



National
Postal Museum

National Postal Museum
Review of 1992

1910·1935



POSTAGE 1½

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Front Cover: George V Silver Jubilee 1935.
Submitted design by **Barnett Freedman** featuring
the large "Vandyk" portrait.

Back Cover: Part of the Proclamation by
Charles II, 1667 (see "New Acquisitions", page 9).

Foreword

by **KEVIN DOHERTY**, Director, Royal Mail Stamps and Personal Mail

When I joined Royal Mail National in 1992 one of the most interesting aspects of my job was to take over charge of the National Postal Museum. I quickly found that it is a fascinating place full of the most wonderful material reflecting the Post Office's considerable history.

Ours is a marvellous heritage which we hold in trust for the nation. The Penny Black is synonymous not only with stamp collecting but also with the high standards of achievement of the Royal Mail throughout its history. As a layman in philatelic terms I tended to think of Penny Blacks as very rare. To see sheets of them (even if not quite complete) is a remarkable experience. These sheets are, of course, unique but they are only a small portion of the number of unique items which the Museum holds. Apart from priceless stamps there is all the artwork commissioned for postage stamps and examples of the various stages in their production process. Then there are artifacts, large and small, illustrating the history of Britain's postal services and I am very glad to see that more emphasis is now being placed in actively collecting and safeguarding such items when offices are going through a period of some upheaval and change.

All the greater pity that the Museum is currently unable to display this material to best advantage. I believe that the National Postal Museum has tremendous marketing

and public relations potential for our business, which can be translated into a modern, exciting experience for all customers of Royal Mail. We have tended in the past to consider it more in terms of stamp collectors and philatelists but our total postal heritage is of great interest to everybody and we owe it to ourselves and the nation to ensure that it is brought to their attention.

For all the best endeavours of Stan Goron and his staff the present National Postal Museum is something of a cupboard and library. Space is cramped and layout far from ideal. Modern display techniques and concepts of museums have changed greatly from the 1960s when the present Museum was planned and we need to modernise and expand to a considerable extent. At the moment a project is under way to produce a report outlining the possibilities for a new National Postal Museum. Let us therefore look forward to planning and developing something much bigger and better than the existing small core, something that does our remarkable and unique heritage proud. ■

REVIEW OF 1992

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Introduction

The year 1992 at the National Postal Museum introduced by the Manager, STAN GORON

The front cover of this report proudly bears the National Postal Museum's new Identity, developed during 1992. This museum thus joined a growing number of important museums, which, in recent times, have sought to promote themselves with the aid of an easily recognisable logo. The NPM's Identity, devised by the well-known design company, Sampson Tyrell, is based firmly on the philatelic heritage contained in the Museum. It seeks to combine the old with the new while at the same time reflecting the air of dynamism that imbues our activities. The new Identity already appears on the Museum's stationery and various other products, and in due course will be used in a wide range of applications.

One of the principal aims of the new Identity is to take the Museum forward through the 1990s and, it is hoped, lead the way to the development of a new and better National Postal Museum. By the end of the year under review the first steps had been taken in a consultancy project to produce a feasibility study for such a new NPM. This is an exciting project for there is great potential to develop a new museum that is relevant to everyone who uses, or is involved with, the postal services and which would provide an involving and enlightening experience for young and old alike.

That, however, is for the future; coming back to 1992, I am pleased to be able to report that the Museum obtained many new acquisitions during the year, both philatelic and non-philatelic. As in previous years, much material came from within the Post Office but we were also successful in purchasing good quality material at auction and elsewhere. Fuller details are given later in this report. Suffice it to say here that the success of a museum depends very much on the vitality of its collection development policy and the NPM is always on the lookout for worthwhile material that fits in with that policy.

The success of a museum also depends on its exhibition programme. A programme of temporary displays to complement



Left to right: Derrick Page, Giles Allen and Simon Bates of the research team; and Barry Tennant, looking after postmarks as well as accounts and visits.

permanent displays is important in maintaining visitor interest. During 1992 we mounted "People in the Post", a mainly photographic display on selected areas of Post Office activity over the years; "The Queen's Stamps" and "Symphony of Stamps", two displays based on stamps issued during the year but which also included previous philatelic material and, in the latter display, musical instruments and memorabilia borrowed from other sources. I would like to take this opportunity to thank all those who lent the Museum material for display during the year. Continuing on the display side, those visitors who have struggled to use our pull-out frames in recent years will be delighted to note that these are all being refurbished.

At the time of writing, 10 banks have been repaired and they are now a pleasure to use!

Early in the year we said good-bye to Ron Bull who looked after the Museum's accounts and mail order and arranged group visits. He has been competently replaced by Barry Tennant. At about the same time we also said good-bye to Alan Wiltshire from the Museum Board.

We also said good-bye (but on a less definitive basis) to John Holman, Editor of the *British Philatelic Bulletin* and the *British Postmark Bulletin*. John moved to Royal Mail National Headquarters in Turnmill Street to work more closely with his colleagues there. Whilst at the Museum, John not only undertook his editorship capably and conscientiously but, when time allowed, also assisted in the philatelic work of the Museum.

Slightly later we welcomed Simon Bates, Giles Allen and Derrick Page as a three-man research team whose job is to spend some three years researching all the special stamp issues that this country has produced.

This is the first part of an overall project to eliminate the collection management and conservation backlog that has built up over the years. The aim is to ensure that all material in the Museum is properly researched, described and catalogued and that, as far as possible, archivally-sound materials are used or replace earlier

materials. Another important ingredient in this project is the installation of a paper conservation studio in the Museum. Plans for this are well advanced.

During 1992 we welcomed Kevin Doherty as Director, Royal Mail Stamps and Personal Mail. Kevin has a wide-ranging marketing remit that includes the Museum.

I would like to thank all my colleagues at the Museum for all their efforts to make 1992 another good year and would include in their numbers such Friends of the Museum as Mike Bament, Jack Peach, Don Staddon and Cyril Macey who have continued to give up their time to do valuable work at the Museum. ■

Work in Progress

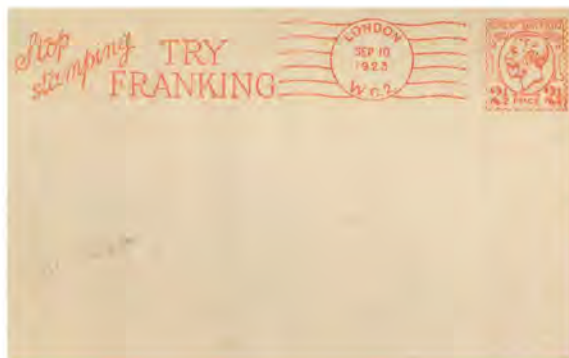
In any museum a lot of work goes on behind the scenes over a period which only becomes evident to the public after quite some time. Here some of this is summarised.

Activities such as cataloguing, accessing, documentation, computerisation, mounting and remounting continued throughout the year. Considerable help was also given by a number of Friends of the Museum in undertaking tasks which might otherwise have been left.

Meter Marks

A FRIEND OF the Museum, Jack Peach, has continued research into the Museum's meter marks and together with Jack Goodwin has concentrated on mounting part of the H.J. Howard collection. He reports that the year 1927 has now been reached. The results of some of his researches are detailed below.

The first licences had been granted in 1922 to Pitney Bowes and Universal Postal



September 1923. NEOPOST SUGGESTION for a meter frank incorporating the head of George V.

Frankers. The former aimed at the user with quantities of single rate mail. UPF, on the other hand, sold a hand-operated machine with reciprocatory action but which accommodated six frank dies readily selectable without a meter change. Additionally, the UPF machine could include a slogan die

with attractive advertising value to the user. Printing a slogan with the Pitney Bowes machine involved a second pass after exchanging the meter for a slogan printer.

In 1923 UPF attempted to gain a share of the large user market by importing a few cancelling machines from International Postal Supply Company (USA) and fitting meters. Between 1924 and 1926 UPF developed a small three-value machine, the Midget, with rotary action. During the time that the Midget was being developed

the UPF Managing Director E.H. Kinnard left to form a third company, Neopost Ltd, with his brother's company, Roneo Ltd, having the exclusive sales agency. A competitive machine to the Midget was quickly developed and sold as the Neopost. This was capable of printing several different value franks.

All machines used a similar design of frank but whilst the marks made by the two earliest were readily distinguishable that was not the case with the more recent ones. It was considered necessary to distinguish makes and models in case of complaint of irregular use. Make and Model prefix letters were added to the machine numbers in franks - M for Midget and N for Neopost. This practice continues to the present day.



HOWARD'S SKETCH suggesting the meter frank design eventually adopted.

Marks from all these early machines are well represented in the Museum collection.

Once meter franking machines began to be used in greater numbers the frank marks became associated with bills and advertising leaflets. Mr Kinnard was never happy with this public image and the Howard collection contains Neopost specimen marks from as early as September 1923 in which the King's head is the central motif. His aim was to make the meter frank look more like an adhesive stamp currently in use, simulated perforations included. Over the next two years much discussion ensued and it was made clear from the start that the King's head would not be allowed to be applied by commercial firms. In the end a design using the Royal Cypher was suggested by Mr Howard (who worked in the Secretary's office). The collection, appropriately, contains his original sketch together with progressive proofs and specimens from Neopost which culminated with the design adopted for all machines in 1927.

Research at Post Office Archives continued periodically throughout the year and a number of interesting early essays and specimens will be transferred to the Museum collection. In total, some 320 sheets have been written up with material mounted. ■

Penny Posts

WORK HAS CONTINUED on re-organising and listing the Penny Posts, over 1,000 of which are now contained in the Museum's collection and on computer record. This forms the basis of a separate report by Mike Bament elsewhere.

This year, the Midland Postal History Society is planning to publish a new research work on the local posts associated with the Midland counties, timed to coincide with the bicentenary of the Birmingham Penny Post, established in 1793. With this goal in mind, the Society sought details last year of all the Midland penny post letters in the NPM collection and Mike was ideally placed to extract the information required and send it in questionnaire form to the various editors involved with the Midlands project. From



September 1836. ENTIRE LETTER bearing the Bagsbot Penny Post mark, type 43/4, in red.

the 1,000 penny post letters in the collection, nearly 100 are associated with Midland counties.

Feedback from the project is adding to our knowledge of Penny Posts, and it is hoped that others involved with research will be encouraged to use the Museum's resources in a similar way to the mutual benefit of all parties. ■

Machins

FOR THE LAST 12 months Don Staddon, one of the Friends, has been organising and mounting the Museum's collection of Machin decimal definitive stamps, and such essays as are available. In the process a number of gaps have been identified and filled with the help of the Curator, Philately.

The material is now almost complete in respect of single stamps, and attention will shortly be turned to cylinder and plate blocks.

Don writes: "I have been asked to make up a collection on the specific subject of colour selection studies, and work has begun in this area. To do this I am finding it necessary to contact those in Royal Mail and the stamp printers who have been involved in this work, so as to make the historical references as accurate as possible."

At the same time the albums of country definitive stamps are being reviewed with the intention of organising and completing this collection in the same fashion as the National definitives.

Don, like the other Friends, whenever possible spends the best part of one day a week at the Museum, and their work is of considerable assistance in their specialist fields. ■

Edicon Computer

THE EDICON COMPUTER is a photo-imaging and cataloguing system by Eastman Kodak which will enable colour images to be associated with text when cataloguing the NPM collections. This was installed in the last month of 1991 and throughout 1992 material has been photographed and catalogued on the system.

As, unfortunately, is often the case with customised software, teething problems arose which, upon extensive investigation, necessitated a revised specification. Some changes have now been introduced and others will follow during 1993.

This testing time has had a considerable effect on the work done on the computer but, nevertheless, a start has been made on cataloguing the Phillips collection. Initially, material which is not on show in the main gallery is being described and photographed and this will eventually extend to the whole collection. ■

Listing & Documentation

CYRIL MACEY, ANOTHER Friend, has concentrated on documentation and computer listings. Photocopies of items held by the Museum in albums needed to be re-organised and listed. These are now being sorted under more rational headings. Cyril also helped with the listing and packing of modern special stamp artwork which is now securely out-housed and listed on computer.

At the same time, Cyril has been listing modern slogan dies. As he says "this is the not-so-clean job. Many of the dies arrive at the Museum straight from the machines complete with ink. Ideally, two examples of each die received will be saved." Duplicates will be destroyed. All the dies are being listed on computer under year of issue. As Cyril says "there is still much to do on this project". ■

Stamps of the World (UPU Collection)

SINCE 1878 THE British Post Office, like all other members of the Universal Postal Union (UPU), has exchanged examples of its postage stamps via the UPU's headquarters in Bern, Switzerland. The British Post Office's collection resides in the National Postal Museum where much of it is on display in the main gallery.

In 1992 the centralised exchange system ceased. Each postal administration is now required to send examples of its stamps to each other administration direct. This is a complex operation and the overall outcome is as yet uncertain. Not that the previous system was foolproof. An extensive survey of the collection revealed many gaps with some countries not sending material for years on end, or only intermittently. To make the collection more comprehensive, an attempt is being made to fill as many of the gaps as possible from the period of the UPU's existence, though expensive material will be excluded from this process. Not unexpectedly, many of the required stamps are proving difficult to obtain despite, in many cases, having low catalogue value.

At the same time the opportunity is being taken to remount that part of the collection currently on display on to acid-free album pages, with the purchased material being integrated into the collection. At the time of writing, work has started on the Europe section, which will be brought up to date for subsequent display. ■

Customs & Excise Material

DURING THE COURSE of last year, H.M. Customs and Excise transferred a huge quantity of files to the Public Record



September 1828. ENTIRE LETTER from Exeter to London with original double rate of 1/10d cancelled by inspector's crown with new rate of 3/8d and ms 1 oz.

Office at Kew. Many entire letters from these files were adjudged to have no historical importance and would otherwise have been destroyed had it not been recognised that they might contain some postal interest. Consequently, about 4,500 items from this archive, all from the period 1790 to 1880, were offered to the NPM and these will form the basis of a study which will continue. The correspondence in this gift originates from Excise offices throughout Great Britain and Ireland, and is virtually all directed to "The Board of Commissioners" in London.

Initial work carried out by Mike Bament, a Friend of the Museum, suggests we have a valuable source

of research material that may yield rich rewards in extending our knowledge of handstamps used during that period. It is hoped eventually to study all the handstamps on a county by county basis so that any additions or extensions can be recorded relative to the series of British County Catalogues of Postal History by Willcocks and Jay. An element of "dipping" and "delving" into this hoard of material proved irresistible to Mike, and, whilst no hitherto unknown handstamps have been found to date, he reports that a number of extensions to the County Catalogues are turning up; predominantly extending the recorded dates of usage and, in some instances, in the colour of the stamp.

A brief article on the Excise material will appear in the Spring edition of *Cross Post*.

Visit of IATM

IATM, the International Association of Transport Museums, is a recognised international forum for transport museums of all types - rail, road, air, maritime - and PTT museums. The National Postal Museum plays an active role in its activities and was delighted to be able to co-host an "extended" Board Meeting of the Association that took place in March. Over 40 delegates attended a reception at the Museum that set the scene for a very productive and informative event.



Admiring the Museum's "HEN AND CHICKS" centrecycle during a pause in the IATM reception are, from left to right, Stan Goron, Ugis Kalmanis (Riga Motor Museum), Jean-Pierre Haldi (Director Swiss PTT museum and Secretary of IATM), Viktors Kulbergs (Riga Motor Museum), Wolf-Dieter Hoheisel (Director, German Maritime Museum, Bremerhaven and then President of IATM), and David Lane.

Researchers

SOME 51 RESEARCHERS made appointments to see material not on view in the Museum, half of whom wanted to use the De La Rue records now on microfilm. Most of the others wanted to examine parts of the Phillips collection or registration sheets.

In addition an increasing flow of visitors to the galleries have requested further information or sight of books from our library. There were also 45 tours by school parties.

Slide Shows

ONE OF THE problems of philatelic displays to an audience, lay or specialist, is that with original material people cannot view the item at the same time as it is being discussed by the speaker. As a result Museum staff have prepared a number of slide shows for use by Museum personnel when giving talks to societies or for loan to those societies with appropriate text. At the time of writing some four shows have been finalised. *These are:*

The Genesis of the Machin Design
(specialist)

The History of British Postage Stamps
(general)

The History of the British Postal Service up to 1840 (postal history)

The Life and Work of Rowland Hill
(general)

New Acquisitions

During the year a large number of new acquisitions were received by the Museum. Some of the more interesting are detailed here.

There was a considerable overall increase in items coming into the Museum during 1992. This was particularly true of artifacts where "trawls" were undertaken during the year in various old offices. Unfortunately, there were no outstanding finds but this still represents a great improvement on previous years even when similar concerted efforts were made. However, the number of other items also increased, notably in artwork transferred and postal history material purchased or donated.



1848. THE ROYAL DAY MAIL at Snaresbrook, painting by James Pollard.

The majority of items are gifts from other Post Office departments and the following listing gives some idea of the diversity and quantity of material received:

Stamp artwork (adopted and unadopted)	367
Registration sheets of stamps etc	70
New cylinders & plates (stamps)	81
Three-dimensional objects	577
Books and documents	128
Slogan dies *	600
Handstamps and seals	175
Proofs and essays (cards) *	684
Postal history items †	532

* many of these are duplicates

† excluding Customs & Excise material (4,500)

The listing of postal history items includes a large number of Penny Posts but excludes the large quantity of material transferred by the Customs and Excise Office. Both these areas are described elsewhere in this report.

Victoria Cross

PERHAPS THE MOST IMPORTANT, and certainly the most expensive, acquisition in 1992 was the one and only Victoria Cross won by a member of the Post Office Rifles. It was awarded to Sergeant A.J. Knight for conspicuous gallantry during World War I and was sold at auction by the family, together with other medals awarded to Sergeant Knight later.

He was born on 24 August 1888 and joined the 2/8th Battn. London Regiment (the Post Office Rifles) on 26 October 1914. He served in France and was awarded the Victoria Cross for gallantry at Ypres on 20 September 1917. The *London Gazette* of 8 November the same year published the following account of the extraordinary courage which led to the award.



"For most conspicuous bravery and devotion to duty during the operations against the enemy positions. Sergt. Knight did extraordinarily good work, and showed exceptional bravery and initiative when his platoon was attacking an enemy strong point and came under very heavy fire from an enemy machine gun. He rushed through our own barrage, bayoneted the enemy gunner, and captured the position single-handed. Later twelve of the enemy, with a machine gun, were encountered in a shell-hole. He again rushed forward by himself, bayoneted two and shot a third and caused the remainder to scatter. Subsequently, during the attack on a fortified farm, when entangled up to his waist in mud and seeing a number of the enemy firing on our troops, he immediately opened fire on them without waiting to extricate himself from the mud, killing six of the enemy. Again, noticing the company on his right flank being held up in their attack on another farm, Sergt. Knight collected some men and took up a position on the flank of this farm, from where he brought a heavy fire to bear on the farm, as a result of which the farm was captured. All the platoon officers of the company had become casualties before the first objective was reached, and this gallant N.C.O. took command of all the men of his own platoon and of the platoons without officers..." ■

Paintings

IT IS PART of our policy to try to obtain paintings of postal scenes whenever possible, though these do not come on to the market very often. However, during 1992 we were fortunate to be able to purchase two by James Pollard, famous for his mailcoach scenes. Often, such paintings were used as the basis for engraved prints.

One of the paintings was entitled "The Royal Day Mail at Snaresbrook" and dated 1848. The coming of the railways in the 1830s and 1840s saw the end of the colourful mailcoach era. The last London "patent" coach ran in 1846 and the Post Office then occasionally used existing local coaches to carry mail. The mail guard can just be seen at the rear of the coach.

The other painting was "The Royal Mail's departure from the General Post Office [London]" and is dated 1828. This date is rather strange and may not be accurate as the Post Office did not move into the building until September 1829. ■



1829 [?]. THE ROYAL MAIL'S departure from the General Post Office, painting by James Pollard.

Letter Boxes

SOME FOUR LETTER boxes were added to the collection, two being the new style box, titled Royal Mail. One of these is the A type box and the other the C type (double aperture), both manufactured by Machan Engineering, 1988. There were also two historical boxes, one a pillar box E II R type B (PB 38/1) manufactured by Carron & Company, Stirlingshire, 1952-57, and the other a large GV wall box, type A (WB 102/111) manufactured by W. T. Allen & Co in 1936. These should be added to the list published in the report for 1990. ■

Artwork

SOME 367 PIECES of artwork for stamp designs were transferred to the Museum. These were mostly for the issues which came out in 1992 but included some earlier and some later material, in each case with both adopted and unadopted presentation visuals. Illustrated are a small selection of these.

Most have captions which indicate the meaning of the designs with the exception, perhaps, of those by Eileen Hogan for the Tennyson issue (*overleaf*). The 22p shows Somersby Rectory in Lincolnshire where Tennyson was born in 1809. In 1850 he married Emily Sellwood and moved to Fanningford, Freshwater, Isle of Wight in 1853 as shown on the 26p. Because Tennyson needed to get away from the Isle of Wight in the summer he built Aldworth at Blackstone in Surrey in 1868 (37p). None of these were chosen for the issued stamps. ■



1992. CIVIL WAR ISSUE. Presentation visuals by Graham Evernden.



below: 1990 GREETINGS (SMILES) ISSUE. Presentation visual by Michael Peters & Partners, with label.



1992. TENNYSON ISSUE.
Three of the presentation visuals by Eileen Hogan.



below: 1992. TENNYSON ISSUE.
One of the presentation visuals by Mary Lewis of Lewis & Moberly.

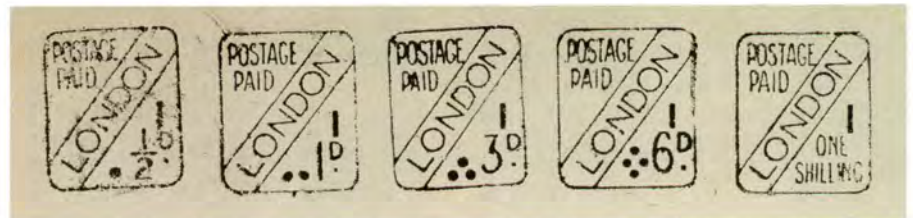


Early Meter Trial

A VERY IMPORTANT acquisition was made in the field of meter franks which are being studied by Jack Peach. This hitherto unknown item was offered in auction. It had been found, probably some time ago, in the Moss records in New Zealand. Moss were early manufacturers of meter frank machines who offered their products to the British Post Office before World War I. The five franks, of a 1910 design, were made by a Moss Model C machine introduced in New Zealand in 1906. The place name is London but it seems there is no record of the type either in the Moss records or in the relevant files in Post Office Archives. There was a UK trial of

the Model C machine in 1909 and specimens are in the Museum collection. As Archive correspondence shows that the Model C machine was officially rejected early in 1910 it would seem that having made the new dies the Moss company decided not to take the matter further for another nine years.

Two meter machines were also added to the collection. Both were manufactured by Neopost. One was hand-operated as introduced in 1964 with 10 values (originally 2½d-1/-, corrected to 1½p - 6p). The other was electric as introduced in 1985, multi-value, the maximum being 999½. ■



METER FRANKS: proof specimen of 1910 London die for the Moss Model C machine.

Stamps

A LARGE NUMBER of stamps were bought to fill our gaps in the UPU collection of the world. In addition, the GB George V shade collection was virtually completed. For other areas selected items were purchased to fill gaps or to provide a representative selection. One of these was in the GB overprints section. Four covers were purchased of GB overprinted Zululand of the later Victorian period. These showed both local and international rates with some multiple frankings.

The opportunity also arose to add a unique drawing to complement the R.M. Phillips collection of Victorian GB. This was the artist's original drawing dated 22 December, 1882 for the 10s value which was issued in 1884. It is as the issued stamp except for the red circles round the corner letters and had previously formed part of the Douglas Latto collection. ■



22 December 1882.
ARTWORK (detail) for the 10s stamp issued in 1884.



25 March 1896. REGISTERED ENVELOPE with six 2½d stamps overprinted Zululand, sent from Eshowe to London.

Postal History Items

BECAUSE OF THE study by Mike Bament on Penny Posts a large proportion of postal history acquisitions was in that field. Many were fine items in themselves but their importance lay more immediately in the filling of gaps in that collection and the extension of detailed knowledge.



THE WINDSOR CASTLE, a Post Office sailing packet.

The most striking items acquired were two royal proclamations from the 17th century. One was from Charles II "For quieting the Post Master General in the Execution of his Office. Given at Our Court at Whitehall the 26th day of July 1667 in the Nineteenth Year of Our Reign". The



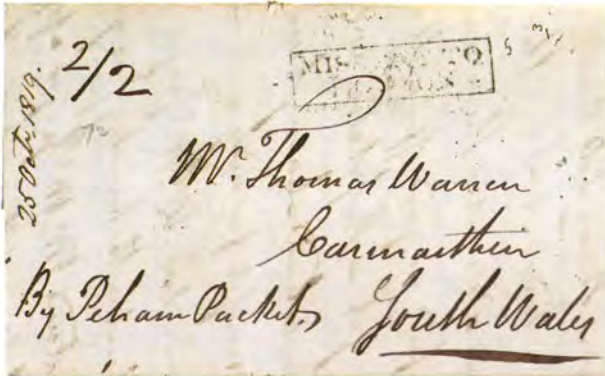
1822. ENTIRE LETTER from Philadelphia to Farringdon, Berkshire with Deal Ship Letter marking and forwarding agent's cachet.

mistresses. In 1682, James, as Duke of York, had successfully taken action against William Dockwra's private London Penny Post only to re-open it immediately as part of the General Post Office.

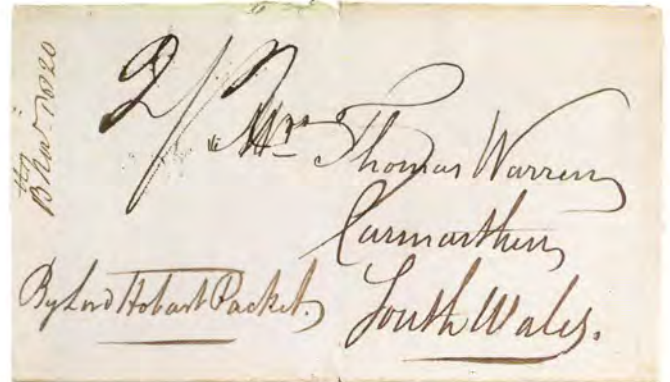
To add to the relatively small number already in the collections, some fine postal markings of Ship Letters and India Letters were obtained.

One of the most colourful periods in the Departments history was the era of the Post Office sailing packet. These fast, lightly armed ships carried mail across the Atlantic to the West Indies and mainland America. They also provided a service to

Lisbon and other parts of Europe. The Museum has few letters carried by packet but during the year was able to obtain 70 well researched letters which bear the name of the carrying packet. The naming of the packets was the prerogative of the joint Postmasters General who took it in turn to choose a name. The amount of research that such letters can generate is considerable. For example, each packet carried her own identifying pennant and many served under several masters. All these details can be found in the relevant classes in Post Office Archives. This allows each item to be comprehensively written up.



1819. ENTIRE LETTER from Jamaica to Carmarthen by the named packet, the Lady Mary Pelham.



1820. ENTIRE LETTER from Jamaica to Carmarthen by the named packet, the Lord Hobart.

proclamation promised swift retribution to those who operated any postal service in opposition to, or without the permission of, the PMG, Henry Lord Arlington.

The second printed proclamation was by King James II (& VII) "For Enforcing the Due Execution of the Acts of Parliament for Erecting the Post Office, and for settling the Profits thereof upon Us, Our Heirs and Successors. Given at Our Court at Windsor the Seventeenth day of September 1685. In the First Year of Our Reign". Postage duties were a source of revenue for the crown at this time and were often used to settle incomes on various

1667. PART OF THE PROCLAMATION by Charles II "For quieting the Post Master General in the Execution of his Office."



By the King.

A PROCLAMATION

For quieting the Post-Master General in the Execution of his Office.

CHARLES R.

Whereas We have by our Letters Patents under our Great Seal, Constituted and Appointed Our Right Trusty and well beloved Councillour, Henry Lord Arlington, Our Post-Master General, to perform and execute all and every the Powers mentioned in a late Act of Parliament, touching the Erecting and Setting an Office of Post-Master General: And whereas the Secret and Inadvertent Consequence of Letters, by Ways unlawful, and unauthoriz'd, both not only tend to the diminution of Our Revenue, by lessning the Office of Post-Master General, but may be a means to promote seditious Designs, and to disturb the Peace of Our Realm: We have thought fit therefore by this Our Proclamation, to advertise all and singular good Subjects of their Duty, and to require their Obedience accordingly. And We do hereby strictly prohibit and forbid all and singular person and persons whatsoever (other then the said Henry Lord Arlington, his Deputies, Servants, or Assigns, directly or indirectly) to do, execute, perform, or intrude themselves to, or about any thing which ought to be done by him the said Henry Lord Arlington, his Deputies, Servants, or Assigns, without his the said Henry Lord Arlington's Deputation, Licence, or Allowance, upon pain of Our displeasure, and such other penalty, as may be inflicted upon the Offenders, for contempt of this Our Royal Commandment, and of the said Act of Parliament. And that the said Henry Lord Arlington, his Deputies, Servants, and Assigns, may the better attend the Service and Duty of the said Office of Post-Master General, We do hereby further declare Our Royal Will and Pleasure to be, That the said Henry Lord Arlington, his Deputies, Servants, and Assigns, shall be from henceforth freed, exempted, and discharged of, and from serving upon all Jurors, Inquests, Quarters, or any other publick Employments, or Attendances, that may in any way improve, retard, or prejudice the

Paper Conservation

As in previous reports our conservator, **CATHERINE RICKMAN**, here takes the opportunity of detailing and explaining work undertaken on the collections during the year.

The care of early registration sheets from the 1840s and 1850s remains a conservation priority for the Museum and during 1992 I was able to make a start on treatments for these special items. The conservation problems are mostly familiar ones with paper items of that period: although manufactured from good quality paper, the sheets are often dirty and fragile, while handling over the years and the different formats in which they have been presented have caused mechanical damage in the form of tears, creases and missing fragments.

To minimise the security risk while the registration sheets were being treated, I was



Fig. 1.



Fig. 2.

asked to set up a temporary studio in the Museum's cinema, where I worked for two weeks during the summer accompanied by a member of staff. Good light and plenty of clean work surfaces are the basic requirements for a paper conservation working space and fortunately the cinema has both. With the right knowledge and experience much of the preliminary conservation work can be done using very simple tools and materials in ordinary surroundings, as the accompanying photographs show. My plan was to work on as many of the Penny Black, Twopenny Blue and Penny Red registration sheets as possible in the time allowed, aiming to surface-clean the paper, remove old mounting adhesive and accretions and identify those sheets needing more sophisticated (chemical) treatments in the studio at a later date. The

review of their condition made during my 1990 conservation survey of the Post Office collection was a great help at this stage.

Currently, the majority of the registration sheets are stored in custom-made albums which, although sturdy, are not made of conservation-quality materials. Furthermore, the album is an awkward



Fig. 3.

format when items are needed for photography, display or research. So, in the past, most of the sheets have been detached from their pages and are now loosely inserted in the albums. The evidence of several historic mounting methods can also be seen on the sheets, often with disfiguring results (where adhesives have been too liberally applied, for example) and the handling, annotation and cutting up of the stamps have all contributed to their deterioration. Nevertheless, a few of the registration sheets still look surprisingly fresh, enabling the quality of the printing and the paper to be carefully examined. In fig. 1, for example, the watermarks and the uneven deckle edge characteristic of handmade paper are clearly visible on the back of the relatively clean and undamaged sheet. On examining the front of other sheets, however, one process of deterioration has unmistakably distorted the quality of the printed image, especially the Twopenny Blues (fig.2). As explained in my report for *The Philatelic Year 1989* these registration sheets were probably printed with an ink containing a mixture of the pigments prussian blue and lead white. Lead white (basic lead carbonate) was probably added as an extender and to make the rather translucent prussian blue more opaque. Rarely used nowadays, lead white has the great disadvantage of slowly reacting with sulphur in the atmosphere or adjacent materials to form lead sulphide, which is black. Consequently, several of the registration sheets printed with this pigment appear unevenly darkened. In the photograph, the stamps in the centre are mottled with the sulphided discolouration, which is especially evident on the Queen's hair and neck. It looks like surface dirt, but is actually part of the image. Fortunately,

the lead sulphide can be treated to convert it to a white pigment again.

As mentioned above, the other main cause of disfiguration on the early registration sheets is previous mounting methods which have left adhesive and paper residues on the sheets and caused distortion, together with staining of the paper and



Fig. 4.

image. Figs. 3 & 4 show fragments of cardboard and glue on the back of a sheet of Twopenny Blues, which have made the paper wrinkle along the top edge. Apart from being unsightly, distortion of the paper exposes the image surface to uneven abrasion in the album, with consequent losses of printing ink from the raised surfaces. The old mount residues could be removed fairly simply in this case (figs. 5 putting on, 6 leaving to soften, 7 taking off) using a poultice of methyl cellulose to



Fig. 5.



Fig. 6.



Fig. 7.

soften both the adhesive and cardboard by controlled moistening, before lifting them off with a spatula. Once the residues are out of the way, the paper can be humidified and pressed to remove the wrinkles. This technique was chosen in order to affect the original inks and adhesive on the stamps as little as possible.

More difficult to treat is the staining apparently caused by earlier, uncontrolled removal of mounting adhesives. Many of the registration sheets have a band of what appears to be water staining caused by bleeding media along the right hand side of the sheet. This is most obvious on the back (figs. 8,9) and apparently pre-dates the ink inscriptions, which would be water-soluble

themselves. The staining may have happened because the sheets were stuck onto a secondary support using their own adhesive, which was later wetted to release them for examination or another mounting method. In any case, it will be very difficult to remove the staining without also removing further adhesive or affecting the manuscript. Since the staining is not marked on the fronts of the sheets it will probably be best to leave it alone. However, local distortion (fig. 10) caused by folding the sheets can be lessened by humidification and pressing.

Another appropriate treatment procedure for some of these sheets is to stabilise the acidic inks used by Post Office officials to inscribe the backs. On at least one Penny Black sheet, iron gall ink, the most common 19th century writing ink, has corroded the paper so that an underlining appears on the front near the top right corner (fig.11). This part of the paper is weak and brittle, making the whole sheet, and others like it, risky to handle. Surface cleaning to remove grime (fig.12) has to be carried out with special care using a fine eraser

powder so that fragments of the brittle paper are not dislodged. The standard course of action would be to de-acidify the inscription using a non-aqueous alkaline buffering solution (solutions in water would make the ink

bleed), followed by the attachment of a near-transparent support tissue on the back of the damaged areas using a thermo-plastic (heat softened) adhesive. Care must be taken to make sure that changing the pH of the writing ink does not affect the printing ink on the other side of the sheet, as a few pigments are sensitive to acids or alkalis and can change colour.

The same sheet of Penny Blacks is also quite fragmented around the edges, with a missing area in the top left corner. The damage can be infilled using a matching antique paper, or a modern handmade paper toned to blend with the original. A repair of this kind not only improves the appearance of the sheet but, most



Fig. 8.



Fig. 9.

important, makes it safer to handle and more secure in the mount.

After the studio treatments, such as de-acidification, have been done next year, I can return to the Museum to complete the work with minor repairs and the fitting of conservation-quality window mounts, which will enable each registration sheet to be handled individually like a work of art.



Fig. 10.



Fig. 11. FRONT AND REVERSE of a sheet showing ink corrosion.



NOTE Information about paper conservation and paper conservators can be obtained from:

The Secretary
The Institute of
Paper Conservation
Leigh Lodge
LEIGH
Worcestershire
WR6 5LB

Telephone 0886 832323



Fig. 12.

SPECIAL STAMP HISTORY NO.3.

1935 Silver Jubilee

This is part of one of the stamp histories being prepared by a project team of three working on files in Post Office Archives relating to special stamp issues. Here, SIMON BATES describes how the issue for George V's silver jubilee came about.

ORIGINS OF ISSUE

The possibility of issuing a series of commemorative postage stamps, marking the occasion of the Silver Jubilee of the reign of King George V, was first raised by a letter to the Postmaster General from the Colonial Office of 14 February, 1934. This letter concerned a suggestion made to the Colonial Office that "all parts of the Colonial Empire ... should make identical commemorative issues of postage stamps on the 10th of May, 1935, to commemorate the conclusion of the first twenty-five years of his Majesty's reign". Although it remains unclear as to precisely where this idea originated it had been favourably received at the Colonial Office and they now asked if the General Post Office had any similar proposal under consideration.



17 September 1934. One of the first designs by Harold Nelson, size B.

At that time the G.P.O. had no such proposal. A minute to the Postmaster General of 16 February shows that feeling within the G.P.O. was that work already in hand on new definitive stamps meant it was an "inopportune moment" to introduce the idea of commemorative stamps. It also stated that "although I cannot say it is definitely on record, the King has shown a laudable dislike of commemorative stamps". However, when it went on to speak of a "traditional aversion to

commemorative stamps" this correspondence indicated that a more honest reason for any lack of enthusiasm on the part of the G.P.O. towards issuing Silver Jubilee stamps was its own conservatism. Thus, when the Postmaster General's reply went to the Colonial Office on 28 February, they were told that the G.P.O. did not intend issuing stamps.

Then in April, 1934, the Government were considering the nature of the celebrations of the King's Silver Jubilee and the G.P.O. was asked what it could do by way of participation. A note to the Director of Postal Services on 26 April asked what precedents had been set in the past. Queen Victoria's Golden Jubilee of 1887 had not been granted any special concessions at all, and it was pointed out that this was "not an unprecedented event like the Diamond Jubilee". This latter event had been marked, in 1897, by concessions on certain postal rates and an extension of deliveries to rural areas, gestures that were not thought suited to the present event. It was noted that celebrations of these Victorian Royal anniversaries had not included any issue of commemorative stamps.

On 10 May, 1934, the Director of Postal Services wrote to the Director General and recommended that the G.P.O. should, in fact, issue stamps to mark the Royal Silver Jubilee. It was, in his opinion, the best way in which the Post Office could participate in the Jubilee celebrations. The Director of Postal Services thought that the stamps need not necessarily be issued as a commemorative series, as he considered

that the King might want to completely replace the present stamps. By the early part of June the suggestion had been adopted by the Postmaster General and on 15 June he wrote to the Home Secretary advising him of this decision.

Sir Edward Bacon, the Keeper of the King's Collection, brought up the question of issuing special stamps to mark the Jubilee celebrations with the King around this time. Sir Edward reported that the King's reaction was "warmly favourable" and suggested that this issue comprise two



15 October 1934. One of the designs by Norman Howard, size B.

or three denominations to be available for a limited time only. Sir Edward also recommended that the stamps be greater in size than normal issues of stamps and suggested that results could be improved by inviting specialised stamp-printing firms to submit designs rather than individual artists.

PRELIMINARY PREPARATIONS

The months of June and July were ones of discussion for the G.P.O. There was, for example, much debate concerning the size of the stamps. There was a common feeling that they should be larger but little agreement on just how large they should be. Information in the Post Office Archive files reveals that three possible sizes were discussed, i.e.

SIZE "A", the so-called "Australian" size measured .95" (25mm) by 1.2" (30mm) and could be used either as a vertical or horizontal option.

SIZE "B", was a horizontal rectangle or "oblong" which measured .95" (25mm) by 1.6" (40mm).

SIZE "C", was a vertical "Label" of 1.735" (35mm) by 1.4" (30mm).

(The dimensions of these stamp sizes were inclusive of margins and perforations.)

On the last occasion the G.P.O. had issued a series of commemorative stamps the process of selecting the designs had been conducted by an "ad hoc committee of taste", the membership of which had been composed of a number of the notable artists of the day. In 1934 this practice was superseded by informal consultations between individuals. These involved the Director General, Colonel T.M. Banks, the G.P.O.'s Public Relations Officer, Sir Stephen Tallent and the Director of the National Gallery, Mr (later Lord) Kenneth Clark.

Initial discussions produced a number of suggestions to be taken into consideration. Mr Clark was of the opinion that pictorial designs would be unsuitable and recommended the incorporation of a larger than usual representation of the King's head into "a symbolical and decorative design". Mr Clark also proposed that artists be invited initially to produce a design for only one denomination. Two or three of the artists could then be asked to complete designs for the full set of stamps.

INSTRUCTIONS TO ARTISTS

By 30 July, 1934, the G.P.O. had finalised a list of instructions which were intended to serve as guidance to artists in the production of designs. These instructions announced that the Silver Jubilee stamps were to be in four denominations: $\frac{1}{2}$ d, 1d, $1\frac{1}{2}$ d and $2\frac{1}{2}$ d and would be printed in approximately the same colours as the corresponding definitive values. Artists were invited to submit "one or more finished proportioned wash drawings for one stamp". Following a selection process the artists were told that, if successful, they would then be invited to submit designs for the full set of stamps. They were informed that the stamps were to be produced using the photogravure process of reproducing a number of graduated tones and asked to use only greys in their designs.

The size of the stamps was to be that designated "B" in earlier discussions. The designs were to be rectangular in shape and excluding perforations the dimensions of the stamps were to be 0.875" (22mm) high by 1.525" (38mm) wide, which would in effect make these stamps twice the size of those generally issued.

All designs were to allow for the inclusion of the King's head. This was to be no smaller than that featured on the definitive $1\frac{1}{2}$ d stamp and was to be merely indicated



15 October 1934. The second, revised design by L. D. Fryer, size C (horiz.)

in rough by the artists as approved portraits would be provided by the G.P.O. Earlier, on 13 June, the King had approved the use of the "Mackennal" head which was featured on the current definitives.

The dates "1910-1935", the words "Silver Jubilee" and "Postage" were to appear on each design, though use of the word "Revenue" was not compulsory. In addition the denomination was to appear once or twice "in bold numerals".

As far as the composition of the actual design was concerned, the G.P.O. stated that they should be "of an appropriate kind" and then proceeded to give some idea of what it perceived this type of design to be. The suggestions included depictions of Royal homes, buildings, scenes and events of Imperial significance or perhaps "historical scenes such as His Majesty's Coronation in 1911". Another proposed theme was designs which were "symbolical of various national industries, or the development of land, air, sea and electrical communications during the last 25 years".

The fee for each of the initial designs was 10 guineas. Each accepted design would receive an additional 90 guineas with a maximum of 250 guineas to be paid for an accepted series of four designs. The deadline for submissions was to be first post of 17 September, 1934.

SUBMITTED DESIGNS

At a meeting of 20 July, 1934, Mr Clark had proposed that a number of artists be invited to submit designs for the Silver Jubilee stamps, *i.e.*

- Stephen Gooden
- Rex Whistler
- MacDonald Gill
- Harold Nelson
- Ernest Linzell (*of the printing firm of Bradbury Wilkinson*).

Designs by both the latter two artists had been selected for the 1929 P.U.C. special issue. At the end of July all the above were contacted and invited to submit designs. It was also decided to extend invitations to Edmund Dulac and a number of stamp-printing firms. Only Mr Gooden refused to prepare designs, a refusal which was repeated when subsequent invitations were extended. In a letter to the G.P.O. in September, Mr Gooden explained that he was opposed to the use of photogravure in printing the stamps, a technique which he thought "cheap and nasty".

By 17 September, 1934, a number of designs had been received, *i.e.*

E. DULAC	1	(received 1 Sept)
H. FLEURY (<i>Waterlow & Sons</i>)	1	(7 Sept)
L.D. FRYER	1	(10 Sept)
C. HAYDEN (<i>Harrison & Sons</i>)	1	(14 Sept)
E. LINZELL (<i>Bradbury Wilkinson</i>)	4	(15 Sept)
M. GILL	1	(15 Sept)
H. NELSON	3	(17 Sept)

Total 12



15 October 1934. The second, revised design by Edmund Dulac, size C (horiz.)

Mr Whistler had been unable to complete work on designs for the Silver Jubilee stamps by the deadline but was nevertheless now told that any designs of his would still be considered if they were delivered quickly.

On the instructions of the Director General these designs were shown to Mr Clark in late September; it was his opinion that none of these designs were suitable. As a result of further discussion a further number of artists were then asked to

submit designs for Silver Jubilee stamps, *i.e.*

F.J. SHARMAN	(Invited 26 Sept)
T. MORRIS	(26 Sept)
J. FARLEIGH	(28 Sept)
N. HOWARD	(28 Sept)
B. FREEDMAN	(1 Oct)
K. NORTH	(2 Oct)

All of the above received copies of the instructions to artists. It would appear as if the G.P.O. had returned to the matter of size as these artists were now told that they could also prepare designs for the size designated "C" in earlier discussions.

The Director of Postal Services instructed that Dulac, Gill, Nelson, Linzell and the various stamp-printing firms be told that their initial designs were unsatisfactory and be given the opportunity to submit further designs in size "C". Although Sharman was unable to submit any work a number of designs were received by the end of October, 1934, *i.e.*

T. MORRIS	3	(Received 9 Oct)
B. FREEDMAN	1	(9 Oct)
J. FARLEIGH	1	(10 Oct)
E. LINZELL	2	(15 Oct)
(Bradbury Wilkinson)		
E. DULAC	1	(15 Oct)
K. NORTH	1	(15 Oct)
N. HOWARD	4	(15 Oct)
L.D. FRYER	1	(15 Oct)
H. FLEURY	2	(15 Oct)
(Waterlow & Sons)		
C. HAYDEN	2	(15 Oct)
(Harrison & Sons)		
H. NELSON	1	(16 Oct)
R. WHISTLER	1	(31 Oct)
	Total	20

In addition to these a further five designs were prepared by the Engineer-in-Chief's office although there appears to be no information as when and why these were produced. From the Archive file it would appear that 37 rough designs were submitted for selection as Silver Jubilee stamps.

DESIGN SELECTION

Mr Clark's opinions of these later designs was sought on 25 October. Only the design



October 1934. ESSAYS of designs by C. Hayden (Harrisons) in sizes A and C (larger).

by Barnett Freedman seemed to him to produce an acceptable stamp, although he did recommend that minor alterations be made to the lettering. It was agreed that Freedman work with the firm handling the manufacture of the stamps, Harrison & Sons, in order to produce colour specimen stamps or essays. To this end Freedman was later to produce a lithograph of his design.

Mr Clark was also shown the rough designs prepared by the Engineer-in-Chief's office. It was decided that one which featured a large portrait of the King (the "Vandyk" portrait, not the "Mackennal") should be given to Freedman and that he be asked to redesign the framework surrounding the actual portrait (*see front cover*).

Again Harrisons were to produce colour essays of this design.



November 1934. ESSAYS of the full Vandyk portrait in a frame by Freedman, sizes A and C (larger).

Should both designs produce satisfactory specimen stamps then it was proposed that they be submitted to the Palace for the approval of the King. However, in the event that neither proved satisfactory, then it was recommended that two of Morris' designs be alternatives as they were likely to "escape serious criticism" as stamps. These were then prepared as reduced prints.

On 9 November, 1934, the first essays were delivered to the G.P.O.; all were in denominations of 1 1/2d. Further essays were delivered on 19 November in all three of the discussed sizes and featuring both the "Vandyk" and "Mackennal" heads.



November 1934. ESSAYS of the full Vandyk portrait in a frame by Freedman, sizes A and C (larger) in Turquoise ("Prussian B" and Ultramarine).

On 22 November, 1934, four essays were submitted for inspection by the King, *i.e.*

1. "Vandyk" Portrait, redesigned by Freedman. Upright shape in size "C" (Label)
2. "Vandyk" Portrait, redesigned by Freedman. Upright shape in size "A" (Australian)
3. Freedman's design with "Vandyk" head
4. Freedman's design with "Mackennal" head.

The King approved of essay number 4 but requested that a slightly smaller version of the "Mackennal" head be used for the actual stamp. The dimensions of the stamp were fixed at the rectangular "B", as had been specified in the "Instructions to Artists" at the end of July.

Harrisons were now able to manufacture the necessary perforating machinery for stamps of this size.



November 1934. ESSAY design with full Vandyk.



November 1934. ESSAYS of Freedman's design with detail of Vandyk portrait in two different etches.

THE FINAL SELECTION

After formal Royal approval had been granted, Freedman was asked to make slight alterations to the design. The design as seen by the King was now established as the 1½d; Freedman was now to effect minor changes to his design in order to make each denomination distinct from one another. He did this by making minor changes to the details of the design for each denomination. The ½d featured an Oak sprig across the Olive wreath of the original design. The 1d had upright Oak leaves flanking the King's head and a Laurel sprig across the wreath. The 2½d featured "formal conventional Laurel leaves" flanking the King's head with the wreath replaced by crossed sprigs of laurel. Freedman later explained that he used the Laurel as symbolising Triumph and Reward, Olive to symbolise Peace and Goodwill and the Oak to symbolise Strength and Stability.

The next few months were ones of experimentation and refinement as Harrisons produced a series of essays incorporating a succession of minor modifications.

It had been previously decided that the Silver Jubilee special stamps would be printed in the colours of the corresponding definitive stamps. Then on 28 November Harrisons delivered, at the request of the G.P.O., essays in five different shades of brown. It would also appear that at this time the G.P.O. were considering substituting the ultramarine blue used for the definitive with what is described in the archive files as "Turquoise" blue; essays in

this shade were produced in late November. By late December though the G.P.O. had decided to abandon plans to introduce this new shade of blue.

On 3 December, 1934, the G.P.O. met representatives of Harrisons to discuss the matter of modifications to the design of the 1d stamp. Harrisons agreed at this meeting to make a number of alterations, *i.e.*

- To lighten the surround of the King's head
- To sharpen the appearance of the Crown and the wreath by either putting a dark line around them or by darkening the tone of the surrounding panel
- To improve the wreath by clipping the edges of the leaves
- To improve the quality of the lettering.

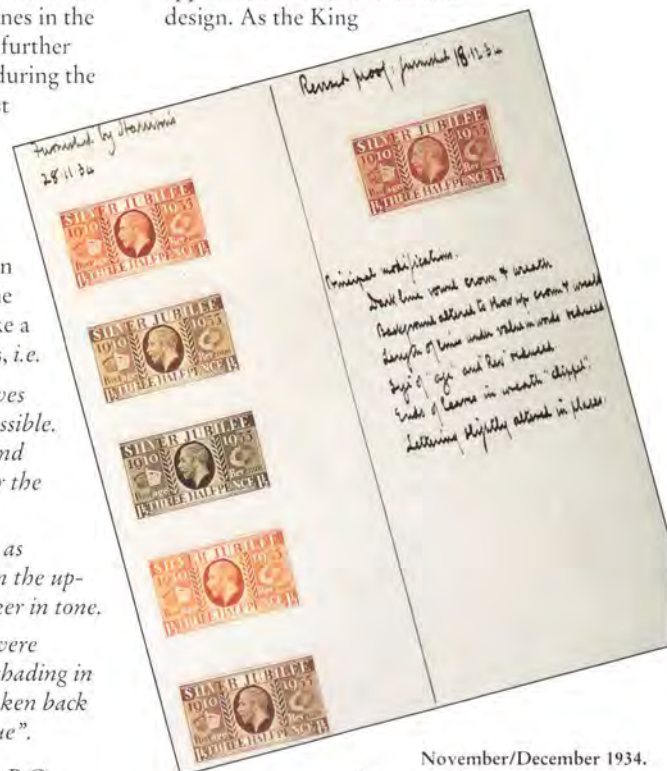
These refinements were to be completed within the next few days so production of printing cylinders for the 1½d could begin. Freedman delivered the revised design in mid-December and final proofs of the 1½d were ready by the end of the month. The artist then suggested that the tones in the side panels be deepened and so further modified essays were received during the first week in January. This latest essay was then approved for design and colour by a letter of 7 January, 1935.

Initial essays of the other denominations were delivered in mid-January. On 2 February the G.P.O. asked Harrisons to make a number of minor modifications, *i.e.*

- ½d. The veins of the Oak leaves were to be made as thin as possible. The dark shading in right-hand panel was to be moved nearer the "E" in the word "Revenue".
- 1d. Veins of Oak leaves to be as above, the dark Oak leaves in the up-rights were to be slightly darker in tone.
- 2½d. The darkest blue tones were thought too heavy. The dark shading in right-hand panel was to be taken back more towards "V" in "Revenue".

On 22 February a meeting of G.P.O. Department Heads, which was attended by the Director General, decided that the commemorative stamps marking the King's Silver Jubilee would be issued on 7 May. It was also decided that they would be put on sale for a period of approximately two months.

During February and March, 1935, the momentum of the production process slowed somewhat as Harrisons experienced "considerable difficulty in preparing satisfactory cylinders". The printing firm had problems with achieving uniformity of etching and the reproduction of the "delicate balance of tones" required by the artist. A number of proof sheets were produced during this period but were deemed unsatisfactory and the faulty cylinders were discarded. Final essays of the ½d and the 1d were forwarded to the G.P.O. on 1 March and 6 March respectively but final essays of the 2½d were not delivered until 27 March. However, these had been inadvertently printed in the Turquoise shade of blue mentioned earlier (See later section headed "THE PRUSSIAN BLUE") and had to be produced in the Ultramarine shade approved by the King. These were delivered on 1 April and on 4 April, 1935, the G.P.O. Stores Department contacted Harrisons and advised them that the final of the remaining three denominations of Silver Jubilee stamps had been officially approved for both colour and design. As the King



November/December 1934. SHADES of the 1½d value and minor modifications to the design.

had already approved Freedman's original 1½d design, which had been only marginally amended for each of the other denominations, his official approval was not sought in this instance.

**THE STORY OF THE
2½d "PRUSSIAN BLUE"**

A notice was inserted in the *Post Office Circular* of 3 April, 1935, advising Postmasters that stamps commemorating the Silver Jubilee of the King were to be issued on 7 May. Postmasters were instructed that these special stamps were to be put on sale for a period of about two months, during which time the definitive stamps of equivalent value were not to be sold.

A further *Circular* of 10 April requested that initial orders of Silver Jubilee stamps be based on "a fortnight's estimated consumption". Postmasters were told to ensure that all offices had "adequate" supplies of the Silver Jubilee stamps on the first day of issue. They were reminded that the ordinary stamps were not to be sold unless demanded by necessity. There was also a warning to the effect that on no account were the Silver Jubilee stamps to be sold before the issue date. Additional *Circulars* of 17 and 24 April further duplicated this information.

The stamps were printed in sheets of 120. Including stamp books the figures for sales of Silver Jubilee stamps, in all denominations, were:

½d.	353,400,000
1d.	150,400,000
1½d.	490,000,000
2½d.	14,200,000

We have already seen that the G.P.O. had in late November, 1934, requested that essays of the 2½d Silver Jubilee stamp be produced in a shade of blue described in the files as "Turquoise". It is possible that at the time the G.P.O. were considering issuing this denomination of stamp in this shade, although it was later decided to use of the ultramarine shade of the definitive stamp for the Silver Jubilee issue.

Then, when printing proof sheets of the 2½d in late March, 1935, Harrisons for some unknown reason printed a "considerable number" of sheets in the Turquoise shade now known to philatelists as "Prussian blue". This mistake was discovered when three sheets were sent to the Stores Department for inspection; these sheets were numbered 03348, 03354, and 03365. All of the sheets then at Harrisons were cancelled and then destroyed. The information contained within the archive files shows that a number of these Turquoise sheets were still held by the Stores Department. Although one account states that there were six sheets it would appear that there were five sheets still in existence at this time. They had been handed to the Superintendent Warehouseman who,

during a period of intense pressure at work, accidentally placed four of the Turquoise sheets with his good stock. At least three of these sheets were subsequently dispatched to Upper Edmonton Post Office on 25 June, 1935; the Stores Department were not clear at the time as to whether the fourth sheet had been dispatched with the others or had been sent to another office. One of the sheets sold at Upper Edmonton was in



17 January 1935. FIRST PROOF of the 2½d value in the Turquoise or "Prussian Blue" shade.

fact identified as sheet number 03365. It seems that the stamps went on sale around 2 July and all were sold. The G.P.O. was not aware of what had happened until contacted by Stanley Gibbons during September. The final sheet of the Turquoise stamps, still held at the Stores Department, was destroyed save for four stamps held as specimens. (Now in the N.P.M.) ■

How the George V Silver Jubilee issue came about will be the subject of a display in 1993.



2 April 1935.
SECOND,
APPROVED PROOF
of the 2½d value in the
correct Ultramarine
shade.

REFERENCES

POST OFFICE ARCHIVE FILES
 Post 33/5640 - *Silver Jubilee 1935, Criticisms etc.*
 Post 33/4646 - *Silver Jubilee King George V, issue of commemorative stamps.*
 Post 33/4887 - *Jubilee 1935, publicity arrangements.*
 BUS 42 - *Silver Jubilee 1935.*

BOOK
 A.J. Hacket - *The 1935 Silver Jubilee Issue of Great Britain*
 (Edinburgh Stamp Shop 1982)

Provincial Penny Posts

In this report on the Museum's collection of Penny Posts, MIRE BAMENT, a Friend of the Museum working on the collection, sets out the background and proposals for developing the collection in future years.

The early postal services in the United Kingdom catered only for places designated as Post Towns and Sub Post Towns, and people living in neighbouring villages had to go there to collect or post their letters. Acts of Parliament in the 18th and 19th centuries gave the General Post Office powers to establish postal services between these Post and Sub Post Towns and their surrounding villages, for which a supplementary charge of normally one penny was made. Hence the term "penny post" - and it is the establishment and development of these local services together with the handstamps they used that form the basis of this brief report.

ORIGINS

London had a local post since the spring of 1680 when William Dockwra, a London merchant, introduced a private penny post. For one penny he offered to carry letters

and small packets to and from any parish in and around the Cities of London and Westminster. Until this time there had been no postal service from one part of London to another.

Dockwra's service was close to contravening the Crown's monopoly of Posts, and the situation was aggravated further by his collecting incoming letters from the General Post Office and also delivering outgoing mail there for forwarding to the provinces - an improvement to the Government service for which the benefits in growth

and revenue must have been very obvious to the Post Office. Proof of Dockwra's success lies in the fact that two years later in 1682 the Duke of York, by then owner of the Post Office concession, brought a successful legal action restraining Dockwra

from continuing. Within days, the *London Gazette* announced that the Penny Post would shortly be re-opened by the Government. This was then the first official Penny Post.

In an Act of 1765 (5 Geo III Cap 25) on postage rates, provision was made for the setting up of a Penny Post in any city or town in Great Britain and Ireland, but despite this Act, no Penny Post outside London was established in England until 1793 when 12 were surveyed with a view to establishing a Penny Post in each. Birmingham, Bristol and Manchester were the only ones to be agreed in that year, and it was not until the early part of the 19th century that the number of penny posts established each year began to grow substantially.

In Scotland, a penny post was established some 20 years before the first English penny posts, being that set up by Peter Williamson in Edinburgh late in 1773. Like Dockwra's London post, Williamson's was also a private venture. Well planned and efficiently run it was extremely profitable and in common with Dockwra's post was soon to be taken over by the Government. The first Irish penny post was that established in Dublin, also in the year 1773.

Francis Freeling, Secretary to the Post Office, seems initially to have been mainly concerned that each rural post should be financially self-supporting, but he was very soon convinced of their success, particularly in feeding and increasing the use and profitability of the General Post. By 1814, Freeling was able to report to the Postmaster General that they were a great accommodation to the Public and becoming a productive branch of the Revenue. In other words, they were of greater worth than the single penny placed to their credit in the accounts.

By the 1830s the penny posts were producing revenue well in excess of £30,000 per annum, but despite this, the Post Office still stuck to the principle of demanding from the inhabitants of a community asking for a new Penny Post a guarantee to cover any deficit where the expense was unlikely to be met by the income. By this time Freeling was clearly convinced of the benefits of local posts, and there is much evidence in the archives, where, despite a "loss" on the first year of establishment, he recommends to their Lordships that a Penny Post should be allowed to continue without penalty.



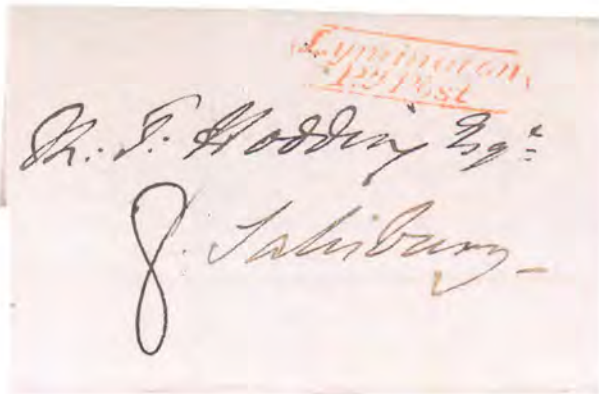
February 1823. ENTIRE LETTER with Fareham Penny Post handstamp, type 42/1.

THE NPM COLLECTION

The Museum's collection of Penny Posts combines from many sources. Notably, they exist in the collections of R.M. Phillips, Frank Staff, Sidney Turner and Brian de Burca. In addition to these many fine acquisitions have been made over the years plus, more recently, a few "finds" acquired from the Excise material mentioned elsewhere - altogether, an extremely fine collection which currently stands at just over 1,000 entire Penny Post letters all of which are from provincial areas and exclude London. The exclusion of London in listing and re-organising the Museum's Penny Posts is quite deliberate. The London post is a large and complex subject and will be treated as a separate study in due course.

Provincial Penny Post items at present in the collection comprise mainly English and Scottish examples, precise details being as follows:

England	606 items
Scotland	323 items
Wales	24 items
Ireland	55 items



April 1835. ENTIRE LETTER with Lymington Penny Post handstamp, type 45/2, in red.

In general, the majority of Penny Post handstamps are different, but where they are the same for any given town or village, invariably the stamp is in a different colour or the entire bears a different Receiving House number. Almost exclusively, but not entirely, the numeral handstamps used in England and Wales were issued to identify the location of receiving houses, and, hopefully, by study of several entire letters written from a single town or village, it will be possible ultimately to



July 1831. ENTIRE LETTER with Devizes Penny Post handstamp, type 44/3, with No.1 Receiving Office mark for Market Lavington.

allocate many of these numbers to specific towns and villages. A good selection of the different types of numeral handstamp can be seen within the NPM collection. The whole object of the collection and study is to build, in time, a picture of each local system to show not only its principal handstamps, but the placing of its associated Receiving Offices and the dates of establishment for each part of that Penny Post. Many of the dates on which these local services were established have been gained from the Record Book of Stamp Impressions and the Appendices to reports prepared in 1838 and 1839 for the Select Committee on Postage. In some instances the dates given in the Appendices are in conflict with dates given in Freeling's papers contained in Post 40 in Post Office Archives and these latter papers must be considered a more accurate source of research. When you read the questionnaires sent out by the Select Committee to the

Deputies in 1838, you can easily understand why errors were made. They had only a matter of days to complete the most complex returns covering many aspects of the post and it seems quite natural in the context of the questions asked that approximations, perhaps even guesses, would be made.

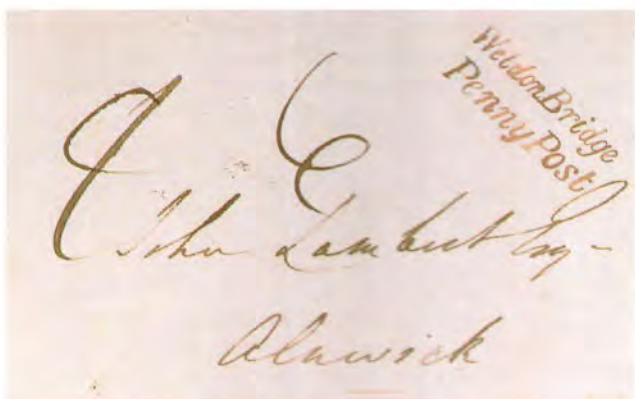
HANDSTAMP TYPES

The Penny Post collection has been listed and detailed on computer. This has proved very useful in terms of checking and locating items and also in compiling various groupings. In the absence of a single, recognised annotation of handstamp types, those by which the stamps are more generally recognised have been adopted for the time being. Handstamp type 47/5, for example, simply means type 47 in the series of "British County Catalogues" by Willcocks and Jay and type 5 in G. F. Oxley's "The English Provincial Local Posts 1765-1840". Scottish handstamps are described by type numbers allocated by Bruce Auckland's "Postal Markings of Scotland to 1840", and the Irish handstamps are numbered according to F.W. Meredith's "Old Irish Postage Stamps and Franks". A more definitive listing may eventually be created.

It is hoped ultimately to arrange all the Museum's Penny Posts into their



October 1838. ENTIRE LETTER with Halifax Penny Post handstamp, type 43/4, in blue-green.



November 1839. ENTIRE LETTER with Weldon Bridge Penny Post handstamp, type 47/5.

When a new Penny Post was established, it received the handstamp currently being produced, but many were issued as replacements when a handstamp became lost or worn out. It is therefore quite common to find a Penny Post office that has used more than one type of stamp. In addition to the standard types, some offices had special handstamps, of which a good selection can be seen in the Museum's collection.

BAGSHOT Penny Post

Fig. 1.

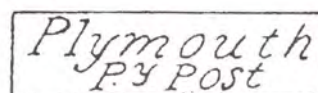


Fig. 2.

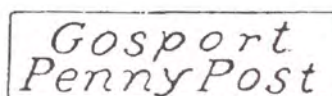
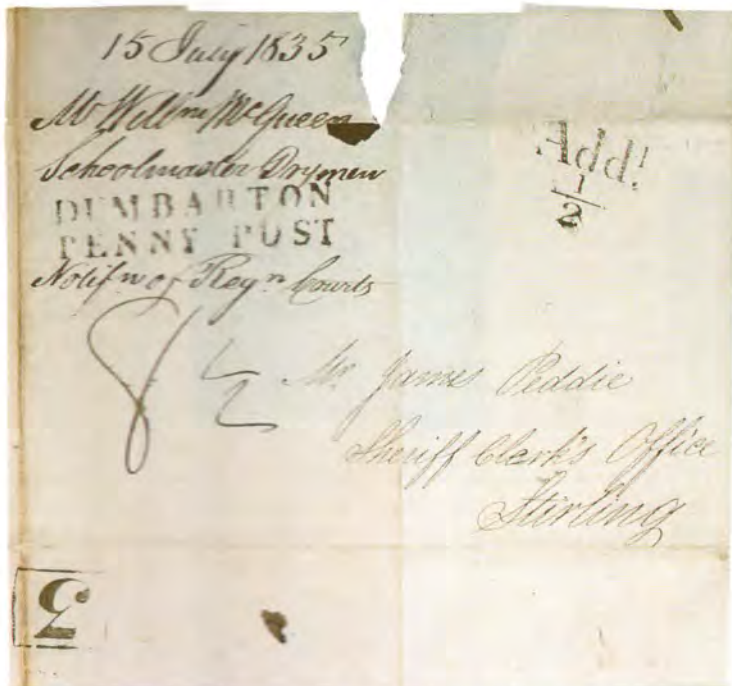


Fig. 3.

respective groupings, hopefully with sketch maps to show the letter carrier's walk from Post Town back to Post Town. With all existing items properly listed to a standard

In Scotland, the most common Penny Post handstamp is that used in the majority of offices and described in the Museum's listing as AUCK S21, though sub-divided



July 1835. ENTIRE LETTER with Dumbarton Penny Post handstamp, type Auck S21, with boxed 3 Receiving House mark for Drymen.

Type of handstamp NPM ref:	Fig. No.	Period of Issue
42/1	1	1811 to 1823
45/2	2	1823 to 1827
44/3	3	1827 to 1834
43/4	4	1834 to 1837
47/5	5	1837 to 1841

format, new acquisitions can be targeted to fill the gaps. However, the study will not restrict itself to differences in postal markings but rather use these as illustrations of the system. Local histories will be compiled where possible.

The five most common handstamps of the Penny Post were those used in England and Wales as illustrated in Figures 1 to 5, the first of which was issued in 1811. These namestamps were mainly used at Post or Sub-post towns but were occasionally issued to Receiving Offices.

by size. Unlike the English stamps, the Scottish handstamp is made up all in capital letters and an example is illustrated in Fig. 6.

It can be confidently said that the NPM's collection of Penny Post material, if not already so, is destined to become the most comprehensive and most important collection of its type in existence. However, it is not yet available for public viewing though it is hoped to put it on display in the future. ■

Woodyates Penny Post

Fig. 4.

Bootle Penny Post

Fig. 5.

LEVEN PENNY POST

Fig. 6.

Exhibitions

Two main exhibitions took place in the Museum during 1992, one philatelic and the other mainly photographic in content. Short term displays were also held in the main gallery.

Victorian Revenues & Other Fiscals

THE FIRST DISPLAY to be opened to the public was on 25 February, entitled "Victorian Revenues & Other Fiscals". This comprised pages from the R.M. Phillips collection from the section including revenue and fiscal stamps, many of which were made valid for postage.

All the items were newly researched by Lionel Jones, the Philatelic Officer, who has a particular interest in this field, and they were written up based on the most authoritative published and unpublished sources. On seeing the exhibition many specialists praised the content and the fact that the Museum was promoting research in such a neglected field. Several factsheets were produced for visitors' information.

Whereas philately illustrates Post Office and postal history, collecting and studying revenues illuminate social history and economic conditions in general. Stamps denoting duty paid, in use from 1694, reflect habits amongst the richer classes which were deemed worth taxing.



Lionel Jones examining some of the VICTORIAN REVENUES in the Phillips collection.

The earliest tax stamps were embossed, without colour, directly on to documents. Where thick parchments were involved, a base paper was embossed which was then affixed to the document. The practice of embossing continues today. It has been said that some 10,000 different examples of

duty dies exist, ranging from 1d to £50,000. By the middle of the 19th century the volume of documents being submitted to Stamp Offices had become unmanageable and so, as an alternative, from 1853 individual, printed adhesive stamps began to appear. These were "appropriated" to the particular tax required. In the main these were replaced in 1872 when the printers De La Rue were instructed to prepare a set of standard dies for revenue stamps with blank tablets so that they could be overprinted with the

details of the "appropriation". The exhibition was concerned, largely, with the adhesive stamps.

To enable duties to be collected a Stamp Office was established in Lincoln's Inn, London on 28 June 1694. It was to this office that documents had to be brought for stamping by embossing, after payment of the duty to the Commissioners. The Stamp Office moved to what is now Somerset House in 1797 and in 1833 the Board of Stamps and Taxes was established with offices in other main towns including Edinburgh and Dublin. (In 1840 they

became responsible for the production of postage stamps.) The Board of Inland Revenue was formed in 1849 by merging the Stamps and Taxes and the Excise Offices.

The main sections of the exhibition were Postal Fiscals, the Railway Letter Service, Key Types, the Telegraph Service and other fiscals.

In 1881 certain revenue stamps were made valid for postage, hence the name "postal fiscals". The stamps in this section were arranged in the order in which they were first made available for fiscal purposes and commenced with the 1d Draft and 1d Receipt stamps of 1853. These were the first GB stamps to be printed letterpress by De La Rue. The Receipt stamp consists of two varieties, clearly identifiable by the shape of the buckle, although the lettering is also of two different types. They were followed by more refined designs including the Queen's head engraved by Joubert. Proofs, imprimaturs and issued adhesives were shown of all types.

From 1891 a large number of private railway companies were permitted to convey single letters. For this service they issued their own stamps. Shown were some seven essays submitted by De La Rue for a stamp that did not materialise together with a similar idea using the existing 3d postage stamp. Of particular note was the directive explaining the Railway Letter Agreement.

"Key Types" were also explained and illustrated. In 1872 De La Rue were instructed to prepare a set of standard dies for Revenue stamps with blank tablets for inserting the particular usage (or "appropriation"). The adopted colours were lilac for pence values, green for shilling values and lilac for pound values. The colours of the appropriation and additional value surcharges varied.

Although the Post Office took over various private telegraph companies in 1870 special stamps for Post Office Telegraphs were not issued until 1 February 1876 (so that profits and losses could be monitored more closely). In the Phillips collection is a comprehensive selection of plate proofs, colour trials, SPECIMEN overprints, imprimaturs and issued stamps. Of particular note is the £5 value printed in gold ink. This design was the basis of the famous £5 orange postage stamp. ■

People in the Post



THE MAIN EXHIBITION for the year was "People in the Post" a mainly photographic display which opened on 6 May and ran throughout the year. This was divided into five sections: the

Post Office Medical service; Engineering & Stores; the Post Office at War; Postmen and Messengers; and Women in the Post Office. Each section showed something from the past and something from the present. Well designed and informative leaflets were provided free for each section.

The medical service of the Post Office is one of the oldest examples of an industrial medical service in the country, dating back



1935. DISPENSARY in Post Office Headquarters, St. Martin's le Grand.



1935. WOMEN checking sheets of postal orders.

to 1855. Within a few months a full-time dispenser was appointed in London "leeches being supplied by J. Pensdale and Son". By 1862 doctors had been employed in Birmingham, Bristol, Dublin, Edinburgh, Glasgow, Liverpool and Manchester.

By the mid 1930s London had a medical suite of consulting rooms, waiting rooms, and surgical dressing rooms, separate facilities being available for male and female staff. The present day medical service is very active in the field of preventative medicine and fitness centres have been set up at most of the major offices.

When the Post Office took over electric telegraphs in 1870 most of the technical staff of the private companies were employed to form the nucleus of the Post Office Engineering Department. This was then mainly concerned with telephones and telegraphs. However, in 1933 a new Research Station was opened at Dollis Hill in north-west London and this involved research into machinery for sorting offices amongst other duties. Today, this research is carried out at Swindon incorporating the

design and development of electronic mail-handling machines and special inks and phosphors for the printing of postage stamps.

During World War II, as in the previous war, quite a large percentage of staff, mostly young men, enlisted in the

forces. Their place was taken by women holding the jobs until the men returned. With the bombing of city centres many post offices were destroyed, in particular the Moorgate Branch Office where sheets of postage stamps had carbonised and welded together in the safe. The perfo-



1938. POST OFFICE RESEARCH Establishment at Dollis Hill.

rations can still be clearly made out and these formed part of the display. Temporary post offices were erected near bomb sites and the service continued with as little disruption as possible.



1992. RAE CALCUTT, adjusting boilers in King Edward Building.

In the section on postmen and messengers there were photographs and illustrations of letter carriers through the ages with their



1940. TEMPORARY POST OFFICE after the bombing of Moorgate B.O.



c.1900. RURAL POSTMAN delivering mail on a penny farthing.



1929. RURAL POSTMAN on BSA motorbike, at Tavistock.

different uniforms, town and rural, summer and winter. The vehicles they used in the 20th century such as motor-cycles and vans were also well illustrated. It was only in 1793 that the first uniforms were issued to the London General Post letter carriers with red tail coat with blue lapels and cuffs, a waistcoat and a tall hat with gold band and cockade. No trousers were issued, however, and this caused a certain amount of amusement in the press and complaints from the men's wives. ■



1793. GENERAL POST LETTER CARRIER, London.

Victoria Cross for conspicuous gallantry during World War I. At Ypres on 20 September 1917 he showed extraordinary courage in attacking an enemy strong point - "His several single-handed actions showed exceptional bravery and saved a great number of casualties in the company. They were performed under heavy machine-gun and rifle fire and without regard to personal risk, and were the direct cause of the objectives being captured." ■

"The Queen's Stamps"

TWO SHORT-TERM DISPLAYS were mounted in the main gallery during the year. The first was opened by Jeffery Matthews on 21 April, the Queen's birthday, and marked the 40th anniversary of her accession. The exhibition traced the design and use of the two main definitive series of Queen Elizabeth II - the Wildings and the Machins - together with the Coronation issue of 1953 and the first set of Castles high values. Other panels illustrated the designing of the various special issues commemorating royal events including the stamps issued to mark the 40th anniversary, incorporating a large number of designs by Jeffery Matthews. The panels were designed by Mike Higgs who had previously worked on the design



THE QUEEN'S STAMPS, stamps of the reign.

of the Museum's Postal Reform exhibition in 1990.

For this exhibition the main issues were researched in the files and the artwork and essays remounted and written up. A factsheet gave a digest of the research undertaken.

The first stamp issue of the new Queen's

Post Office Rifles

WITH THE ACQUISITION of the only Victoria Cross to be awarded to a member of Post Office Rifles (Sgt Knight) a small permanent display was mounted in the main gallery to celebrate his achievements.

It was not until the Fenian troubles in 1868 that the first complete Post Office Regiment was formed from the staff of London post offices. In 1880 this changed to the 24th Middlesex Volunteers, later becoming the 8th City of London Regiment, Post Office Rifles.



1917. SERGEANT KNIGHT at civic reception, Birmingham.

The display features his group of medals, all purchased at the same time, together with a short history of the Post Office Rifles. Sergeant A.J. Knight was awarded his



Panels showing the 1955 CASTLES HIGH VALUE DESIGNS.

reign was the permanent series known as "Wildings". This is because they are based on a photograph of her wearing a diadem taken by Dorothy Wilding on 15 April 1952.

Artists had been instructed on 2 May to prepare designs based on an effigy or photograph of the Queen's head. Enclosed with the invitation was a drawing by Edmund Dulac using an early photograph by Wilding of the Queen wearing a tiara and a black taffeta dress. This could be seen on the early submissions. Subsequently, it was replaced by the diadem photograph taken by Wilding.

A selection committee appointed by the Committee of Industrial Design met on 18 July to consider the 75 submitted designs. Their task was to select at least nine different designs of which six were to be on a dark ground and three on a light. This was to facilitate the use of fewer colours.

From the 75 the Committee at first chose 19, which was then reduced to the necessary nine. Later, only five were used. These were by Mary Adshead, M C Farrar-Bell (of Harrisons), Edmund Dulac, George T Knipe (of Harrisons) and Enid Marx. Detailed modifications were made to the designs other than the change of



THE MACHIN PLASTER CAST, with Douglas Muir.

portrait and many colour essays produced.

Because of space limitations only a representative sample of the artwork and essays could be displayed. This also applied to the artwork and essays of the Coronation issue where again some 75 sketches were received. The very complicated Castles issue also received only an overview but included very fine and colourful essays of considerable appeal. Displaying the Machin issue provided the opportunity of showing a few of the fine plaster casts which are held in the Museum together with a selection of the artwork produced by David Gentleman, Arnold Machin and others.

At the end of the display were some four panels showing a fine array of all the special stamps issued bearing the Queen's portrait. These drew the attention of all visitors to the Museum. ■

Symphony of Stamps

TO COINCIDE WITH the issue of the stamps for Gilbert and Sullivan on 21 July the Museum mounted a display in conjunction with the Philatelic Music Circle, a worldwide philatelic society specialising in music stamps and associated items. Irene Lawford organised displays from several of the Circle's members including Jennifer Toombs, the well-known stamp designer.

From the Museum came artwork for GB stamps featuring music or musicians including most of the presentation visuals prepared in connection with the Gilbert and Sullivan stamp issue.



1992. PRESENTATION VISUAL by Silk Pearce of Gilbert & Sullivan's *Pirates of Penzance*.

A three-dimensional display was also on loan from Kevin Chapple of the Savoy Theatre including a lot of Gilbert and Sullivan memorabilia - cartoons, photographs, early programmes and even Toby jugs. The Horniman Museum also supplied some musical instruments of the period. ■

Other Exhibitions

UNLIKE PREVIOUS YEARS there were no overseas displays of NPM material. However, there was a display of three-dimensional objects at Autumn Stampex on a transport theme. This included Post Office cycles, a handcart, the "Hen and Chickens" centrecycle and a photographic display of vans etc.

Re-routing of the public in the counter area of the London Chief Post Office enabled the Museum to display part of its collection of pillar boxes. The nine boxes were stripped to bare metal and fitted with square base plates, with the posting apertures sealed. On show are an "Early Mainland" (1854-9) probably designed by Anthony Trollope, a "Fluted" (1857), "Suttie" (1856-7), two different "Penfolds" and four others. Most of the collection is still housed in our basement. ■



Panels showing the 1953 CORONATION DESIGNS.

Post Office Archives & Records Centre

The Archives & Records Centre have now been in their new home for some 18 months. Here, **KEVIN SQUELCH**, Deputy Archivist, describes their activities.

Post Office Archives are now in the same location at Mount Pleasant as the Records Centre in a purpose-built home for the first time ever. The move was prompted in 1990 by the expiry of the lease on the former building at 23 Glasshill Street, Southwark. A site in the Mount Pleasant sorting office complex was available - the boiler house - and the opportunity was taken to bring the Records Centre under the same roof.



THE ARCHIVES & RECORD CENTRE, *Freeling House, Phoenix Place.*



Removing the chimney stack



Demolition of the boilers

CONVERSION & MOVING

The disused boilers (the former central heating system of the Mount) had to be removed and an extra floor inserted. Although the total floor area was less than formerly, with better equipment, i.e. mobile racking, it was feasible to get more into less space. This move also gave us the opportunity of having a work area created for our needs, as opposed to having to adapt the use of existing offices. The general layout, as finally agreed, consisted of three main areas: the Public Search Room, the General Office and the Repository. Building and fitting out took a little over six months.

While the building work was in progress the transfer of material from two buildings had to be organised. Nearly two miles of shelving (approximately 5,000 shelves) had to be transported and put into the correct place. Every new shelf was numbered and that same number was applied to the relevant shelf in the old Archives and the Records Centre. When packing up the material, it was a matter of putting the same number on the crate. The careful packing, labelling and unpacking of 5,000 crates took about three weeks.

The Archives moved first. It took nine weeks from the day it closed to the public in the old premises until it re-opened again



THE LORD CHANCELLOR, *Lord Mackay* unveiling the plaque. From left to right *Morag Macdonald* (The Post Office Secretary) *Jean Farrugia* (Chief Archivist) *Lord Mackay*, *Lady Mackay*.

on 5 November, 1991. The Records Centre moved in over a weekend as soon as the Archives crates had been unpacked and was able to resume a full service the following morning.

THE OFFICIAL OPENING

The Post Office Archives & Records Centre was formally opened on 20 March 1992 by the Lord Chancellor, Lord Mackay of Clashfern, who is the ultimate authority for public records and has to approve every place of deposit for them. In his speech, Lord Mackay expressed his approval of the new facilities saying that the Post Office could be justifiably proud of its new archives and how seriously it took its responsibility of preserving its records and making them accessible to the general public.

ACTIVITIES

The Public Search Room has for many years been the place where the public has been able to view Post Office records. Over a century ago the Muniment Room in the old G.P.O. in St Martins-le-Grand served this purpose. Its curator not only preserved paper records but also pictures and artifacts.

Today, the Search Room has a staff of three who look after researchers. For 1992 this totalled 1,551, a 34% increase over 1991. They also deal with telephone and letter enquiries which last year numbered nearly 7,000. The Archives caters for the interests of specific groups such as Post Office managers, the media, genealogists, local historians, philatelists, sociologists, demographers, economic historians, and of course, the needs of the National Postal Museum for its exhibitions etc.

The Records Centre has been developed from the old Headquarters Registry. This registry system of files was set up by Francis Freeling in 1790 and the new Centre has been named Freeling House in his honour. With computerisation in 1988 the Records Centre was born. It looks after the modern files of the Post Office departments, thus capturing history as it is being created and ensuring that the Archives will continue to grow. From a staff of 40 clerks who logged all the casework and files 30 years ago it now has three computers and four staff. Since computerisation they have registered nearly 23,000 files.

Apart from looking after the day-to-day running of the unit, the administration team ensures we are on all the distribution lists for Post Office magazines, leaflets, notices and posters thus keeping the supply of modern records coming in. They also deal with older records which come into the Archives. These are records which are "found", or cannot be kept locally any longer because of relocation or closure. These items are then put into the appropriate class of material, like with like. At the same time a cataloguing programme



HERBERT JOYCE in the Muniment Room in the 1890s

continues as new material is made available to the public each year under the 30-year rule.

Conservation of material is a continuing battle. Some work is carried out in-house by replacing metal tags in the files with plastic ones. Badly damaged file jackets are replaced, and important papers within the file are put into melinex protectors. Specialist conservators are also used for bookbinding, oil paintings, textiles (the uniform collection) and paper.

Since Stamp World London 90 a range of products have been made. These are on sale to the public at the Archives as well as through a mail order service. Postcards feature material held in the Archives and a

range of miniatures show pillar boxes and figurines, the next available later this year showing the first postmen's uniform marking the 200th anniversary of its introduction. All products are thoroughly researched.

DURING 1992

The Post Office, through the Archives and Records Centre, has sponsored a 30-year programme for postgraduate students wishing to study for a PhD connected with postal history. In 1992, Andrew Forbes, the second person to receive this grant, started his final year of research. When each thesis is completed a bound copy will be available to researchers in our library. Students employed during the summer recess continued the cataloguing, and research into, the poster and artwork collections. All the artwork, some 700 items, were measured and photographed with some research being carried out. As a result a temporary catalogue is available illustrating the artwork in colour with all the information known.

Material is continually deposited at the Archives. Sources include the Union of Communication Workers library, Girobank and British Telecom.

The year was nicely rounded off by the award of an MBE to Jean Farrugia, the Chief Archivist, reflecting her long service and commitment both to the Archives and the National Postal Museum.

THE YEAR AHEAD

Research into the artwork collection will continue as will the cataloguing and photography of the poster collection containing more than 3,000 items.

A computer programme has been designed for all our current catalogues. During the year it is hoped that a large number of catalogues will be put on to this. Other databases being created are a dictionary of dates and an encyclopaedia of Post Office history. These will serve as the foundations for future publications.



A SERIES OF MINIATURES at 1/19 scale

During the year a nationwide review of archival material and data held on computer in major offices will be conducted. The opportunity will also be taken to look for artifacts for the National Postal Museum. ■



THE SEARCH ROOM Phoenix Place



BASEMENT REPOSITORY Phoenix Place

Publications

Publications during 1992 included some 16 postcards together with free leaflets and information sheets about the various exhibitions. In particular, for the 'People in the Post' exhibition five leaflets were designed and printed providing additional information about the displays illustrated with some of the imposing, archival photographs used.

Special postmarks were used on several occasions as well as cachets at both Spring and Autumn Stampex.



NPM 92/1



NPM 92/7

NPM 92/1 Unadopted design by Edmund Dulac for the commemorative stamp issue for the Coronation of Queen Elizabeth II in 1953.
(NPM COLLECTION)



NPM 92/2 Unadopted design by Michael Goaman for the commemorative stamp issue for the Coronation of Queen Elizabeth II in 1953.
(NPM COLLECTION)

NPM 92/3 Design by E G Fuller with an unused photograph by Dorothy Wilding for the commemorative stamp issue for the Coronation of Queen Elizabeth II in 1953.
(NPM COLLECTION)



NPM 92/4 Design by M C Farrar-Bell with an unused photograph by Dorothy Wilding for the commemorative stamp issue for the Coronation of Queen Elizabeth II in 1953.
(NPM COLLECTION)

NPM 92/5 The dispensary at Post Office Headquarters, c. 1935.
(POST OFFICE PHOTO LIBRARY)

NPM 92/6 The ambulance and crew of the KEB division of the GPO St John Ambulance Brigade, 1936.
(POST OFFICE PHOTO LIBRARY)

NPM 92/7 The Corps of Women Drivers and Grooms formed during the 1914-18 War to drive the horse-drawn mail vans.
(POST OFFICE PHOTO LIBRARY)

NPM 92/8 A Royal Mail van and Postmistress outside Drymen Post Office in Scotland, c. 1935.
(POST OFFICE PHOTO LIBRARY)

NPM 92/9 Replica of the world's first stamp cancelling machine, the Pearson Hill of 1857.
(NPM COLLECTION)



NPM 92/2



NPM 92/3



NPM 92/5



NPM 92/6

NPM 92/10 Centre Cycle, a five-wheeled cycle used at Horsham, Sussex, to carry parcels, 1881.
(NPM COLLECTION)

NPM 92/11 75th anniversary of slogan postmarks, first used during the First World War to promote British War Bonds.
(NPM COLLECTION)

NPM 92/12 The Machin head first introduced in 1967.
(NPM COLLECTION)



Symphony of Stamps
21 Jul 1992

National Postal Museum
City of London EC



NPM 92/9



NPM 92/10



NPM 92/11



NPM 92/12



NPM 92/13 The Holyhead and Chester Mail Coaches stuck in the snow on Hockley Hill near Dunstable, Bedfordshire. By **H Alken**, February 1837. (POST OFFICE COLLECTION)

NPM 92/14 The Snow Storm, delay of the mail by **James Pollard**, engraved by **G Reeves**, January 1837. (POST OFFICE COLLECTION)

NPM 92/15 The Birmingham Mail Coach stuck fast in the snow. **Bambury**, the guard, proceeding to London with the mail. After **James Pollard**, March 1837. (POST OFFICE COLLECTION)



NPM 92/4



NPM 92/8

NPM 92/16 Crossing the Downs near Amesbury with the assistance of six fresh horses. After **James Pollard**, March 1837. (POST OFFICE COLLECTION)



"Postmarks" produced for the Krag machine (above) and the Pearson Hill Parallel Motion machine (right) used at the AGM of the Friends.

1992 POSTCARD PRINT FIGURES

6 Feb	The Queen's Stamps (92/1-4) *	7,000 (sets)
6 May	People in the Post (92/5-8) *	5,000 (sets)
15 Sept	Artifacts (including Machin Head) (92/9-12) *	5,000 (sets)
10 Nov	Christmas (Mailcoach scenes) (92/13-16) *	5,000 (sets)

* still on sale



NPM 92/13

CARDS OFF-SALE

The following cards sold out, or were taken off sale, during 1992.

Issue Date	Number	Description
1984	H1	Mailcoaches
1985	H2	Uniforms
1988	88/2	TPO interior
1988	88/7-9	Stamp boxes
1988	88/10-12	Monarchs' Heads
1989	89/1-3	Transatlantic Mails
1989	89/4-6	Uniforms
1989	89/8	BPF Congress (Transorma)
1989	SWL90/1-3	Postal Personalities
1989	SWL90/4-6	Postal Personalities
1989	SWL90/7-9	Postal Personalities
1990	90/2-5	Postal Reform
1991	91/14	Victorian Christmas
1992	-	King Edward Building *



NPM 92/14



NPM 92/15

* This card had a limited sale from the Museum, having been produced for King Edward Building.

1992 POSTMARK FIGURES

6 Feb	Happy and Glorious	4,406
21 Apr	The Queen's Stamps	2,375
6 May	People in the Post	4,517
21 July	Symphony of Stamps	3,609
15 Sept	Artifacts	2,159
10 Nov	Christmas	1,884
1992	Maltese Cross	6,595



NPM 92/16

Association of Friends

RAY POTTLE, *the Secretary of the Association of Friends of the National Postal Museum, reports on their activities during 1992.*

The major event in 1992 for the Friends was undoubtedly Autumn Stampex at the Royal Horticultural Halls, Westminster, London. The Friends' magazine *Cross Post* won a silver medal award in the Literature (periodicals) class, the judging of which also took account of the previous three issues. Happily, this spanned the editorship of both Doug Myall and our present editor, Allan Daniell.

Success at Stampex can be judged in so many ways, not least in the 40 new Friends enrolled there, but also in the magnificent effort put in both by our Council and the exhibiting Friends who mounted 60 frames on a non-competitive basis from their own collections with a very wide appeal. The hidden benefit lay in making collectors generally aware of the Friends and more largely of the Museum itself.

As the 24p stamp for the Single European Market was issued during Stampex our Public Relations Officer, the late David Rutt, produced a cover and his successor John Maxwell-Jones, a filler card listing the postal museums in the EC. We sold this cover and the latest set of Artifacts postcards issued by the Museum, both suitably cacheted for Stampex. We also ran a Grand Draw, the main prize being a pair of prints from the original plates depicting the Inland Office and the Letter Carrier Room, GPO East building, 1849.

Individual members have also contributed to publicity for the NPM. In particular, Sidney Skiller had an offer to exhibit some of his own material at Stanmore library and also at Gayton Road, Harrow. Both venues

provided much publicity for the NPM.

The six days of Stampex must not be allowed, however, to completely overshadow the remainder of our year which included visits to the Postal and Courier Service Headquarters at British Field Post Office 777, Inglis Barracks, Mill Hill, London. This office handles the mail for three armed services and must cover all movements of

service units to whatever new sphere of operations. It was very surprising to see the sheer volume of items handled, including a daily lorry load of mail order items being sent to the families of serving members.

In May a group of 22 Friends received a very warm hearted welcome at the British Philatelic Bureau in Edinburgh. Again, the sheer volume of orders received is quite staggering and we learned of the devotedness of the staff there to its work in despatching successive issues in a very short space of time. We saw machinery in use for bursting whole sheets of stamps which ensures the separation looks natural. Another machine places those single stamps into packs, which are then covered and counted in batches, each batch checked by weight to ensure correct numbers of



VISIT TO BFPO 777, Mill Hill

packs per batch. Also demonstrated was the PAD cancelling machine which prints the handstamp on the face of the cover and an address printer which is the final process each first day cover passes through prior to despatch to the customer.

Friends were, in June, the guests of British Telecommunications Museum - the Technology Showcase in Queen Victoria Street, London. Although now privatised most of us can remember Post Office Telephones, and this era naturally supplies most of the history of the service and we traced the evolution of the telephone public kiosk designed by eminent men.

In September we visited the Post Office Research and Quality Assurance Laboratory at Swindon. It is there that the machinery in use at the Philatelic Bureau was devised and adapted. Then, of course, there are the testing of the stamp paper, gums and printing inks and awareness of beating the forger.

Finally, our AGM was held in King Edward Hall, adjacent to the Museum in Newgate Street, London. Some 100 of us assembled, first for the formal meeting and then to celebrate the 75th anniversary of the first British slogan postmark. The British Postmark Society, in the persons of Colin Peachey and Cyril Parsons entertained us with slide lectures, both before and after luncheon.

At the AGM three cancelling machines were operated by NPM staff: a manual Krag with a slogan incorporating the new NPM logo; a refurbished hand-operated Pearson Hill with a two-piece metal die; and a modern electric machine with the original NPM slogan die (see p27).

The above are just some of the benefits of being a Friend of the Museum. If you feel you would like to have been present at any of these meetings, why not write to the Honorary Secretary at King Edward Building, King Edward Street, London EC1A 1LP and ask for a membership application form? Membership costs only £12 per annum (£17 overseas). ▀



KRAG MACHINE being operated by Frank O'Neill at the AGM.

