trustees and Ambassadors, as well as BPMA staff has allowed us to successfully widen our supporter base. In the past year, we have forged new relationships within the political sphere, including MPs from our local boroughs and from further afield, the All Party Parliamentary Groups for Arts & Heritage, Philately and Heritage Railways, and with City Hall.

2014 will bring some more key milestones for the project. Designs will continue to be developed to an intricate level of detail and, halfway through the year, builders will move in to begin work on Calthorpe House. Among



the first milestones, a response on the Mail Rail planning application is expected in February.

The first half of 2014 will also be hugely significant on the fundraising front. An application for a potential grant of £4.5 million from the HLF will soon be submitted, with a decision expected in April. Although competition for HLF funds is fierce, we are hopeful of securing this significant sum. Everyone from BPMA's archivists to Trustees are working hard to close the current £2 million funding gap to meet our match funding target. To help with this further applications to a number of Trusts and Foundations are being completed and we continue to engage with philanthropists and businesses. We are also waiting for the outcome of applications submitted at the tail end of 2013 that we are confident will be successful in closing this shortfall. Of course, we are always grateful to be pointed in the direction of those who may be able to support us and thank all those who have already helped us in this regard.

Away from the fundraising campaign, design and building work 2014 will see us kick-start a range of activities that will form the foundation of our future public programmes at the new museum. These will include a Mail Rail oral history project, drawing on the memories of people involved in the journey of Mail Rail over the decades; a new touring exhibition focussed on the plans for the new museum; the development of our schools programme including new workshops, learning packs and other resources; our 'People's Post' and 'Writing Home' community engagement programmes will build on



positive first experiences from 2013 and partnerships with local primary and secondary schools will be piloted.

2014 is set to be another busy year, and we will continue to keep you posted on our progress throughout the year.

Visualisations of new museum and archive at Calthorpe House may look (Images courtesy of Feilden Clegg Bradley Studios)

Top left: Learning space

Bottom left: Lecture space and drinks function area

This page above: Welcome area

Below: Exterior



Supported by

The National Lottery[®]
through the Heritage Lottery Fund





On the 10th anniversary of the last journey of the Travelling Post Office Senior Curator Julian Stray takes a look back at the transportation of mail by railway and the work the BPMA has completed to preserve the evidence of this important part of postal history.

The first use of the railway for the transport of mail took place on 11 November 1830 on the newly opened Liverpool & Manchester Railway. Four years earlier, Rowland Hill had suggested that the sorting of mail could take place in specially fitted out mail coaches on the railway but it was not until 20 January 1838 that the first experiment in sorting mail en route occurred. This took place between Birmingham and Liverpool on the Grand Junction Railway and was immediately deemed a success.

Prior to the First World War there were more than 130 Traveling Post Offices (TPO) in use, some of these were suspended as part of wartime economy. Movement of mail through London was greatly assisted by the Post Office's own underground railway. This opened in 1927 and ran until 2003. Many readers will know of BPMA's ambitious and exciting plans for what remains underground. By the 1930s the Night Mail TPO network extended across Britain. Services contracted following the Second World War, there was no need for the Day Mails and only 46 of the pre-war 77 Night Mail TPOs were restored to service. Another large scale change came in 1968 with the introduction of two-tier post. There was no need for the speed of transport that the TPOs provided and second class letters were removed from the rails.

In June 2003 Royal Mail announced that their entire rail based distribution network would change to a road alternative. The final TPO service ran on the night of 9 January 2004. While this remained the case and the days of the 'Night Mail' and on-board sorting staff had ended, small scale movement of mail by rail in sealed carriages had resumed by the end of the year.

Following cessation of the TPO service, the Royal Mail class 325 EMUs that now run from the Princess Royal Distribution Centre in North West London only carry Yorks loaded mostly with bulk returns. Loaded Yorks are transported around the site by electrically powered Six York Movers. BPMA hold one of the York Movers in our collection together with one of the rare Three York Movers and a York lifter, the latter best described as an electric pallet truck with a rotating turntable mounted on top.

In 2004 we thought hard as to whether to bring another TPO in to the collection as we already hold a pre-grouping example. This is LNWR 20 (later LMS 30244) built in 1908/9 at Wolverton. At the time, this carriage was on display at Crewe. Since then, it has been loaned, complete with an exhibition on the history of the Travelling Post Office, to Bressingham Steam Museum & Garden in Norfolk. It is well worth a visit to view one of the finest examples of a restored TPO in the country.

Many of the carriages were purchased by various railway



preservation societies around the country; therefore we felt that further duplication was unnecessary. Instead, we decided to preserve, in the condition they were in following their final day of service, much of the interior of a suitable candidate carriage.

In March 2007 two of BPMA's curators, together with the assistance of external consultant Dave McDoughall, travelled to the carriage breakers yard of C.F. Booths, Rotherham to retrieve the majority of the internal fittings from the last TPO ever constructed. This was NSA POS (Post Office Sorting Van) 80395, based on the Mark 1 coach design, originally built

at Wolverton in 1977. British Rail had built ninety-six of these between 1959 and 1977.

We worked in the breakers yard, surrounded by heavy machinery and oxygen acetylene cutting equipment, for two days while we stripped a carriage bare of all that we wanted for the collection. We also kept a photographic record of objects as originally situated. Swatches of floor coverings were taken from a dozen other TPOs as a further research resource; it was a little surprising to find that virtually every one was different. The only item that eluded us was a segment of carriage side, complete with posting slot. We had to pay a fee to the salvage yard, but as much of what we had collected was worthless to them as scrap, this was thankfully minimal.

BPMA now have sorting frames, wells, breast boards, fire extinguishers, seats, peg boards, windows, kitchen (complete with urn and oven) and many other objects, even the quite mundane such as string holder and a paper towel dispenser.

Many of the hand stamps used on the last TPOs also made their way to our collection. A small number of male and female TPO staff were also interviewed for the BPMA Oral History collection. With a large Museum collection of TPO material supplemented by the official archive, BPMA have attempted to ensure that this exciting, important and engaging story remains vibrant.

Some of these objects will eventually form part of the 'mail by rail' element of the exhibitions being planned by BPMA for their new Museum. The British Post Office led the World with its pioneering TPOs and the practice of sorting on them. It had an elite workforce on the railways and their story will be an essential element to be recalled.

Top left:

'T': Interior view of a Travelling Post Office showing a row of postmen sorting letters into frames, with bags of mail waiting to be sorted. POST 118/18

'P': Postman sorting through the bag of mail dropped off by the TPO POST 118/5206

'O': Mail bag exchange apparatus picking up mail at 60 mph. POST 118/21



Top: Dave McDoughall stripping out the Travelling Post Office sorting frame for inclusion in the BPMA collection.

Above: BPMA Head of Collections Chris Taft photographing a window in the side of Travelling Post Office carriage 80395 prior to it being removed for the BPMA collection.

Below: Travelling Post Office carriage 80395. Photographed just a few days before it was cut up for scrap. Prior to this, many of the internal fittings were removed by BPMA for inclusion in the Museum collection. Photographed 21st March 2007

Below left: Travelling Post Office carriage 80395. Photographed just a few days before it was cut up for scrap. Prior to this, many of the internal fittings were removed by BPMA for inclusion in the Museum collection. Photographed 21st March 2007

Centre: The last journey for a Travelling Post Office. Having been inspected and pronounced asbestos free, it was pushed down the track, and then levered off to be cut up for scrap over the following two days. Photographed at C F Booth's scrap metal business in Rotherham

All images: J. Stray for BPMA



Bringing records into the light

Project Archivist Matt Tantony uncovers some exciting military material in the BPMA Archive

For the past year I have been working at the BPMA surveying the uncatalogued areas of The Royal Mail Archive and cataloguing as many files as possible. This concentrated effort to uncover new resources and make them available to researchers is all part of the work the BPMA is doing to create its new centre in London.

Since December, I have been cataloguing a huge collection of historic Army Postal Service (APS) records. Good communication to, from and between troops has always been vital for an army's morale. The British APS was operated from 1908 by the Royal Engineers Postal Section (REPS), a forerunner of today's Royal Logistics Corps. The REPS drew its men and officers from General Post Office staff. Its head, the Director Army Postal Service (DAPS), was a Brigadier based in London.

The files I'm cataloguing will join the 700 APS-related files already catalogued in POST 47 of the Archive. They provide a picture of the mechanics of getting mail to and from the battlefield, sometimes in quite astonishing detail.

With 2014 being the centenary of the outbreak of the First World War, it is only right to highlight the WW1 APS records I'm cataloguing, many of which concern staffing and recruitment. For example, the 1917 minute reproduced in this article ordered fit men to be transferred from the Home Depot (a giant wooden building in Regent's Park), to the Post Office Rifles for active service with women assuming the vacant jobs.

As well as covering the First World War the files I have been cataloguing span from the 1900s to the 1970s. They tell stories of continuous organisational changes. I've uncovered many files from the reorganisation of the REPS in the inter-war years, and just as many from the post-WW2 handover of postal services from the APS to civil postal administrations in countries like India and Iraq. One of the stranger items I have catalogued is a 1960s manual from a British army base post office in Kiribati!

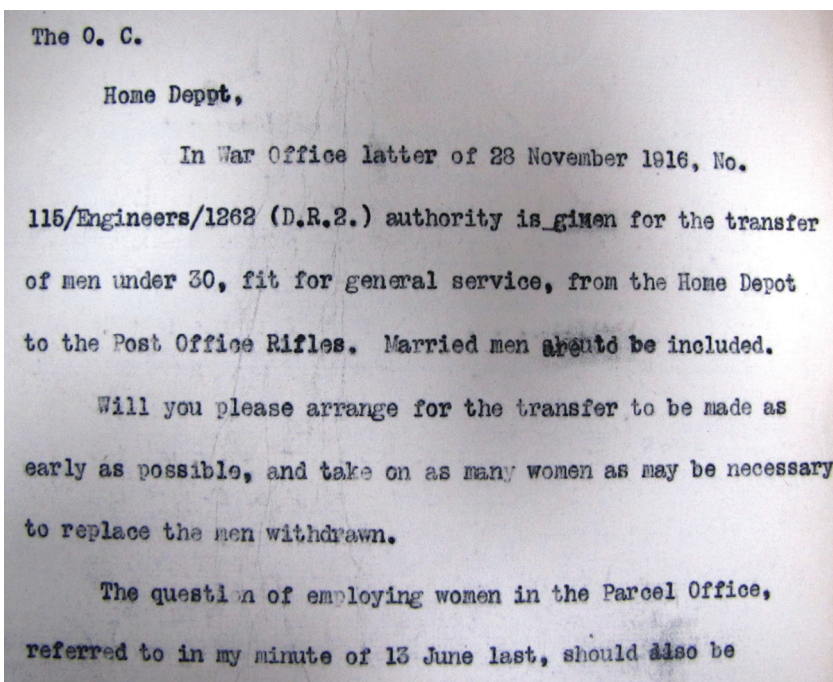


Matt inspects a box of uncatalogued records; the first is a 1949 letter from the British Army of the Rhine

My year with the BPMA is ending. It has been an immensely enjoyable challenge. Working with archives needs patience, concentration, and a willingness to understand and arrange huge amounts of data. Often, I've been the first person to have seen the files in decades – now they've been catalogued, anyone and everyone can consult them.

I've been lucky to have worked with records from all over the Archive. Alongside the APS sources, I have catalogued employment records; branding and PR material from the 1950s to the 2000s; executive-level business files from Post Office Counters (the predecessor of today's Post Office Ltd); publicity material including posters, leaflets and videos; and a host of engineering reports and plans for mechanised and computerised mail sorting and circulation. By the time I leave the BPMA, I'll have added around 1,500 files to the Archive catalogue, and this is just one part of the BPMA's work to preserve our nation's postal history.

Left: This 1917 minute from the DAPS orders the transfer of men from the Home Depot to the Post Office Rifles (file to be catalogued).]



My Favourite Object

by Emma Harper, BPMA Curator

Truncheon issued to GPO staff, 1848

The Great Chartist Meeting on Kennington Common, April 10, 1848, Photograph taken by William Kilburn. Black-and-white photograph with applied colour. Original at Windsor Castle.

Asking a Curator to pick their favourite object is a bit like asking a child what they'd like to be when they grow up, in most cases the answer will change from day to day! So when I was asked to write this article a myriad of objects started flashing through my mind. Should I choose the earliest letter box in BPMA's collection used in trials on the Channel Islands; the pneumatic rail car that was used to test the idea of using an underground railway to move the mail; or perhaps our recent acquisition of the diary of Post Office Rifleman, Thomas May, written when he was fighting in France in 1915. All of these are fascinating objects which help to illustrate the many interesting stories that BPMA's collection can tell. Instead however, I have chosen a truncheon. Now this may seem a lot less interesting than the items I've listed above but it is often the unassuming, apparently 'boring' items that can surprise us and this item, in my opinion, does just that.

It is a fairly plain wooden truncheon with the handle painted white and the rest painted black. If you look closer however it not only has 'GPO' [General Post Office] inscribed on the back but also bears the coat of arms of the City of London, Queen Victoria's cipher and a date '10/ APRIL/ 1848'. 1848 has become known as a year of revolutions and this particular date in April was the date of the Chartist's mass demonstration on Kennington Common and procession to present their third National Petition to Parliament. The Chartist movement was named after the People's Charter which demanded political and electoral reform and in particular called for all males over the age of 21.

It was feared by the government that the Kennington Common rally would spark revolution not just in London but across the country and that government organisations such as the General Post Office could well be targeted. As the Illustrated London News stated on 15 April 1848: 'the speeches of those gentlemen [the Chartists] had led the public to anticipate some serious disturbance of the peace of the metropolis, the Government and the civil authorities had made some extensive and well-arranged preparations to suppress effectually any violation of order or tranquillity, should such be attempted.' As a result, the government issued GPO staff with truncheons, including the one now in BPMA's collection, in order to protect themselves and Post Office property.

In the end the day passed off with relatively few violent outbreaks and, as far as I know, no direct attempts on the GPO. While it may never have seen action, I hope I have shown how even the plainest of objects can add to our knowledge and understanding of history and our collection.





SURCHARGES.

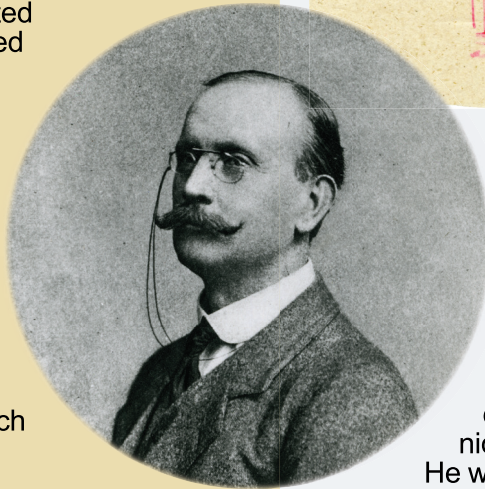
INTRODUCTION OF "POSTAGE DUE" LABELS.

On the centenary of the introduction of Postage Due labels Exhibitions Officer and Dominique Gardner and Philately expert Douglas Muir look back

2014 marks the centenary of Postage Due stamps being first introduced. Uncollected revenue had always been a concern of the Post Office. If an item was posted without sufficient prepayment it was surcharged and the excess collected by the postman on delivery, but this system was complicated and open to abuse. In order to find a solution to these problems a conference was held in March 1912 which looked at possible reforms.

The conference proposed the introduction of "Postage Due" labels - to be affixed to all mail that had not been fully paid for. Postage Due labels would be accounted for in the same way as postage stamps and therefore a direct check could be maintained on each item of mail.

George W. Eve was invited to create a design along the lines of existing Postage Due labels of other countries, without the monarch's head.



George Eve
1855- 1914

George W Eve, A.R.E. (Associate of the Royal Society of Painter-Etchers and Engravers) was a well-known bookplate designer whose technique employed etching.

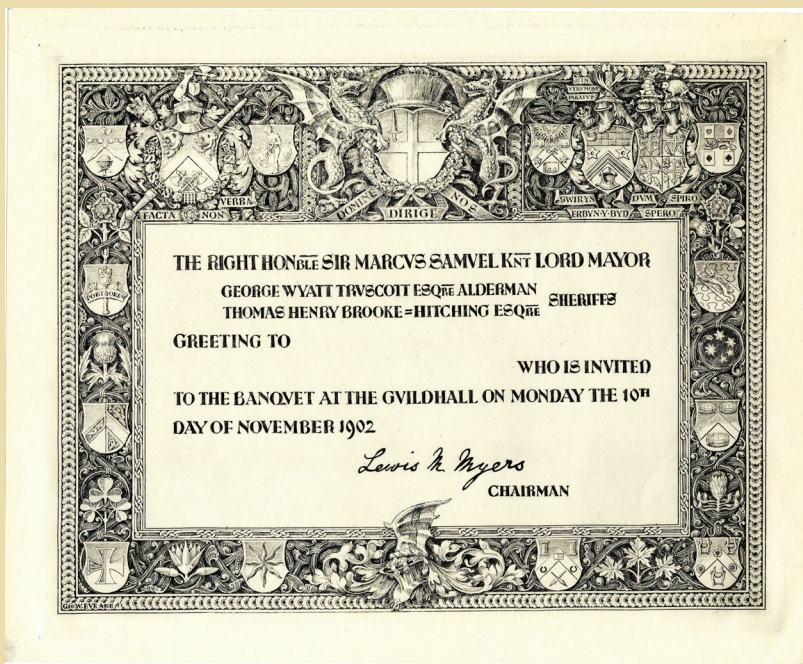
He was held in high regard by his contemporaries, one of whom said "his drawing is crisp, his floral forms recall the best examples of Gothic carvings, his sense of composition and spacing leaves nothing to be desired."

As a bookplate designer he was one of the first to be asked to provide frames for the low value definitive stamps for King George V. Two of these were accepted- his "Pillar" and his "Wreath" designs. He also designed the frame for the GV Post Office Savings Coupons. The designs he created remain instantly recognisable today.

Denominations

There were initially to be four denominations of Postage Due labels (½d, 1d, 2d, and 5d), all in the same design and in

Above: 1911 Sketch design for the coupon for the Post Office Savings Bank with a Downey Head example -1677 Oct (POST 94/16)/16
Left: Eve's 1902 Design for the Lord Mayor's invitation:



landscape format. Eve was offered a fee of 30 guineas (£31 10s) to undertake this work which he accepted, producing a design in the style of a bookplate, using leaves, national symbols, and the words POSTAGE DUE.

Production of letterpress plates followed the same process as postage stamps- i.e. leads struck, copper master plate grown and backed and nickel faced working plates grown from the master. All letterpress dies and plates, as with postage stamps, were produced by the Royal Mint.

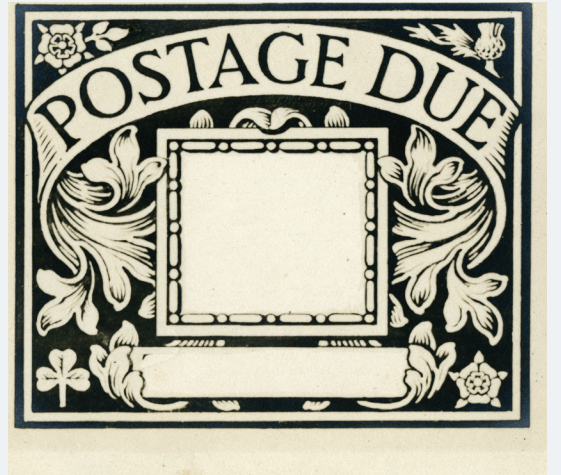
Printing was first undertaken by the Inland Revenue at Somerset House and subsequently taken over by Harrison & Sons Ltd. Printings can only be distinguished by the control number, that for Somerset House being in a serif typeface with a full stop, that for Harrison's a sans serif with no stop.

Further denominations

Further denominations were added later, with higher values being used to collect customs dues. For these the wording was changed to TO PAY.

Different watermarked paper and different colours were used over the years. The Union of Post Office Workers, when asked in 1923, stated that "the colour proposed for the 2/6 'To Pay' label is not sufficiently distinctive remembering that it will be used in a number of cases on parcels with brown paper covers... suggest a colour which would be quite distinctive from brown." Further essays were henceforth required in light pink and in orange. The first batch was dated 21 November 1923 and consisted of four shades of orange, one of green and two of magenta. More followed on 6 December- Royal Scarlet, Dahlia Claret, Purple, Claret Lake, Pansy Lake and Plum. The approved version was printed on Dark Canary paper.

Despite changes in the colours and increases in the denominations, it is significant that George Eve's design of Postage Due labels remained the same for over 50 years, until 1970. Postage due labels were used up until 2000



Top: The Postage Due design that George Eve designed
 Above: Sketch design for the coupon for the Post Office Savings Bank with a Downey Head example
 Left: 20 April 1914 Postcard with a 1/2d Postage Due label used on the first day

The BPMA will be introducing a new commemorative stamp issue to its Post & Go machine at Freeling House on Wednesday 19 February 2014 to mark the centenary of the introduction of Postage Due labels. These will be available until 5 April.

The existing Machin and the Union Flag designs will bear the underprint "The B.P.M.A./ Postage Due 1914" and a limited number of BPMA specific First Day Covers will be available for purchase both at Freeling House and through the online shop at www.postalheritage.org.uk/postageduecover

The centenary will also be marked through a small two panel display in the BPMA's Search Room Foyer. The opening of the display coincides with Spring Stampex 2014, held locally at Islington's Business Design Centre.

THE BRITISH POSTAL MUSEUM & ARCHIVE

The General Post Office (GPO) was officially established in England in 1660 by Charles II and it eventually grew to combine the functions of state postal system and telecommunications carrier. The posters, films, graphic design and public service ethos of the GPO have inspired a range of products available from the BPMA.



GPO POSTER DESIGN

£12.50

Based on a great deal of new original research by Douglas N. Muir, Curator of Philately at the BPMA, *George V and the GPO: Stamps, Conflict and Creativity* explains how the stamps of George V came about and how they were produced.

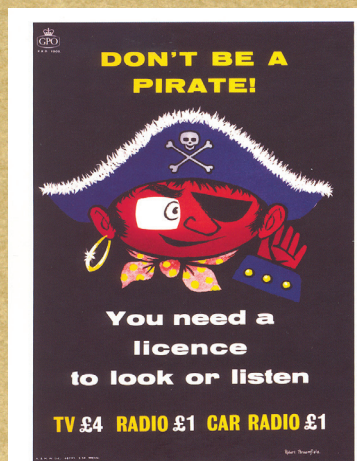
It also describes the postal history of the period from the exciting developments in airmail through to the work of the Post Office in wartime. Transport includes the new Post Office Underground Railway. Innovation in art and design are emphasised in the text on the Post Office commissioning posters, and the famous GPO Film Unit.



GREETINGS CARDS

£2.00 each

Outstanding examples of Mid-Century Modern era graphic design, the legacy of Stephen Tallents who as the Post Office's first public relations officer began commissioning Britain's leading artists and designers in the 1930s.



Blank inside
121 X 170 MM

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Robert Broomfield

Post it Early in
the Day by Harry
Stevens

4D Minimum foreign
Letter Postage Rate
by Sidney Alick
Knight

Think ahead, Write
Instead by Hans
Schleger

GEORGE V AND THE GPO: STAMPS, CREATIVITY AND CONFLICT

£19.95 £9.95

BPMA Curator Douglas Muir explains how the stamps of George V came about and how they were produced.

It also describes the postal history of the period from airmail to the wartime work of the Post Office. The contribution of the Post Office to innovation in art and design are detailed alongside beautiful images from the BPMA Archive. A must-have for anyone interested both in philately or the GPO and their achievements.



HALF PRICE OFFER RRP £19.95

GPO FILM UNIT DVDS

£24.99 each / £60 for all three

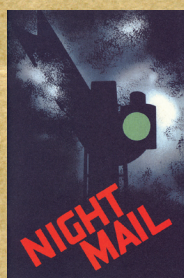
These 3 DVDs contain films from the GPO Film unit 1933–1941 include the award-winning Song of Ceylon, A Colour Box, the critically acclaimed Weather Forecast and much-loved classic Night Mail. If War Should Come demonstrates the use of documentary films to support the war effort. Each DVD box set comes with a booklet including introductory essays, selected biographies and film notes.



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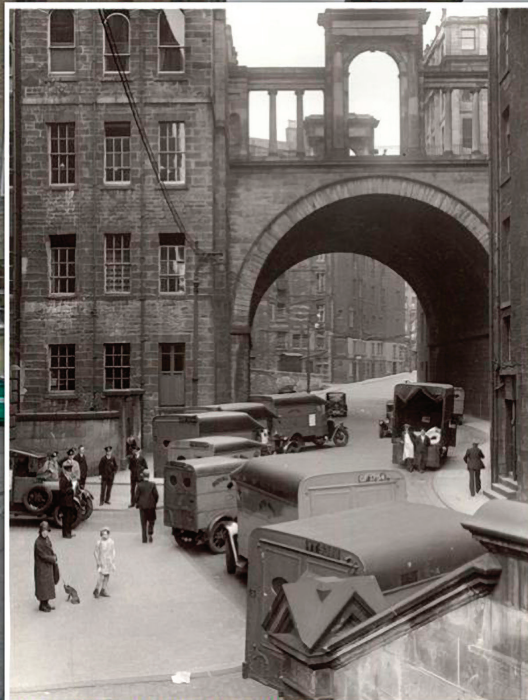
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Row of shops down Thornton Heath, London Road
1935



Last horse-drawn mail at St Paul's Cathedral
1949



Mail vans arriving at Edinburgh Head Post Office



Royal Mail van with Forth Bridge in background.
1934

BPMA & historypin

Historypin allows people from all over the world to share images of the past and document the history of places. Simply put, users upload and tag images to Google Maps and position them over Street View. It strives to open up personal photo albums and national archives to the public, and relate them to current and past events.

The BPMA has been an active member of Historypin since last March, uploading and pinning images from our vast archive collection. Much of this work has been done by BPMA staff, but we are hoping to gain interest and momentum so that our audiences will begin contributing to the history of our images and add their own.

On 10 February, the BPMA (in partnership with IWM and Historypin) will be inviting historians, art enthusiasts, archivists and museum curators to discuss the history and social importance of objects, paintings and archival material from the BPMA and IWM collections. The selected items will relate to postal and telecommunications during the First World War. The information gathered will then be added to Historypin, so that others can view and continue to add their own insight.

Check out our channel and contribute on: <http://www.historypin.com/channels/view/30837>

Clockwise from top left: Row of shops down Thornton Heath high street. 1935 POST 118/474

The last horse drawn mail used in London is seen leaving King Edward Building, St Paul's Cathedral is in the background. 1949 POST 118/1982

Exterior view of mail vans arriving at Edinburgh Head Post Office. 1934 POST 118/91

Royal Mail van with Forth Bridge in background. 1934 POST 118/95