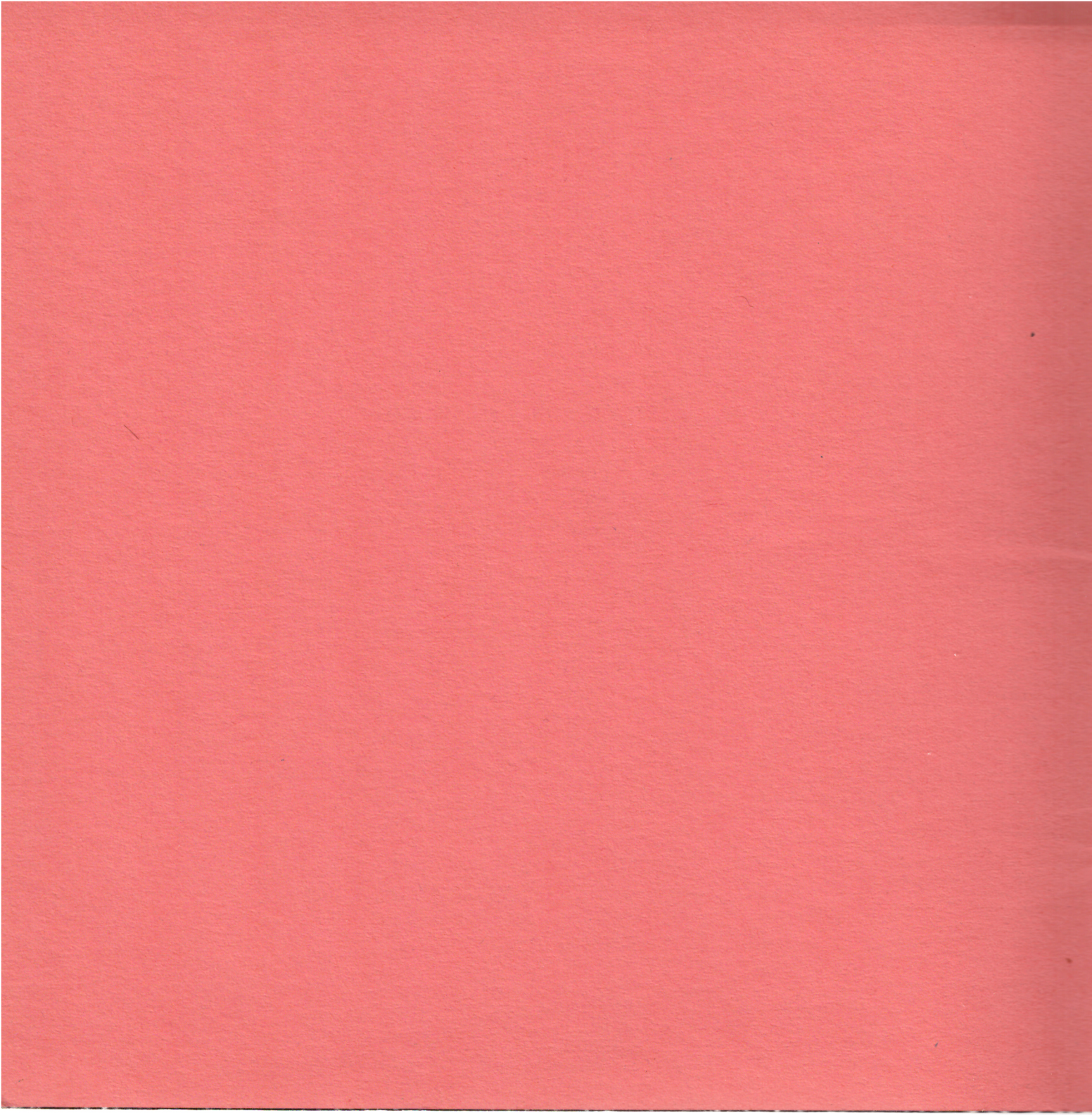
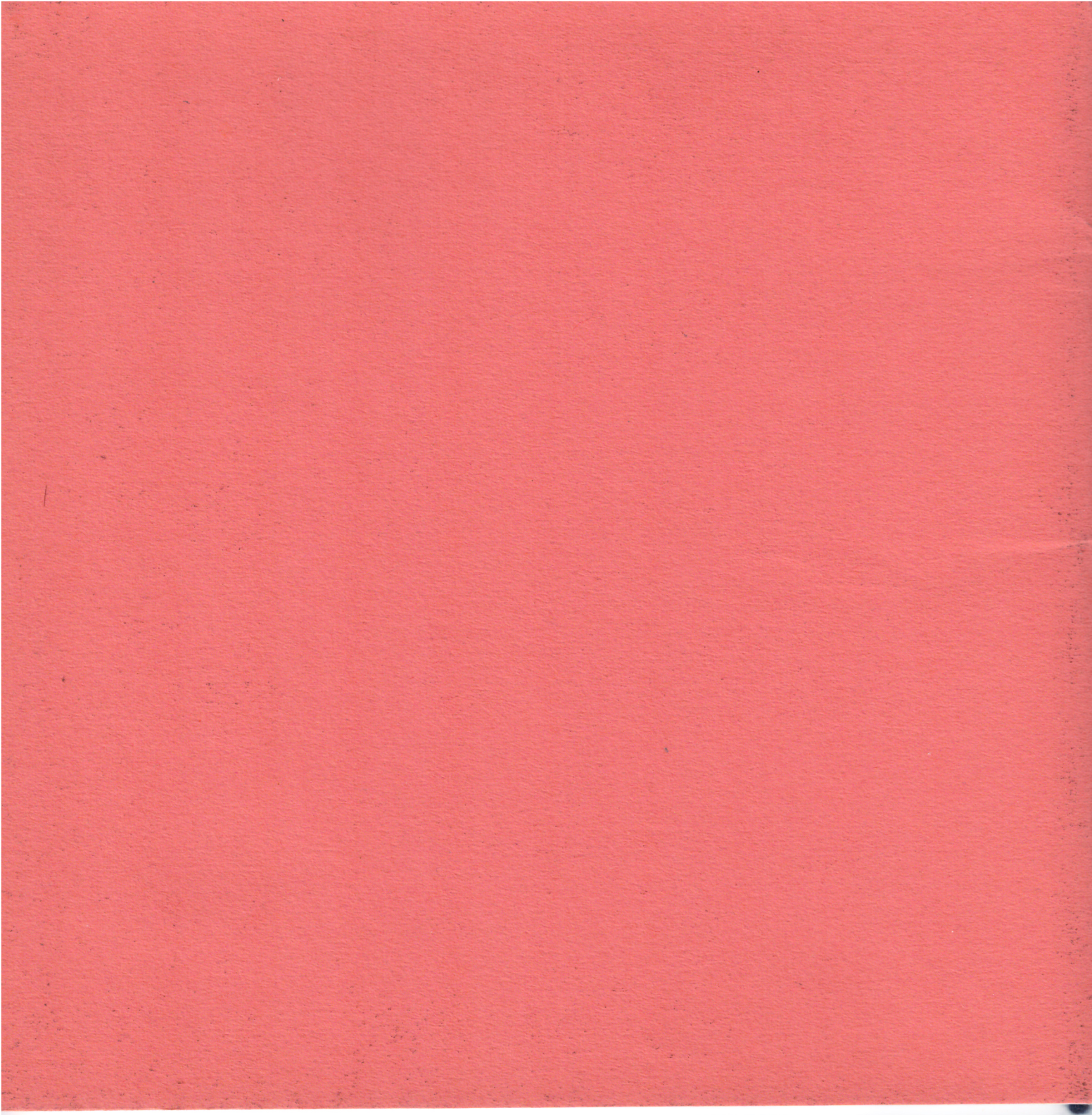


The opening of the National Postal Museum by  
Her Majesty The Queen on 19th February 1969











The opening of the  
National Postal Museum by  
Her Majesty The Queen  
at 3 o'clock on Wednesday  
19th February 1969

The Rt Hon John Stonehouse MP  
Postmaster General

King Edward Building  
London

The Guard of Honour  
will be mounted by the  
Home Postal and Courier  
Communications Depot, RE

The Band of the Royal  
Engineers, Chatham  
will be in attendance  
by kind permission of the  
Officer Commanding

## The order of the Ceremony

- 2.50pm Guests will assemble in the Main Gallery of the National Postal Museum.
- 2.55pm The Rt Hon The Lord Mayor of London will arrive at the South-East entrance to King Edward Building and be welcomed by the Rt Hon John Stonehouse MP Postmaster General.
- 3.00pm The arrival of Her Majesty The Queen and His Royal Highness The Duke of Edinburgh who will be received by The Lord Mayor. Her Majesty will be invited to inspect the Guard of Honour. Her Majesty and His Royal Highness will be escorted by the Postmaster General to the Main Gallery of the Museum. Her Majesty The Queen will be welcomed by the Postmaster General and invited to open the Museum by unveiling a plaque commemorating her visit. Her Majesty and His Royal Highness will be given an opportunity to see the Reginald M. Phillips Collection of 19th century British Postage Stamps, the Post Office World Collection and the special display of stamps of her reign.
- 3.50pm Her Majesty and His Royal Highness will leave the National Postal Museum and will be given an opportunity to visit London's Chief Post Office.

General Office  
March 31st 1840

Sir,

I beg to submit to your notice a specimen of the Stamp proposed for destroying the Penny and Two Penny Letter Stamps, which if approved of, the Contractor has undertaken to supply at a cost of  $\frac{1}{2}$  each, and at the rate of 1000 per Week.

I am, Sir,

Your very faithful Servant  
W. Whigham

Genl. Maberly  
to the





## The National Postal Museum

The introduction by the British Post Office of uniform penny postage and the invention of the world's first adhesive postage stamps were unique 19th century achievements. It is therefore appropriate that in the city which saw the birth of the adhesive stamp and the modern postal system, a National Postal Museum should be created. A unique 20th century history in miniature of the world.

Since that historic day in May 1840 when the Penny Black made its first appearance, stamps have become works of art, perfectly and skilfully reproduced by the million, national symbols reflecting the pride of a country in its achievements and traditions. As one of the world's major postal administrations the influence of the British Post Office has always been significant.

Between the introduction of the uniform penny post and the early 1960's, British stamp policy was conservative in character. But Post Office attitudes towards the stamp have undergone a radical change. Not only are commemorative and pictorial sets of acknowledged philatelic standard issued but the definitive stamps have achieved a quality and simplicity of design that recapture the great beauty of the first stamp. At the same time, 18,000 million stamps a year are printed in Britain for use in

Letter from William Bokenham,  
to Lt.-Col. Maberly, the  
Secretary of the Post Office.  
(R. M. Phillips collection)

more than 100 countries, a great tribute to the quality of British design and craftsmanship.

The function of the new museum is to focus interest on British postage stamps and the work of British designers and craftsmen who have been responsible for their design and production. It was the vision of one man that led to the reality and establishment of a National Postal Museum, Mr Reginald M. Phillips of Brighton, who gave to the Postmaster General to hold in trust for the nation his unique collection of 19th century British postage stamps, as well as a capital sum for its maintenance.

The Phillips collection together with the magnificent Post Office and Berne collections, ensures that the Museum will become a unique centre of study. As a prelude to the opening, the Post Office has published an authoritative study of the early days of the postage stamp, "The British Postage Stamp of the Nineteenth Century". This major work, specially written by Mr Robson Lowe, the eminent philatelist, is about the Phillips collection.

### **The Reginald M. Phillips Collection**

The open frame display in the new Museum's Main Gallery has been devoted to selected items from the Phillips Collection, the remainder of which is arranged so that it can be conveniently seen by visitors. The display illustrates the evolution of postage stamps throughout the reign of Queen Victoria. The story begins with Sir Rowland Hill's holograph draft letter of 1839 to the Chancellor of the Exchequer, a letter which was to change the postal service of Great Britain. Further displays throw light upon the detailed planning which led to the introduction of "the adhesive label" for the prepayment of postage and the precautions taken to produce stamps which could not be fraudulently imitated or used on more than one occasion.

This collection traces in detail the changes in stamp design which took place towards the end of Queen Victoria's reign. Included in the display is much of the material submitted to the Stamp Committee of 1884 and examples of the stamps issued as a result of that committee's deliberations. Such is the quality of this collection that a selected exhibit was awarded the Grand Prix of the London International Stamp Exhibition held at the Royal Festival Hall in July 1960.

### **The Post Office Collections**

For many years material of great importance and intrinsic value to philatelists and postal historians has been locked away in the archives of the Post Office. Now, the National Postal Museum presents a welcome opportunity to share these treasures, which include the original dies for the stamps of 1840, printing plates and the officially approved final proof sheets (the imprimaturs) for almost every stamp issued in Great Britain since 1840. Many of the imprimatur sheets, such as the proof sheets of penny blacks are virtually priceless, while the collection itself represents a comprehensive record of the British stamp.

The museum also accommodates the Post Office collections of stamps issued by member countries of the Universal Postal Union—the Berne collection. This collection contains every stamp—all in mint condition and many of great rarity—issued by the member countries of the Universal Postal Union during the past 90 years, with many earlier stamps. It is a collection which is of particular significance to the United Kingdom, for, as far back as 1851, very many of the stamps were printed in this country.

To mark the opening of the National Postal Museum by Her Majesty Queen Elizabeth II, a special display has been mounted of all the stamps of her reign.



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## The adhesive postage stamps of the reign of Queen Elizabeth II



Since the accession of Her Majesty on 6th February 1952 and until December 1968 no fewer than 211 new stamps of 167 different designs had been issued in the United Kingdom. Never before in the history of the British postage stamp have so many new stamps by different artists been produced, nor has the subject matter incorporated in the designs been so diverse.

During the 112 years between the introduction of the world's first adhesive postage stamp in 1840 and the commencement of the reign of Queen Elizabeth II, stamp designs were changed on only 124 occasions involving 199 stamps of differing denominations.

Two things have remained constant. The incorporation in the design of the sovereign's portrait and the omission of any other intimation of the country of origin. The royal portrait on British postage stamps is universally accepted, both as a symbol of Her Majesty's realm and a tribute to the nation first issuing these prepaid labels for correspondence.

### The Royal Diadem

Apart from the later commemorative issues in which a silhouette effigy of Her Majesty or a wreathed portrait is incorporated and, of course, the well-known Dulac Coronation design, all the stamps



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of the Queen's reign show the Royal diadem. This diadem has been in the possession of the Royal Family since the reign of King George IV (1820-1830). Queen Victoria is shown wearing it in the City Medal of 1837 designed by William Wyon, chief engraver at the Royal Mint, to commemorate the first visit of the eighteen-year-old Queen to the City of London; and it was this medallion portrait which was chosen as the basis for the design of the penny black and twopenny blue stamps of 1840, the world's first adhesive postage stamps. In the Museum's main gallery, in the Reginald M. Phillips collection, there is a line drawing of the Sovereign prepared from this medal by Henry Corbould as a guide to Charles Heath, the engraver of the stamp die. This drawing shows a pencilled enlargement of the diadem which is of the greatest interest.

All the stamps of Queen Victoria's reign incorporated William Wyon's effigy of the diademed young Queen of 1837.

Her Majesty Queen Elizabeth II wore this historic diadem in public for the first time at the State Opening of Parliament in November 1952, and its appearance in the postage stamps of the United Kingdom was revived in the first stamps of her reign.

## The Water Mark

At the beginning of the current reign it was decided to continue the practice of printing postage stamps on paper watermarked with the cypher of the reigning sovereign. At the time the decision was taken the precise form of the cypher had not been settled. However, to avoid the risk that supplies of the new paper would not be available when the designs of the stamps had been prepared, the manufacture of paper was put in hand using on the watermark the Tudor Crown from the previous reign. Subsequently The Queen decided that the St Edward Crown should be used. It was however agreed that the stocks of paper with the old watermark could be used up; only then was the St Edward Crown introduced. A change was also made in the numeral in the cypher; the use of the Roman II had caused weakening of the paper in the centre of the II which affected printing. It was therefore decided to replace it by an arabic '2'. In 1958 the cypher was omitted and the St Edward Crown used alone.

A further change came in 1967. The use of watermarked paper which had been adopted for security reasons in 1840 was discontinued with the introduction of the current definitive stamps; it was no longer regarded as worth the extra cost.



## The Issued Stamps

Examples of all the issued adhesive postage stamps to date of Queen Elizabeth's reign are currently on show in the Museum's galleries, together with a number of the artists' drawings from which they were derived. Until the introduction of the new royal portrait incorporated in the definitives of 1967/68, the work of Arnold Machin OBE, RA, FRBS, the Sovereign's portrait on the definitive stamps was taken from a photograph by Dorothy Wilding. All the low value stamps (up to 1s. 9d.) were printed by the photogravure process by Harrison and Sons Limited.

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Monochrome was used until the special commemorative stamp issued on the first anniversary of the Conference of European Postal and Telecommunications Administrations (CEPT) of 1960, when a two-colour process was used. These were the first bi-coloured stamps since 1910. In May 1963 for the National Nature Week Stamps the first multi-coloured British postage stamps appeared. The technical advance they mirrored made possible the subsequent issue of stamps in a diversity of designs which had not been practicable by less sophisticated printing processes. During this period the high value stamps, both definitive and special, were with one exception printed by the line engraved process in monochrome. From 1955 to 1957 the printers were Waterlow and Sons Limited, from 1958 to 1962 Thomas De La Rue and Company Limited and since then Bradbury Wilkinson and Company Limited.

In addition to technical advances, The Queen's reign has seen marked changes in policy. Special issues are now made much more frequently and cover a much wider range of subjects. In 1964 for the first time a portrait of a commoner appeared on the stamps in addition to that of the Sovereign. This was a tribute to the memory of William Shakespeare and the device was repeated



for the Sir Winston Churchill Memorial Stamps of 1965 and for the Burns Centenary in 1966.

### The New Definitives 1967-68

When the first stamps of the reign were being considered it was felt that for a photogravure process of printing it would be appropriate to use a photograph of the sovereign in the design instead of an artist's portrait as in previous reigns. The earlier practice was however revived for the new definitives of 1967/68. Among suggestions for a new treatment for The Queen's head was one from Arnold Machin from a sculptured form. This was taken up and Machin prepared a relief panel in plaster of The Queen's head, which formed the basis of the new design.

The use of this portrait signalled a return to the classic simplicity of the first postage stamps of Queen Victoria's reign though with an appropriate twentieth century look. In the interest of a simple design the words "Postage" and "Revenue" were omitted. They had appeared, apart from the accession issue stamps of King Edward VIII, on almost all low value definitive British stamps since 1881. Apart from the value and its position the only differences in design between the denominations of the latest stamps is the colour. Whereas the utmost care was taken to make the colours distinctive and avoid confusion, some changes have become necessary following the changes in postage rates and the introduction of the two tier postal service. The higher values in the new definitive range will be issued later this year.

The employment of an eminent artist such as Arnold Machin to design the latest stamps is in line with the policy of the Post Office of employing the best designers and craftsmen in their own particular fields for producing modern stamps. In this connection a great debt is owed to the members of the Stamp Advisory Committees which during The Queen's reign have played such a great part in maintaining and improving standards.



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## Notes on the stamps

		The stamps in this brochure are a selection from the complete range of issues and they have been chosen to illustrate the definitive stamps of The Queen's reign and the main developments which have taken place in the production of commemorative stamps.	
a	1952	Definitive issue	The first low value definitive stamps of the reign.
b	1953	Coronation issue	The first commemorative issue of the reign.
c	1955/58	Definitive issue	The first high value definitive stamps of the reign.
d	1960	General Letter Office	Issue to commemorate the 300th Anniversary of the General Letter Office.
e	1960	CEPT Anniversary	The first bi-colour stamps.
f	1963	National Nature Week	The first multi-colour stamps.
g	1964	Shakespeare Anniversary	The first stamps to bear the portrait of a commoner.
h	1965	Churchill Memorial	The first stamp to bear the portrait of a contemporary commoner.
i	1965	Simon de Montfort's Parliament	The first 'long' dimension stamp.
j	1966	Battle of Hastings	The first use of gold blocking for the Sovereign's head and further development of multi-colour printing (nine colours were used)
k	1966	Westminster Abbey	The first line engraved commemorative stamp.
l	1967	Second definitive issue	The first low value stamps to bear the new Arnold Machin head of The Queen.
m	1966	Christmas	The first special Christmas issue.
n	1967	British paintings	The first issue of reproductions of paintings.
o	1968	British paintings	The second issue of reproductions.
p	1968	British bridges	The first use of the Arnold Machin head of the Sovereign, modified for small-scale reproduction on commemorative and special issues.

### The designers and artists

- a ½d. Enid Marx, 7d. G. T. Knipe, 1s. Edmund Dulac
- b 2½d. E. G. Fuller, 4d. Michael Goaman, 1s. 3d. Edmund Dulac, 1s. 6d. M. C. Farrar-Bell
- c Lynton Lamb
- d Reynolds Stone
- e Reynolds Stone after P. Rahikainen
- f 3d. S. D. Scott, 4½d. Michael Goaman
- g David Gentleman
- h David Gentleman and Rosalind Dease
- i Professor Richard Guyatt
- j David Gentleman
- k Bradbury Wilkinson and Company Limited
- l Arnold Machin
- m Miss Tasveer Shemza
- n Sir Thomas Lawrence (1769/1830)
- o Artist Unknown *Circa* 1575
- p Andrew Restall

The illustration on the front cover is a reproduction of Arnold Machin's low relief in plaster which formed the basis for his design of the new definitive issue of 1967/68.

The end-papers are enlarged reproductions of a die-proof of the engraving by Charles Heath. He used Henry Corbould's drawing of the William Wyon Medallion portrait as a guide for his engraving. From this die were developed the first penny black and twopenny blue stamps of 1840.  
(R. M. Phillips Collection)



