



National
Postal Museum

National Postal Museum *Review of 1993*



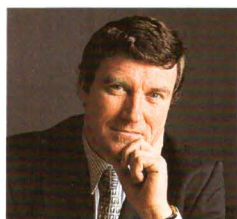
	X	X	X	X	X	X	X
X	X	X	X	X	X		





Foreword

by *Bill Cockburn*, Chief Executive of the Post Office.



The Royal Mail has always been a world leader. In 1840 we introduced the world's first adhesive postage stamp, to be copied by all other postal administrations.

Today we offer a postal service unrivalled in terms of efficiency, cost and profitability. Our heritage is the richest of any in the world and that heritage is conserved and studied and put on display in the National Postal Museum.

Many of the greatest treasures of the Museum are in the form of stamps or sheets of stamps - the unique proof sheet of the Penny Black comes immediately to mind - and these beautiful and important paper artefacts need to be conserved so that they retain their glory for generations to come. The commitment of Royal Mail towards this can be seen in the setting up of the Museum's new paper conservation studio and the funding of a specialist post. This will ensure not only that the treasures can be treated safely and to the highest standard but that research can be undertaken in this highly specialist field to assist other museums with similar problems around the world. Even in this area we shall thus be in the forefront of modern technology.

In the past the Museum has been largely concerned with stamps and other philatelic items, and quite rightly so given its history. However, stamps are not the totality of Royal Mail activities, no matter how interesting or beautiful they are. The services and history of the Post Office are much wider than that and in the future the Museum will reflect rather more the services and actions of Royal Mail and the Post Office as a whole, not only its stamp division. Communication is our business, in the widest sense, and the services which we provide can be explained in dynamic form.

Everybody is a customer of the Royal Mail - we are, and always have been, an important part of the social fabric of the nation. And just as the Post Office and Royal Mail link people together, so the National Postal Museum is the link between our past and our present, in which human resources combine with the best of modern technology.

I therefore hope that, through the Museum, we can explain not only the interesting stories of our past but, of course, as much as possible of our activities today.

Contents

Introduction.....	2
<i>By Stan Goron</i>	
Work in Progress.....	3
New Acquisitions.....	6
Exhibitions.....	10
Researching Machines.....	14
<i>By Don Staddon</i>	
Paper Conservation.....	16
<i>By Krystyna Koscia</i>	
Joseph Lister, 1965.....	18
<i>By Alan Griffiths</i>	
Stamp Reform, 1964-7.....	22
<i>By Alan Griffiths</i>	
Ken Hind & the NPM.....	23
<i>By Kenneth F. Chapman</i>	
PO Archives	24
<i>By Kevin Squelch</i>	
Publications.....	26
Association of Friends.....	28
<i>By Ray Pottle</i>	

Front Cover: Items from the Britannia Depicta exhibition

Back Cover: Postmaster's notice of 1833

Editor: Douglas N. Muir

ISSN 0955-9248

Published by: The National Postal Museum
King Edward Building
King Edward Street
LONDON
EC1A 1LP

Telephone: 071 239 5420

Fax: 071 600 3021

© National Postal Museum 1994

National Postal Museum Board 1993:

Chairman: David Lane, succeeded by Kevin Doherty

Members: Kenneth F. Chapman, Jean Farrugia, Stan Goron, John B. Marriott, Douglas N. Muir, David Paton, Ian Robertson.

National Postal Museum Opening Times:

9.30 am to 4.30 pm (Monday to Friday). Closed at weekends and all Bank and Public Holidays. Admission free.

Designed by: Worth Communications Ltd. Photographs by: R. Tidnam (Others of Greenwich). Printed in the United Kingdom by: The White Dove Press Ltd.



Introduction

*The year 1993 at the National Postal Museum
introduced by the Manager, Stan Goron.*



New staff (left to right): Andy Pendlebury, Alan Griffiths, Olobunmi Osinowo, Krystyna Koscia and George Hodges

1993 was another year of intense and varied activity at the NPM. It was also a year in which a detailed feasibility study for a new and more extensive NPM was produced. This study confirmed the potential that a properly planned, modern, involving NPM could have and has formed the basis of a series of options for the future that are currently being considered. At the beginning of 1994 Post Office Counters Limited announced that they would be ceasing counter services at the London Chief Office in King Edward Building in April. Readers should note that the NPM is not affected by this (apart from the possibility of additional display space) and will remain open to visitors as usual.

In our last report we gave details of the backlog elimination project that our team were undertaking at Post Office Archives. That work continued throughout the year and was augmented at the Museum by George Hodges who has been using the research data to remount and catalogue the material concerned with accurate descriptions and by Nishi Sharma who has been

remounting and cataloguing many of our modern registration sheets. Two major steps in our drive to improve conservation at the Museum were the establishment of an in-house paper conservation studio and the appointment of a full-time paper conservator, Krystyna Koscia.

Various other staff changes occurred during the year. Researcher Simon Bates and custodian Frank O'Neill moved to posts in Post Office Archives on promotion. Simon was replaced by Alan Griffiths and Frank by Olobunmi Osinowo. Derrick Page moved from the archive research team to the Museum to work on remounting the Stamps of the World collection. In his place, Andy Pendlebury joined the research team. Custodian Carole Campbell took early retirement and was replaced by Peter Hajbok. The Chairman of the Museum Board also changed when David Lane moved from his position as Director & General Manager of Royal Mail National. David was very supportive of the Museum during his time as Chairman of the Museum Board and we wish him well in his new position. In the meantime, Kevin Doherty has taken over the chairmanship whilst support for the Museum has continued to be given by David's successor, John Tew.

One sad note during the year was the death of Ken Hind. Ken had been associated with the Museum from its very earliest days and had served on the Museum Board for many years, retiring in 1991.

The public face of the Museum is its exhibitions. Two important temporary exhibitions were mounted during the year. *Britannia Depicta* used the launching of the £10 stamp as a basis for a display about the depiction of Britannia on the country's stamps, coinage, banknotes and medals. The King's Stamp featured the George V Silver Jubilee issue of 1935 and was the first display to derive from the research project at Post Office Archives. We were greatly helped in these displays by the generous loan of unique material from other museums and the philatelic collection of H M the Queen. The refurbishment of the main gallery's pull-out frames was completed and a start made on remounting and reorganising the extensive Stamps of the World collection.

Accommodation for staff at the Museum improved too. The custodians at long last moved from the dungeon conditions in the basement to decent accommodation above ground. The administration team now have their own room, enabling the philatelic team to do their work in vastly improved conditions. The entrance to the Museum and shop were also completely refurbished to provide a far more welcoming aspect.



The new shop area (with Nishi Sharma in the foreground)

New acquisitions continued to accrue at an impressive rate. Much material came from within the Post Office. This comprised not only large amounts of philatelic material but also many artifacts from post offices and sorting offices around the country. We also made major purchases of 19th century Valentine cards, and some fascinating paintings of postal subjects.

Details of much of the above can be found elsewhere in this review. Suffice it for me to thank all my colleagues once again for another full and productive year as well as those Friends of the Museum – Mike Bament, Jack Peach, Don Staddon and Cyril Macey – who continued to do much valuable work at the Museum.



Work in Progress

As always, in any museum a lot of work goes on behind the scenes and over a period, only becoming evident to the public much later. Here some of this is summarised.

A great deal of progress was made during the year in cataloguing, computerisation, mounting, remounting and research. This was largely due to the full operation of two project teams working on the Museum's backlog and the continuing help provided by a number of Friends of the Museum in undertaking tasks which might otherwise have been left.

Research Team

At Post Office Archives a research team of three are working on special stamp histories from 1924 to the present day.

and otherwise, is held in the NPM collections. As of December, histories had been completed for some 57 stamp issues. Soon, nearly all the issues will be complete up to 1970.

A number of interesting proposed issues are included in the above. Some are well known such as the proposed George V memorial issue and the Anglo-French issue of 1940. Nevertheless, a lot of new information has come to light. Less well known might be proposed issues for a Royal Wedding issue in 1947 to be followed by a possible issue for the King's First Grandchild in 1948, and one for the

designed from the artist's point of view and what they consider the requirements of a good design. A detailed general history resulted, a very brief version of which is published elsewhere in this *Review*.

Remounting & Cataloguing

As a result of the research undertaken at Archives by the project team a great deal of knowledge has become available. This is now being used to rewrite the captions to the artwork and essays held in the Museum's collections. At the same time the opportunity is being taken to catalogue the material on computer and remount it on archival material.

George Hodges joined the philatelic team in May to work on this material. He reports: "This work requires the most meticulous and exacting handling of the various items as well as mounting them in such a way as to make them attractive and suitable for display purposes." When re-housed all pages are photocopied for record and audit purposes after which they are recorded on the Edicon computer system combining data with a full-colour image. To ensure that a clear record is kept of what has happened to items in the collection means that quite a lot of documentary work needs to be done, not just the remounting and cataloguing. The end result should be able



Essays from the "Gentleman Album" of 1965 showing the coat of arms rather than the monarch's head

This project started in 1992 and during 1993 personnel changes saw the departure of Derrick Page in May for work on the Stamps of the World collection and Simon Bates to Post Office Archives in August. They were replaced by Alan Griffiths in June and Andy Pendlebury in October. Giles Allen remains as the longest serving member of the team.

The team's work involves searching the production files and associated sources for information regarding the origins of the issue and the process by which the eventual designs were selected and produced. Nearly all of the submitted artwork for these stamps, both successful

International Geophysical Year of 1958. These were all researched by Giles. Material was also identified on file for transfer to the Museum.

Towards the end of the year, Alan undertook a special research project into one of the most important periods in the history of British stamp design, the era of Anthony Wedgwood Benn's tenure as Postmaster General from 1964 to 1966. This involved interviews with two important designers, David Gentleman and Andrew Restall, both of whom were involved in innovative research for the Post Office at the time. It was particularly interesting to hear how stamps were

to stand the test of time, however, and no more research or remounting will be necessary. The backlog of work is thus gradually being reduced. Some 31 special issues have now been remounted.

Edicon

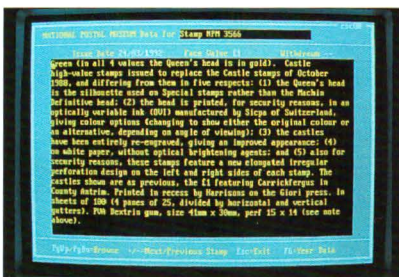
The task of entering each item of the Phillips collection on the Edicon computer commenced in June 1992 and continued throughout 1993. So far Jack Goodwin has concentrated his work on those volumes and odd sheets which are not on display in the main gallery, this consisting almost entirely of Penny Reds to the year 1857. Material entered up till

now represents approximately 18% of the 2261 pages in the collection. Jack says that "In that these particular volumes have a greater-than-average number of items per page, we may estimate that over 20% of the job has been done".

During the year a lot of time and effort was spent on upgrading the Edicon computer. This entailed revamping the software to take account of advances in the field and further requirements on our part. The end result was a much faster search time. By December some 11,000 items (stamps, artwork and postal history) had been listed on the Edicon system.

"Stampmaster" Computer Program

In the autumn of 1993 Royal Mail decided to collaborate with Philatelic Software Ltd in the production and marketing of a software program for dealers and collectors of British stamps. Most of the information contained in this was based on the NPM Chronolist which was revised and updated for use in this. Thus, the Museum published its reference GB catalogue in computer disk format. A detailed manual was provided and Jack Goodwin spent many hours checking information so that it could be as accurate

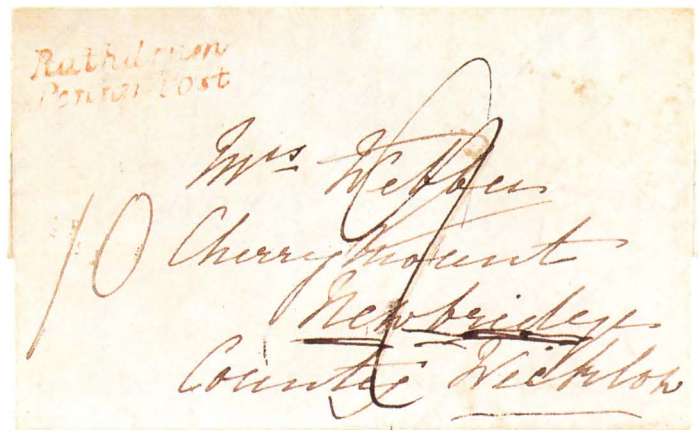


Stampmaster screen showing some of the NPM information

as possible. "Stampmaster" was launched on 1 March 1994 and will be annually updated with NPM information. As a result of the work done the main gallery display of GB stamps was reappraised and changes are in progress. Most of these changes came about as a result of a refinement of the Chronolist for "Stampmaster".

Registration Sheets

Over the years the Museum has received many hundreds of registration sheets of stamps etc. Hitherto, these have been mounted in non-archival albums, or in the case of the more recent sheets, kept loosely in folders.



Irish Penny Post for Rathdrum of 1836, in red

Since joining the Museum in May, Nishi Sharma has made a start on remounting these registration sheets on to archival, acid-free cards and storing them in made-to-measure archival boxes, approximately 25 sheets to a box. In addition, all registration sheet details (i.e. stamp value, registration date, issue date, registration card number and box number) have been entered on computer.

So far a total of 1256 sheets have been remounted. These consist of:

- QEII special stamps 1953-1976, and 1990-1993
- QEII definitives 1953-1993
- QEII booklets 1953-1993
- George V Seahorses
- Trial sheets and cylinder sheets.

These can all be viewed by appointment, as can the other sheets not yet dealt with.

Additionally, since November Nishi has taken over from Barry Tennant the job of maintaining documentation files on loans made by the Museum.

Friends

Mike Bament, a Friend of the Museum, divided his time during the past year into three main areas. The task of examining and recording material donated by H.M. Customs & Excise was given priority and has been completed. This work was certainly rewarding and revealed a worthwhile list of variations and extensions to the Willcocks and Jay series of County Catalogues. Snippets from the Excise collection were used to illustrate three articles written for *Cross Post*.

Work has continued on the Museum's collection of penny posts, albeit this has comprised little more than mounting

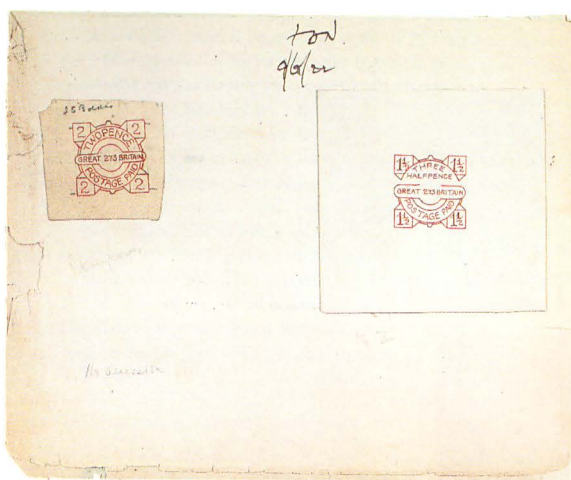
material on to safe conservation sheets and temporarily writing up material until such time that it is ready for display. The total extent of this collection, excluding London penny posts, currently stands at some 1130 items. Mike is now working to produce a standard system of reference numbers for listing the types of markings in the penny post collection. Currently, there are several "standard" systems used - notably the "Oxley" numbers and the types 42 to 49 used throughout the series of British County Catalogues. All of these are excellent but limited to England and Wales and differing one from another. The Museum hopes to develop a single numbering system based upon handstamp types and issue dates extended to embrace the whole of the United Kingdom as it then was.

A most important aspect of Mike's work (and, he writes, satisfying) during the year has been providing information to researchers about the postal history collection. In particular, he was instrumental in providing the Midland (GB) Postal History Society with much information about material from their area, subsequently published in their tome *The Local Posts of the Midland Counties to 1840*. For those unable to visit us during the working week, Mike has, in many instances, been able to provide a link between researcher and source.

Cyril Macey, another Friend, is now also in his third year as a helper. He started work on sorting slogan dies, the increasing use of which has brought many samples to the Museum. This task has been suspended at the moment in favour of checking photocopies of all the many albums held in safes. Many additions and new write-ups have required re-copying many of the albums so that immediate access to information can be gained without reference to the items themselves.

Cyril also helped with publicity for the Museum. During a family staff open day at Mount Pleasant he manned a stand on behalf of both the Museum and Archives and on other occasions displayed some die-cast models of post boxes and vans at two of Harrow's libraries, Stanmore and Gayton Road. The displays were of considerable interest to old and young alike.

Jack Peach, assisted by Jack Goodwin, continued his work on the meter mark collection. They have now completed



Hand-drawn artwork for the design of the first meter marks

research and mounting up to, and including, 1927. Material has been integrated from files at Post Office Archives and from the Shepherd and Howard collections held in the Museum. This includes designs, essays and moves towards establishing norms for meter marks (ink colour, size, presentation of dates, town marks, etc).

Don Staddon continued his work on modern Machin definitives. His report is reproduced elsewhere in this *Review*.

Stamps of the World

The UPU or Bern Collection has been renamed the Stamps of the World Collection as many additions have been made to it not emanating from the UPU. These gaps were due to oversight or because of war or similar conditions and meant that no true picture of the stamps of the world was being shown. With the additions and the need to remount on archival material the opportunity has been taken to rationalise the collection and remount in a different order.

Derrick Page transferred from the research team at Archives in May to organise this work. European countries have now been completed A to G and are on permanent display. The programme for 1994 includes the rest of Europe (and colonies) and the Commonwealth.

Researchers

Some 63 researchers made appointments to see material not on view in the Museum, about half of whom wanted to use the De La Rue records now on microfilm. Others wanted to see particular registration sheets, reply coupons and aerogrammes. One researcher even flew over specially from Sweden on several occasions to study minute printing details of Seahorse sheets.

Additionally, many visitors to the galleries have requested further information or to study books from our library, or to see overseas stamps temporarily not on display, especially Germany and Israel.

There were also 39 group visits from both schools and adult groups.

New Leaflet



The new NPM leaflet designed by The Four Hundred. This incorporates the logo for the first time and also has a changing panel for current exhibitions.

Scottish P.S. Design



On the occasion of the centenary of the Scottish Philatelic Society John Wright, Manager of the British Philatelic Bureau and Production Director, presented the Society with a gift arranged by the National Postal Museum. This consisted of facsimiles of the designs and essays of the "Scottish P.S. Design" which had been submitted by the then President of the Society, Brigadier W E R Dickson, as a possible design for the Edward VIII definitives. This had been sent to the printers and prepared for possible use but had not been accepted by the King. However, in the subsequent reign of George VI it was revived with the new monarch's head and essayed in different formats. Although not accepted, it provided an interesting sidelight to the period. The illustration shows Tom Rielly, current SPS President receiving the gift.



New Acquisitions

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

A large number of items came into the Museum during 1993. Some areas showed increases, especially in stamp artwork, others slight decreases over the previous year. However, 1992 had been a year where a huge increase had taken place and so comparisons are not entirely valid. Some eight paintings were purchased and a large number of valentines - the latter specifically for an exhibition beginning in 1994. Of the many three-dimensional artefacts obtained the most significant was a post van of the 1930s. Other purchases included a lot of postal history material especially three volumes of army camp postmarks in the United Kingdom from the Victorian era to that of George V, and many individual items. The stamp collection of the late pop-star, Freddie Mercury, was also purchased and provided a good deal of publicity.

Most material was transferred from other Post Office departments and the following listing gives some idea of the diversity and quantity of material received:

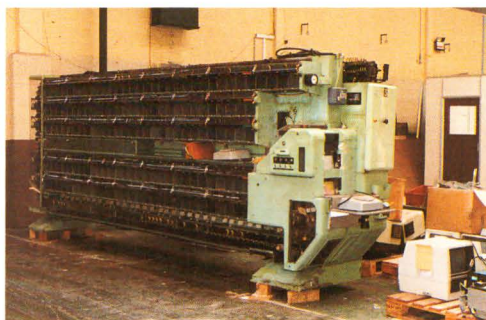
Stamp artwork (adopted and unadopted)	463
Registration sheets of stamps etc	57
New cylinders & plates (stamps)	96
Three-dimensional objects	576
Books and documents	371
Handstamps	200
Proofs and essays (cards)*	267
Postal history items†	230
Valentines	252

* many of these were duplicates

† excluding the volumes of Camp postmarks.

Artefacts

As a result of the continuing trawl of old offices with Post Office Archives, a lot of three-dimensional material came



The SPLSM being renovated at Swindon

from Manchester, Wembley Park Branch Office, Newcastle and various London offices.

The largest and most important object which was transferred to the Museum was the last-remaining SPLSM, single-position letter sorting machine or "Elsie". This came originally from the sorting office at Ipswich where it had been in operation until 1986. The SPLSM, manufactured by Thrissell though developed by the Post Office, was originally installed in 1958/9 at Norwich and a few other automatic sorting machines. During its working life it is estimated that it sorted some 350,000,000 letters.

Morris Minor post van

Perhaps the most delightful, and certainly one of the most interesting and large acquisitions of 1993 was a 1935 Morris Minor post van (registration BXW 507). Morris Minor vans were introduced into the Post Office fleet in

the early 1930s. Known as the "baby", it cost little more to run than a motor-cycle combination, and was mainly used for parcel delivery to houses and shops in suburban areas. In country areas, the van gradually replaced long distance foot



posts serving remote and scattered hamlets. With their increased speed the vans brought improved postal facilities to the residents by making possible earlier deliveries and later collections.

Mulready Self-Portrait

A self-portrait by William Mulready RA, designer of the infamous Mulready envelopes and lettersheets, was one of the most important pictures acquired by the Museum in 1993. Dating from the late 1830s when Mulready was about 50 years of age, it is a small, beautiful drawing in pen and brown ink over traces of pencil on parchment. This appears to be a study for Mulready's unfinished self-portrait in



the National Portrait Gallery (4450). It is one of a very few portraits of Mulready and fits in very well with the Museum's holdings of Mulready envelopes etc.

Other Paintings

In 1993 we were very lucky to purchase some eight paintings in all, of postal scenes or people connected with the postal service.

Two small paintings showing coaching inns were purchased at auction. Both oil on board by Rubens Arthur Moore, and signed, they showed the Cock Tavern, Bishops Gate St., London and the interior of La Belle Sauvage, Ludgate Hill. The Chester to London mail coach was the subject of an oil painting by Henry Alken Jr. Another mail coach painting was in watercolour with pen and ink. This was by Charles B. Newhouse (1805 - 1877),



Paintings by Rubens Arthur Moore showing coaching inns

some of whose coaching scenes were engraved.

A Victorian postman delivering a letter, simply entitled "The Postman", painted by Thomas Liddall Armitage, oil on canvas, was another addition. A small watercolour also showed a rural letter carrier, by an unknown artist. None of these was dated.

Of perhaps greater interest was an unsigned painting of the English Naive School of the 1830s. It was a portrait of Charles Johnson, Superintendent of the Mail Coach Office from 1792 till 1834.

Letter Boxes

Roadside pillar boxes for the collection of mail were introduced to the United Kingdom by Anthony Trollope, Surveyor's Clerk in the Channel Islands in the early 1850s. This was an adaptation of the system already in use in France.

Some seven boxes were to be erected in St. Heliers, Jersey and St. Peter Port, Guernsey, manufactured by a local man, John Vaudin. In Jersey the boxes were erected in November 1852. The description in the *Jersey Times* was as follows:

The Post Office Receivers are now erected and in full use, and a very great convenience they are to the public. They are made of cast-metal, are about four feet high and are sexagonal. On three of the sides, near the top, are the Royal Arms; on two sides the words Post Office; on the other the words Letter-Box; with a protected receiver. A sliding cover allows the collector to unlock the receiver and remove its contents. They are painted red and fitted in solid granite blocks two feet deep and raised four inches from the ground.

In Guernsey the boxes were erected in 1853 as reported in the *Guernsey Star*:

On and after the 8th February, Road-side Letter Boxes have been opened ... in the following situations:

Hauteville, New Town, In front of the house belonging to Messrs. Tardif and Thomas.

Union Street, New Town, In front of the house occupied by Mr Joseph Collings, Junior.

The Piette, New Town, In front of Mr Jamouneau's house.

Three others were to be placed soon thereafter.



Only two survived, one being that which stood in Hauteville, until it was recovered and transferred to the local museum in 1953. This box has been transferred to the Museum from Bristol where it stood outside Mercury House, the former headquarters of South West Region.

At the moment it is still painted blue, as in common use in Guernsey, and bears a 20th century nameplate of Hauteville. During 1994 it will be renovated and probably returned to an approximation of its original colour.

Among several letter boxes transferred to the Museum's collection were some of which we had no example previously.

These are listed below:

GR type B wall Derby Castings*

GVIR type A pillar box

EVIIR type A wall box

EIIR type A wall box Allied Foundry**

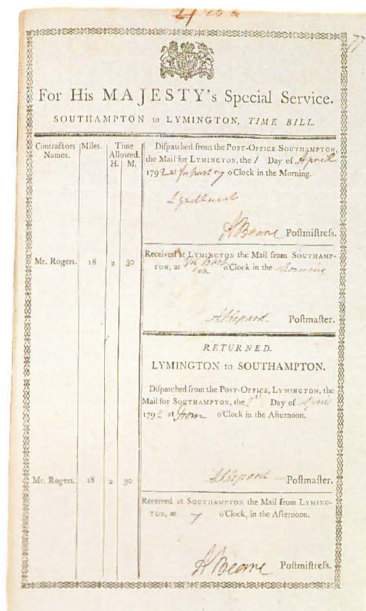
EIIR type B wall box Carron**

*from Cwmbran, near Cardiff, at present housed in Swindon

A Nigerian pillar box was also donated and the Liverpool special box was returned to the Museum from Liverpool.

Walsingham Time Bills

In earlier times the routes, stages and times of transport of the mails were set out in time bills, signed and annotated by the postmasters concerned for each journey. A bound collection of these was acquired during the year and proved of considerable interest. Bound in tooled leather it once belonged to Lord Walsingham, joint Postmaster General along with the Earl of Chesterfield, and contains 43 bills. That illustrated is dated 1 April 1792. A coach "for His Majesty's Special Service" was first ordered by



Walsingham in 1788 when George III was taken ill and the doctors suggested that the Court be moved to Cheltenham for a stay of six weeks so that the King might benefit from the mineral spring recently discovered there. The "Special Service" became a regular feature often associated



Lord Walsingham's bookplate

with the King's bouts of illness and the place in which he was sent to recuperate. One such place existed at Lyndhurst in the New Forest where King Charles II's hunting lodge provided peaceful convalescence with good access for sea bathing. The time bill shows that the mail left Southampton at 1/4 past 7 o'clock in the morning arriving at Lymington at 3/4 past 10 o'clock, three and a half hours later, whereas on the bill only two and a half hours are allowed for the 18 mile journey. The word "Lyndhurst" appears in manuscript suggesting that the coach diverted en route to deliver the Court mail. This time bill is one of very few to be signed by a postmistress.

Postal History Items

Yet again the penny post collection was strengthened particularly with the purchase of a detailed study of the Manchester Penny Post. Within this acquisition were examples of handstamps for the majority of receiving offices together with route maps and a wealth of information relating to the location of the receiving offices and the people appointed to run them. This was very appropriate for 1993, the bicentenary year for the



Ardee Penny Post marking of 1836

Manchester Penny Post. Another area of the penny posts which had important additions was that of Ireland, where examples are generally more scarce than on the mainland. Illustrated is an 1836 entire from Drumconra (receiving house for Ardee) to Balbriggan. It bears a red manuscript "Paid 4d" being the 1d local post and the 3d general post rates.

Two rare Guernsey ship letters were obtained. Both are on letters from Rio de Janeiro to London and received different types of marking when the ships called in at Guernsey. The "Guernsey/Ship Letter" (Robertson type S2) in black is dated 1835 while the rarer "Ship Letter/Guernsey" (Robertson type S3) in red was sent in 1840. Condition of the strikes is particularly fine.



Guernsey Ship Letter markings



In a different area another concerted effort was made to fill gaps in the collection. Several letters were purchased with markings from British Post Offices overseas, from the 19th century. Two of these are illustrated. One of 1868 is from Buenos Aires in Argentina addressed to Le Havre via a British steamer. The Argentinian stamp paid the inland rate



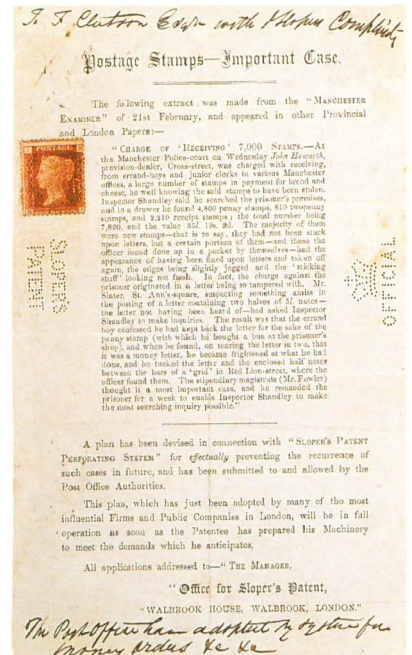
GB used abroad in Buenos Aires

and the British stamps (totalling 8d) the packet rate to France. The British stamps are cancelled with the B32 handstamp and there is a "Buenos Ayres" datestamp on the reverse.

Much rarer is the item from Surinam of 1805. This was occupied by the British from 1799 till the end of the Napoleonic Wars when it reverted to being a Dutch possession. The marking shown is the



Surinam marking under British occupation



Sloper's perfin circular

earliest known and one of only two recorded of that type.

A printed circular of about 1870 gives interesting background information to perfins. It reports a case of theft of stamps in Manchester and then explains how stamps perforated by Sloper's system could avoid this. There are two perforated examples in the margins together with a penny red with the GWR perfin. The annotations are probably in Joseph Sloper's own hand.

David Gentleman Album

Transferred to the Museum from the Design division were two examples of the "Gentleman Album", created by David Gentleman in 1965-6 in response to the invitation from Anthony Wedgwood Benn for new ideas for stamp designs. Included in the "album" are some 200

designs, many in the form of essays, others hand-coloured prints and the remainder as colour photographs. The creation of this "album" is described elsewhere in this *Review*. Also transferred was the report by Andrew Restall on minuscule design, incorporating a number of designs and essays.

Edward VIII Metermarks

Stamp dies for Edward VIII meter machines were approved in October 1936. Roneo-Neopost received the first impression for their machines on 22 October and then seem to have created a collection of all the slogans to be used.

This collection consists of some 274 cut-outs of specimen dies plus five full envelopes also of specimen material and was obtained in its entirety as a reference collection.



Christmas 1992. Carroll, Dempsey & Thirkell



Inland Waterways 1993. Trickett & Webb



ROMAN BRITAIN · LULLINGSTONE VILLA



Sherlock Holmes 1993.
Chris Wormell



ASHTON CANAL

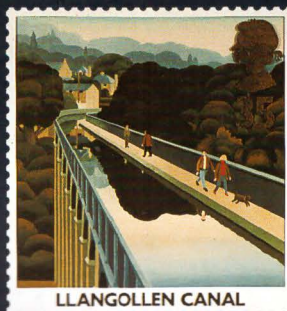


ROMAN BRITAIN · PORT OF LONDON

Roman Britain 1993. Frank Gardiner



Autumn 1993. Don Cordery



LLANGOLLEN CANAL

Inland Waterways 1993.
Reg Cartwright



BOUDICCA · SACKING OF ST ALBANS · AD 61

Roman Britain 1993. Derek Lucas



LLANGOLLEN 1793 - 1993

Inland Waterways 1993. Trickett & Webb

Artwork

Even more pieces of stamp artwork (463) than last year were transferred to the Museum. These were mostly for the issues which came out in 1993 and forthcoming issues of 1994 which had already been decided. Both adopted and unadopted presentation visuals were included. Illustrated are a very small selection of these.



Exhibitions

Two new major exhibitions took place in the Museum during 1993, both in the main gallery. One was philatelic, the other a combination of stamps and other material, both being produced by professional, outside designers.

Britannia Depicta

The first display to be opened to the public was on 12 January. Entitled "Britannia Depicta" it coincided with the Royal Mail launch of the forthcoming £10 definitive which featured Britannia. This launch was held at the Museum, the first time this had occurred, and the panels showing the design of the definitive formed part of the exhibition for its duration. The exhibition illustrated the



Preview panels for the £10 Britannia stamp (above and right)

background to the evolution of the image of Britannia on coins, medals, banknotes and stamps and related items, and material was loaned from the Royal Collection by gracious permission of Her Majesty The Queen, the Royal Mint Museum, the Bank of England Museum, the British Museum and various collectors including John Marriott.

Britannia was the Latin name for the Roman province of Britain. As an image Britannia first took female form on coins of the Roman emperor Hadrian (AD 117-138) marking his subjugation of southern Britain. There she was depicted as a captive of the Roman Empire. Later coins of his successor Antoninus Pius (AD 138-161) portray her as a seated warrior complete with spiked shield. Subsequent emperors used similar images on some medallions and coins. Some of these were shown from the British Museum.

This image was revived in the late 16th century by the publication of William Camden's *Britannia* which illustrated in slightly later editions the Roman coins and incorporated the image as part of the title page. With the union of the crowns of Scotland and England under James VI

and I in 1603 the name of Great Britain was coined for the political entity and Britannia came back into vogue as a symbol.

Other than as book illustrations or in masques, she first appeared on the medals and coins of Charles II modelled on one of his mistresses, Frances Theresa Stuart, Duchess of Richmond and Lennox.



1913. Colour essay for the £1 Seaborses of George V



1699. Banknote for £17 10s with Britannia top left (by kind permission of the Governor and Company of the Bank of England)



Pepys, referring to a medal of Jean Roettiers, records in his diary for 25 February 1667 "At my goldsmith's did observe the King's new medal, where in little there is Mistress Stuart's face as well done as ever I saw anything in my whole life, I think: and a pretty thing it is that he should choose her face to represent Britannia by."



1951. Festival of Britain approved essay of 4d stamp

The first coins did not appear until 1672 and the design was modelled quite closely on the classical Roman precursors but with the shield becoming a baroque cartouche bearing the Union Flag and Britannia clasping a sprig of olive instead of a standard or spear. Examples of coins from this date until 1937 were supplied by the Royal Mint Museum together with some later plaster moulds and proof material. Nearly all of this was unique and included a number of unissued items of Edward VIII.



Part of the coin section from the Royal Mint with moulds for Edward VIII coins and others



1993. Retouching the film for the £10 stamp at The House of Questa



National Savings Stamps showing Britannia

In 1694 the newly founded Bank of England decided that the device for their Common Seal should represent "Britannia sitting and looking on a Bank of money". It was probably inspired by the current copper coins. This symbol then came to be used on issued banknotes. From the Bank of England Museum came a number of banknotes from 1699 together with artwork and proof material for later examples. It was not until 1960 that Britannia yielded pride of place to the sovereign but she then appeared in a medallion on both sides of the notes, bare-headed and with spear, olive branch and bank of money.

After 1665 Britannia became a favourite means of representing Britain on medals. She was depicted with a variety of attributes, often with a nautical connection. Medals on show from the

collection of Stan Goron included John Croker's medal of the State of Britain in 1697 and another for the Peace of Utrecht of 1713.

The second half of the exhibition concentrated on Britannia as shown on stamps and stationery, again utilising unique material, and this was the first time that such material had been brought together. From the very first, in 1840, Britannia was considered a suitable subject for postage stamps and postal stationery. She appeared as the central figure in the ill-fated stationery drawn by William Mulready and thus in the multitude of caricatures. Registration

sheets and caricatures from the Museum's collections were on show.

As a substitute for the portrait of Queen Victoria she appeared sitting on sugar bales on the stamps of three colonies - Mauritius, Trinidad and Barbados. From the Royal Collection came the original watercolour of 1848 by Edward Henry Corbould and several proofs of the engraved design. Artwork and proofs from Trinidad came from the award-winning collection of John Marriott.

Proofs and artwork for the famous Seahorses design by Bertram Mackennal for the GB George V high values were

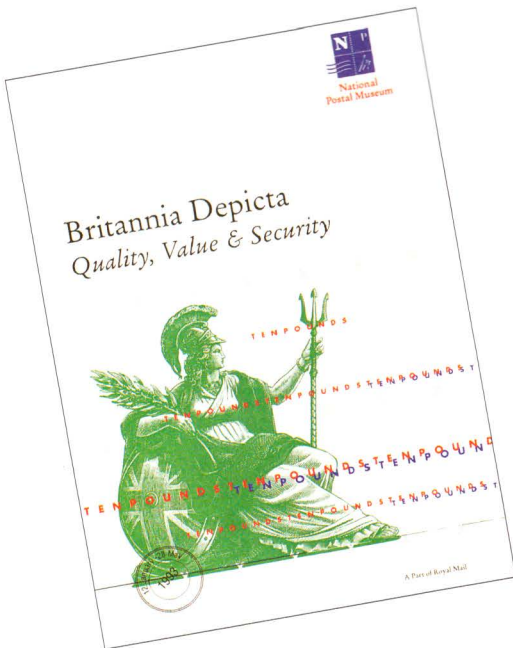


Panel showing the 1951 Festival of Britain artwork

also shown together with some of the inspirations for the design. Also from the 20th century came artwork, adopted and unadopted, for various stamp issues including the 1951 Festival of Britain design by Abram Games, and designs by Edmund Dulac and Rex Whistler. Other more esoteric subjects were also shown such as the artwork and proofs for Imperial Reply Coupons of 1927, and various types of National Savings stamps sold over Post Office counters, and printers' dummy stamps. These depicted Britannia as a patriotic symbol.

The exhibition also concentrated on the security aspects of the new £10 stamp contrasting the methods of today with those of 1840 but emphasising the continuity of concern. Much consideration had been given to the possibility of forgery before postage stamps were introduced and Rowland Hill's report stated that the design should be "as beautiful a specimen of fine art as can be obtained; also that there is nothing in which minute differences of execution are so readily detected as in a representation of the human face." To illustrate this were proofs and the original master die of the Penny Black together with examples of ink trials to prevent the removal of cancellations.

For the modern section there were illustrations of the printing process for the £10 stamp as produced by The House of Questa. These showed Braille dots and particular perforations, but not in any detail to assist a modern forger! To accompany the exhibition a full-colour booklet was produced, sponsored by The House of Questa and designed by the exhibition designers - The Four Hundred.



Exhibition booklet

A number of design groups and students were encouraged to visit the Museum during the course of the exhibition to gain some experience of the difficulties in designing at very small size and to see how results had changed over the centuries.



Panels of the King's Stamp exhibition showing Barnett Freedman designs

The King's Stamp

Published in last year's *Review* was one of the special stamp histories researched by the team working at Post Office Archives – the 1935 Silver Jubilee issue. Written by Simon Bates, this resulted in a display from June till the end of the year entitled “The King's Stamp” (taken from the title of the film made at the same time).

The exhibition was also designed by outside professionals, this time by Mike Higgs of Worth Communications Ltd, who utilised computer graphics for the first time in displays in the National Postal Museum. Many of the illustrations showing the Jubilee procession were from Queen Mary's photo album (No.27) in the Royal Archives at Windsor. Most of the material came from the Museum's collections including all the original artwork submitted for the issue, some displayed for the first time. Text was taken from the stamp history and accurate descriptions were provided for the first time to the many unique items on show.

The Silver Jubilee marked the first occasion that a Royal anniversary had been celebrated by an issue of commemorative stamps, highly appropriate for George V was the philatelist King. Designs were sought from most of the leading artists of the day but none were considered suitable by Kenneth Clark and more were required. Two versions by Captain Barnett Freedman were essayed in various formats and a number of these, together with some of the artwork, were illustrated in last year's *Review*. Also on show were examples of the famous “Prussian Blue” stamp issued in error.



Panels showing the first, unsuccessful Silver Jubilee designs

addition was the registration sheet of the 1d for booklets with the stamps in tête-bêche format.

The Silver Jubilee stamps were overprinted for use in the Morocco Agencies in the various currencies.



Proofs of the Silver Jubilee booklet covers

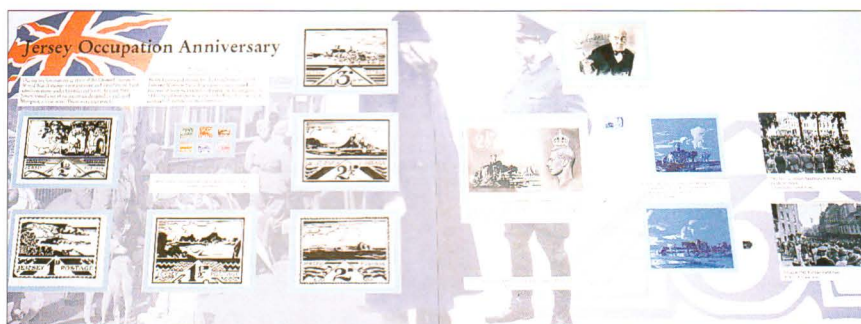
Essays were shown together with a contemporary map indicating the location of the postal agencies having the stamps on sale.

Again, some material was on loan from the Royal Collection. These items comprised unique and very beautiful minuscule artwork and proofs for the Colonial omnibus issue and some of the Commonwealth Dominions.

Other items produced to commemorate the Silver Jubilee were not forgotten and included some home safes from the collection of Lionel Jones.



Jersey Occupation & Aerogramme Anniversaries



One of the Jersey Occupation anniversary panels

Two other exhibitions opened simultaneously, one in conjunction with the Jersey Post Office on the anniversary of the Jersey Occupation stamps designed by Edmund Blampied, and the other a loan of material from Peter Jennings to mark the 50th anniversary of the air letter or aerogramme.



1943 artwork by Blampied for the 3d Jersey stamp showing a 'hidden' GR as a symbol of defiance to the occupying forces

The 50th anniversary of Jersey's 1943 Occupation pictorial stamps was the subject of a small display featuring the original drawings by Edmund Blampied held in the Museum. Added to this were photographs of the period supplied by the Channel Islands Occupation Society and artwork by Gordon Drummond for the modern set issued by Jersey in 1993 loaned by the Jersey Post Office. These featured the 1943 designs and were thus "stamps on stamps". Some of the other original pieces of artwork by Blampied for the Liberation issue were also on show. This display was also presented with computer graphics.

More traditional philately was represented by the small display on the 50th anniversary of the aerogramme on loan from Peter Jennings, an authority in this field. The display began with an Iraq Air Letter Card of 1933, the forerunner, signed by the inventor Douglas Gumbley and then showed examples of the earliest British examples down to the anniversary issue of 1993.

Other Exhibitions

Two exhibitions were held in other museums. In support of Manchester's bid to hold the Olympic Games in the year 2000 we put on a display in the Manchester Museum in conjunction with the British Olympic Association and the Society of Olympic Collectors. This was similar to an exhibition which had been held in the Museum some time ago. On show were the artwork and essays for the 1948 Olympic stamps together with some artwork for more modern Sports issues.

In the Musée de la Poste in Paris the Museum participated in an exhibition from 20 December 1993 until January 1994. This was held jointly with the Académie de Philatélie in France and the Royal Philatelic Society, London. On show from the Museum were dies and proofs from Queen Victoria to Queen



Reception at the Musée de la Poste, with John Marriott (centre)

Elizabeth II including a reserve die of the Penny Black and the master die of the Edward VII 2d Tyrian Plum, and postal order dies of George VI. Proofs or issued items were there from each of the dies to indicate how they were used.

The "People in the Post" exhibition on the ground and mezzanine floors of the National Postal Museum continued for a second year.



Researching Machins

One of the continuing projects undertaken by individual Friends of the Museum is to research and mount our collection of Machin definitives. Here *Don Staddon* reports on one aspect of this.

It is difficult to imagine a more complex issue of postage stamps than the GB Machin definitives. Since they first appeared in June 1967 virtually everything capable of being changed has been changed. In fact the only thing I cannot recollect having been altered is the printing ink!

For the purpose of this article I have chosen as an example the period of four years between 1979 and 1982. Before and after that most of the variations were either technically based and thus

for existing values. What is of particular interest in my selected period was the introduction of new printers for the production of low value definitives, two of whom used a different printing process than Harrisons who had produced all of the values up to that time.

When the Royal Mail first decided to use an additional supplier there was an immediate problem. Photogravure was the process being used by Harrisons, a process which had given satisfactory results for many years. However, no other British photogravure printer could be found with sufficient capacity to supply the right quantity at the right price. This led to the choice of a printer on the continent, Joh. Enschede en Zonen, with long experience of postage stamp printing especially for the Dutch postal administration.

Harrisons provided master negatives for Enschede to prepare proofs of the ½p, 1p, 2p, 5p, 8p and 10p values showing the range of backgrounds to the Queen's head. Of these the 8p was chosen for full-scale production using Harrison-supplied paper. It was issued on 12 December 1979.

One obvious difference distinguishes the Enschede from the Harrison printing of the 8p. It is that on the former the letter P in the value has a pronounced lean to the right.

Given that several values were proofed by Enschede it seems clear that from the outset the Royal Mail was

planning for more than one value to be printed outside Harrisons. In the event it was decided to try offset litho printing and to give business to security printers John Waddington of Kirkstall near Leeds and the London-based The House of Quеста with warrants for the 2p, 4p, 5p, 20p and 75p definitives. Waddingtons would print the 4p and 20p, The House of Questa the 2p, 5p and the new 75p.

In arranging the Museum's collection for mounting I was surprised to find four sets each of five different values: 1p, 2p, 5p, 8p and 10p printed in red, violet, green and brown and mounted on Harrisons essay cards. What made them unusual was that they were printed in litho! I can only assume that Harrisons were asked to carry out trials to determine whether this printing technique would be suitable prior to an approach to Waddingtons and Questa. The cards are dated 1979.



Imperforate Enschede 8p stamps signed and used for testing purposes

better explained by a chemist, or resulted from changes in the postal rates necessitating new values or new colours



Waddington proof sheetlet of 16 for the litho 4p



1979 proofs from Harrison's with litho-printed values

According to a friend who was at Harrison's at the time they believed that there was a possibility of them producing GB definitives by litho as they had already done for Bahrain during the 1970s. They prepared litho essays as a part of the tendering process. However, this would give evidence to Royal Mail as to the suitability of offset litho for definitive stamp printing which would be useful when negotiating with other suppliers.

this period 15 were new values ranging from 11½p to 29p and four were the subject of colour changes. Of the latter the 11½p ochre-brown issued on 15 August 1979 had a rather short life before being reissued in drab on 14 January 1981. This was done for technical reasons as an official laboratory report in October 1980 explains:

The existing 11½p (Brownish) is a poor colour for use with the phosphor (coding) dots. Tests show a quarter of the signal is achieved when dots are printed on top of the stamps as compared with the dots on a buff envelope.

The 11½p is now being matched to the old 10d pre-decimal colour. It is also planned to discontinue the 11p and use that colour for another value.

That other value turned out to be the 23p issued in 1983.

This example shows the increasing influence of postal mechanisation on postage stamps, an influence which led to the decision to use phosphor coating instead of bands on all sheet-printed definitives below 50p, apart from the second class stamp which would

continue to have a single vertical phosphor band. Initial printings had all-over printed phosphor as demonstrated by the 1979 issues of the 1p and 2p both on 10 October and the 10p on 3 October. These were quickly superseded by stamps having phosphor in the paper coating which became the standard in general use from the end of 1979. Only Waddingtons continued with phosphor bands, for the 4p and 20p definitives. However, in November 1981 these also changed to phosphor-coated paper.

The 50p from Harrison's had two phosphor bands until a reprint came out on fluorescent non-phosphor paper in


May 1980. The Questa-printed 75p was also on fluorescent coated paper without phosphor. This was because neither of these values was expected to be used on mail which would need machine reading.

Finally, an interesting item came to light amongst the Museum's collection of essays. It is a block of six small format definitives each with the unusual value of £3.00. The block has margins all round and was produced in 1982 by The House of Questa. My enquiry direct to the source produced the answer that this is one of several printed purely as an internal exercise in conjunction with the Royal Mail Design Department. It was a test both for the position of the head and the typography. One version has the head with a light halftone background, another the head in a vignette and the third a solid background. They were printed in three or four different colours.




1982 proof sheetlet from Questa with £3.00 value

The £3.00 value had no operational significance. It was simply a case of choosing a set of figures appropriate to the typographical exercise.



PROOFS FROM THE HOUSE OF QUESTA



The House of Questa

Parkhouse Street, London SE5 7TP Telephone 01-703 7162/3/4
Telex 884054 Questa G Cables Questa London SE5

1979 proofs from Questa for the litho 2p

The masters were supplied to the new printers by Harrison's who also provided Questa with the production paper.

Waddingtons proofed the 4p in blocks of 16 with margins all round. The House of Questa submitted single colour proofs for the 2p on 9 November 1979. Close examination indicates that the masters were the same.

The 4p and 75p stamps were issued on 30 January 1980. The 2p, 5p and 20p stamps were issued on 21 May the same year.

Of the sheet-printed low value definitives produced by Harrison's over



Paper Conservation

In 1993 the NPM gained both a full-time paper conservator, *Krystyna Koscia*, and a fully-equipped conservation studio. Here, Krystyna reports on progress so far.

New paper conservation studio



Overall view of the new studio

For the past 10 years the National Postal Museum has been fortunate to have had the advice and services of two external consultant paper conservators, Alan Howell and Catherine Rickman, consecutively. The Museum, however, lacked its own conservation studio.

At the beginning of 1993 the Museum acquired additional, badly needed office space within King Edward Building. This room has been converted into an office and a large studio area. One of my first tasks upon taking up the appointment of full-time paper conservator at the Museum in December 1993 has been to complete the setting up of this studio.

In the past, lack of specialist facilities restricted necessary conservation work on some philatelic items from the Museum's collections. Many objects are too priceless to be allowed to leave the premises. Other items from the collection can be removed only under the care of a staff member.

The studio is situated in a large, high-ceilinged and well-lit room. Environmental conditions in a museum are of paramount importance both in display as in storage areas. The conditions in the studio are designed to conform with the recommended limits, as follows:

Relative humidity should be stable between 45% and 55%. Temperature should be stable between 17° C and 20°C. Lighting levels in museum display areas should not exceed 50 lux nor should there be a concentration of ultra violet light in excess of 75 microwatts of u.v. light per lumen of overall light [75 µw/lumen].

In the studio, however, much higher lighting levels are needed, vital for carrying out precise conservation treatments. Direct sunlight is filtered out by white roller blinds hung over the large windows and the studio is fitted with daylight bulbs, which ensure true colour rendition. This is vital for good colour matching, necessary in the visual

assessment of damaged items, or in matching repair papers or carrying out tests.

Any change in relative humidity and temperature, particularly if it is rapid, causes stress to philatelic items. For example, stress is immediately visible in an adhesive stamp - it begins to curl, as paper and gum begin to react at different rates to changing conditions around them. It can lead to deterioration and further damage. Too high or too low a relative humidity can cause mould growth or conversely embrittlement of gum or media. Transferring philatelic material from display or storage areas to the studio, therefore, require the latter to have comparable relative humidity and temperature. To this end a large air conditioning unit has been installed in the studio, with fresh air access, to maintain as stable an environment as possible.

The studio has two custom-built work benches with in-built light boxes. They have been designed to a height which allows work to be carried out standing up without incurring back-strain. Castors mean they can be moved around the studio or placed side by side when examining or working on an outside item.

A fixed plan-chest-cum-storage cabinet has also been custom-built. This provides flat storage for such materials and items as repair papers, tissues or blotters, mount boards or cutting mats; and for upright storage of plate glass, used for pressing philatelic and other paper items, and rigid support materials.

The fume cupboard with external extraction is another essential fixed item. It is an invaluable piece of equipment where treatment involves the use of toxic solvents, as in the removal of tape from philatelic items or artwork. The fume cupboard is also indispensable in other



Treating an item with toxic solvents inside the fume cupboard

non-aqueous treatments. For example, when a philatelic item requiring deacidification has a water-soluble medium. The organic solvents then used, such as methanol, which is poisonous, can only be used in a fumé cupboard.

New Control Of Substances Hazardous to Health regulations [COSHH], in force since October 1989, mean stricter requirements in the use of chemical substances in laboratories. Protective clothing, masks and gloves must be used. There is, of course, a problem with using chemicals - there is always a danger of weakening the media or paper structure. Above all, however, rinsing out the chemical residue at the end of the treatment is never entirely possible.

The low pressure suction table is another useful piece of equipment. This particular model is mounted on its own mobile trolley. The working surface is of perforated polished aluminium over a fixed support, with a vacuum chamber below with a central extraction point. A drain tap is fitted, since the suction table's main use is for wet treatment, for



Using the vacuum tweezer

extracting water or solvent vapour through the treated item. The item is relaxed on a support material such as blotting paper placed directly on to the working surface of the table. The downward suction brought into play allows for greater control in carrying out spot treatment on staining, for instance. A moisture trap is also clipped on to the base of the perforated working top. This is a portable unit, fitted with a drain-cock, which is employed when large amounts of water are used, as in leaf casting, filling holes. It is necessary for the prevention of excess amounts of water passing through the exhaustor motor, which runs the suction table.

Another, delicate piece of equipment in the studio is the Leica StereoZoom 6 microscope. It is mounted on an extendable arm to allow all areas of large items, such as registration sheets, to be covered, where critical examination is necessary. It will also serve for closer observation of mould growth or any other changes to a paper object's surface.



Examining a stain in detail through the microscope

Special bathing treatments where temperature control is of paramount importance will be carried out in a Grants unstirred water bath. The use of enzymes to release adhesives when removing a backing support from a paper object is a case in point. Specific enzymes are used for specific adhesives. These may be starch-based or protein-based adhesives. Enzymes, which are naturally occurring proteins, have optimum temperatures and pH at which they act. Above their certain temperature they will deteriorate and become ineffective; below this temperature a much higher concentration of the enzyme is needed. Reaction time can take anything from 10 minutes to over an hour. During this period the temperature of the enzyme solution must be kept constant. Hence the usefulness of a thermostatically-controlled water bath. There are also a number of very useful smaller pieces of equipment in the studio.

The Vacuum Tweezer Unit can be of particular interest to philatelists as well as conservators. It is a small, compact motor unit with a filter and probe attached, which allows one to pick up small, delicate objects (such as stamps). This avoids the risk of any damage being done from using fingers or metal tweezers when manipulating fragile items.

Having set up the studio I need to carry out a general survey of the entire Museum collections. Previous surveys (carried out

by Catherine Rickman) on specific collections within the Museum will of course help in assessing the short, medium and long term conservation treatments and action, which need to be carried out in the future.

As Kevin Doherty pointed out in last year's *Review* "space is cramped and



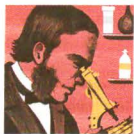
Using the illuminated bifocal magnifier to examine a Thelwell watercolour

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." Setting up a conservation studio and employing a full-time paper conservator at the Museum proves that considerable steps in this direction have already been taken, and the National Postal Museum is prepared and willing to develop and work at ensuring its collections survival well into the next century.

Further information on paper conservation and conservators is available from:

Institute of Paper Conservation
Leigh Lodge
Leigh
Worcester WR6 5LB
Tel: 0886-832 323
Fax: 0886-833 688

The Conservation Unit
Museums & Galleries Commission
16 Queen Anne's Gate
London SW1H 9AA
Tel: 071-233 3683
Fax: 071-233 3686



Joseph Lister, 1965

This is 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, Alan Griffiths, describes how the Lister issue came about and the difficulties experienced in the mid 1960s.

JOSEPH LISTER (1827 - 1912)

On 12 August, 1865 James Greenlees suffered a compound fracture of the leg. Little though he knew it, this eleven year old was about to participate in history. James was admitted to the Glasgow Royal Infirmary where he came under the care of Professor Joseph Lister of Glasgow University. It was Lister's experimental

of post-surgical infection, indeed any infection, were unknown; although 'bad airs', which were impossible to keep off a wound, were generally thought to blame.

Joseph Lister, who had been appointed Regius Professor of Surgery at Glasgow University in 1860, was educated at the University College, London, where he witnessed the first ever ether anaesthetic operation carried out in Britain. Subsequently, he had become disturbed by the high fatality rate of post-surgical septicemia, and spent many years exploring its cause. It was not until a colleague at the University of Glasgow, Dr. Thomas Anderson, Professor of Chemistry, introduced Lister to the work of Louis Pasteur, that the breakthrough came. Pasteur had shown that fermentation of wine, or putrefaction of milk and meat, was caused by the presence of micro-organisms, which were themselves carried in the air. To Lister this was a revelation. Combating septicemia then became a problem of keeping the airborne germs from the wound, rather than excluding the air itself.

Lister decided that of the three logical methods for excluding germs: filtration, heat, and chemical agents; chemical agents offered the most hope. It had already been shown that carbolic acid was effective as a disinfectant in the treatment of sewage, so Lister chose this as his agent. The first patient to receive carbolic acid antiseptic applied to his wound was young James Greenlees. James made an astonishing recovery, and Lister's subsequent experimentation transformed surgery.

Request for a special stamp

1965 marked the centenary of Professor Lister's famous discovery, and the University of Glasgow, the Glasgow Royal Infirmary, and the Royal College of Physicians and Surgeons of Glasgow planned to celebrate the occasion jointly. On 27 November, Sir Charles Illingworth, Convener of the Lister Centenary Committee wrote to the Postmaster General to suggest that the Post Office issue a special stamp to commemorate Lister's discovery.

Sir Charles's request arrived at the Postal Services Department at a most opportune moment. After the Labour victory in the General Election of October, 1964, the Rt. Hon. Anthony Wedgwood Benn, MP had taken over as Postmaster General. Among his first acts at the Post Office, Benn had ordered a thorough review of the criteria under which special stamps had been issued. Prior to the Labour government, stamps had only been issued to mark significant current events and royal or postal anniversaries. Under these rules, the request for a Lister stamp would have been rejected; however, under the new policy, it could be considered.

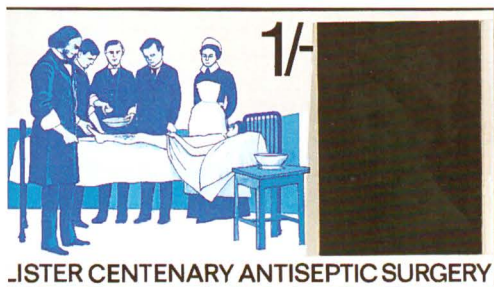
A new stamp policy

The new policy, which was approved by the Post Office Board on 25 November, 1964, broadened the criteria by which requests would be considered. When announced in the House of Commons, on 15 December, this new policy was outlined as follows:

Criteria for issuing special postage stamps:

1. To celebrate events of national and international importance;
2. To commemorate important anniversaries;
3. To reflect the British contribution to world affairs, including the arts and science;
4. To extend public patronage to the arts by encouraging the development of minuscule art.

Sir Charles Illingworth's request that the Lister Centenary be considered for a special stamp issue arrived at Post Office headquarters in the days between the Board's approval of the new policy, and the public announcement of it. T. P. Hornsey of Postal Services presented a memo. to the director of his department, Brig. K. S. Holmes, indicating that, although this request would have been a



Unadopted design by Harrisons showing Lister at James Greenlees' bedside

treatment of James Greenlees that transformed surgery from an extremely dangerous last resort, into an essential cornerstone of modern medicine.

Prior to 1865, surgery had remained little changed since the earliest days of medicine, with one important exception, the introduction of anaesthetics in the mid-19th century. While extensive surgery was now technically possible, and painless for the patient, septicemia was an all too common complication, and the dangers of infection limited surgery to amputations, opening abscesses, and removing superficial cancers. The causes

non-starter under the former policy, it could not be rejected outright any longer. A problem arose from the fact that the Postmaster General had already approved a tentative programme for the following year.

The suggestion was put to the Postmaster General by Wolverson, that there be an interval between the announcement of a new stamp policy and the first issue of 1965. A delay would give time to consider new requests which may be put forward as a consequence of the change of policy. The request for a Lister stamp was put forward to the PMG as an example of the type of proposal which would now qualify for consideration, and which could be claimed "...a serious contender for a place in the programme..." (Wolverson to PS/PMG, 10 December, 1964).

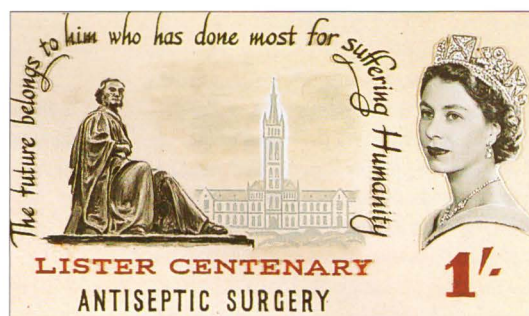
Sir Charles Illingworth was informed by Postal Services that the programme for the coming year was still undecided, but

suggested 12 August, Lister's birthday, as a potential date of issue. Illingworth agreed that this was a most suitable date, and so the preparations went forward with 12 August in mind.

Commissioning designs

Beaumont had requested from Sir Charles Illingworth, proposals from the Lister Centenary Committee for possible designs for the stamps. Their response, received towards the end of February, gave two suggestions: first, a design based on the Lister statue in Kelvingrove Park, Glasgow, backed by the University; and second, Lister in his ward at the bedside of James Greenlees. These proposals were passed on to the artists in the invitation briefs, although they were encouraged to generate new ideas as they saw fit.

The 'Instructions to Artists', issued on 2 March, along with the invitations to submit designs, indicated that the stamps were to be issued in 6d and 1s denominations. There had been some debate as to the exact title which the stamps should carry, with 'Lister Centenary' being dismissed as too obscure for the general public, and 'Joseph Lister, Antiseptic Surgery. 1865-1965' as too long. The chosen title, 'Lister Centenary, Antiseptic Surgery' emerged as a happy compromise. Enclosed with the instructions, was a booklet detailing

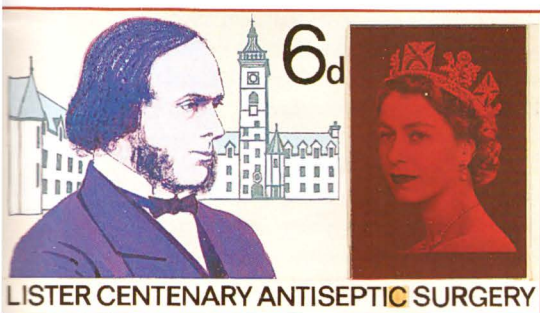


Unadopted design by Anthony New showing the Kelvingrove Monument and Glasgow University

the life and achievements of Joseph Lister which had been prepared by the Lister Centenary Committee. It was hoped this would provide inspiration for the artists to generate other design ideas. In all four independent artists: Frank Ariss, Peter Gauld, Anthony New, and Michael Farrar-Bell, were invited to submit designs, in addition to the printing firms of Harrison & Sons, who would print the stamps, and Bradbury Wilkinson & Co. The deadline for the receipt of completed submissions was 21 April.

Submission of designs

Bradbury Wilkinson & Co. replied on 9 March that their staff artists were regrettably too busy to undertake the Post Office's commission. However, all of the other artists submitted designs before the deadline. Each design was allocated a design number by the Postal Services Department upon receipt, which provided an easy reference base.



Unadopted design by Harrisons showing Lister and Glasgow University

that his request would be given 'sympathetic consideration'. A decision was expected in mid-January.

Wolverson wrote to the PMG on 13 January, 1965 with a proposed list of special issues. There was only one subject which had not been among those originally considered by the Post Office Board the previous November: the Lister Centenary. The original list of eight subjects had included the Robert Burns memorial stamp, which was now planned for issue in January, 1966. Strictly speaking therefore, there was room to include one more subject in the 1965 list. Wedgwood Benn agreed to the inclusion of the Lister Centenary, and the programme for that year was announced in Parliament on 1 February.

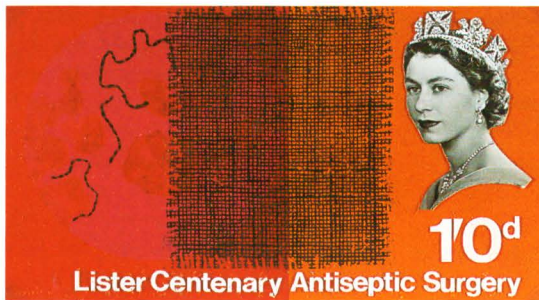
D. H. Beaumont wrote to Sir Charles Illingworth on 3 February to inform him of the Postmaster General's decision to commemorate the Lister Centenary, and

Submitted Designs: Lister Centenary, Antiseptic Surgery.

Design No	Artist	Denom.	Description
1	F. Ariss	1s.0d	Unexplained symbolic design
2		6d	Lister portrait, chemical symbol for phenol, square of lint and of tin/lead.
	A. New		Series B: Hospital Architecture
3		1s.0d	Western General Hospital, Edinburgh, and a 19th century microscope
4		6d	Slough Hospital, and Carbolic spray.
			Series A: Lister
5		1s.0d	Kelvingrove monument, Glasgow University, and quote of Louis Pasteur at his meeting with Lister in Paris, 1892.
6		6d	Lister at boy's bedside explaining antiseptic surgery to students.
7	P. Gauld	1s.0d	Microscopic view of germ overlaid with a square of lint.
8		6d	Antiseptic carbolic spray pump.
9	M. Farrar-Bell	1s.0d	Lister's operation on James Greenlees.
10		6d	Lister peering through microscope.
11	Harrison & Sons	1s.0d	Lister at James Greenlees' bedside.
12		6d	Lister statue and Glasgow University.

Design selection

The submitted designs were discussed at a meeting of the Postmaster General's Stamp Advisory Committee, under the chairmanship of Sir Kenneth Clark. The committee liked the sets by Michael Farrar-Bell (Nos. 9 & 10) and Peter Gauld (Nos. 7 & 8), but there was doubt over whether the square of lint in design No. 7 would be reproducible at stamp size and in the end this design had to be abandoned. It was decided to replace it with design No. 2 by Michael Ariss. Michael Farrar-Bell's set of designs (Nos. 9 & 10) were selected as the committee's first choice preference, and these were to be essayed by Harrison & Sons as they stood. For their second choice set, the committee selected designs No. 2 and No. 8. Design No. 2, by Ariss, had originally been drawn as a portrait stamp, with the longer edge being the vertical.



Unadopted design by Peter Gauld showing a microscopic view of a germ overlaid by lint

Ariss was asked to redraw this design as a landscape stamp, that is the longer edge horizontal, and to change the denomination to 1s.0d. This was in order to match the No. 8 design by Peter Gauld, featuring Lister's carbolic spray pump.

The first choice set (Nos. 9 & 10) and one of the second choice set (No. 8) were sent to Harrison & Sons for essaying on 30 April. The printers were instructed that the denominations for design Nos. 10 and 8 should be changed from 6d to 4d, a measure necessitated by the desire to avoid issuing stamps of the same denomination in successive issues; the Commonwealth Arts Festival stamps due for issue on 1 September included a 6d stamp. Michael Ariss's redrawn 1s.0d design was forwarded to Harrison & Sons by Beaumont on 10 May. A letter from R. F. York, the General Manager of Harrison & Sons, to D. H. Beaumont of Postal Services, indicates that there was a problem with Ariss's design. He had apparently used half-tone in some part, thus rendering it unsatisfactory for reproduction in large quantities. York proposed however to proceed with the essay, and should the Stamp Advisory

Committee select it, the tone problem could be dealt with later.

Harrison & Sons forwarded essays of three of the four designs to D. H. Beaumont on 20 May:

Design No. 8 4d 647 648 649
P. Gauld

Design No. 10 4d 768 760 774
M. Farrar-Bell

Design No. 9 1s.0d 778 775 774
M. Farrar-Bell

Essays of the redrawn design by Frank Ariss arrived six days later:

Design No. 2 1s.0d 539 540 541
F. Ariss

The completed essays were shown to the Stamp Advisory Committee, chaired by Sir Kenneth Clark, on 27 May, where it was decided to overturn the

Committee's earlier decision, and designate the set by Gauld and Ariss (Nos. 8 & 2) as first choice. Michael Farrar-Bell's designs were to be submitted to the Queen as well, but only as the Committee's second choice.

The Postmaster General sent essays of the two sets to The Queen's Private Secretary, Sir Michael Adeane, on 17 June:

Set A: A1 by Peter Gould,
essay No. 648, 4d;

A2 by Frank Ariss,
essay No. 539, 1s.0d.

Set B: B1 essay No. 714, 4d;

B2 essay No. 774, 1s.0d,
both by Michael Farrar-Bell.

Sir Michael placed the essays before Her Majesty, who approved designs A1 and A2, on 18 June, 1965.

The National Postal Museum collection contains a set of 'approved essays' of Set A with the following essay numbers: A1 - 722; A2 - 563. Essays with these numerical designations were not forwarded to the Postal Services Dept. by Harrison & Sons until 1 July, and therefore cannot have been submitted to the Palace. It is possible that, given the time constraints on the printers, essays with the unacceptable half-tone were shown to The Queen, and not amended until after her approval had been given. The stamp essays held by the Museum are more than likely a set produced for the press showing held in July.



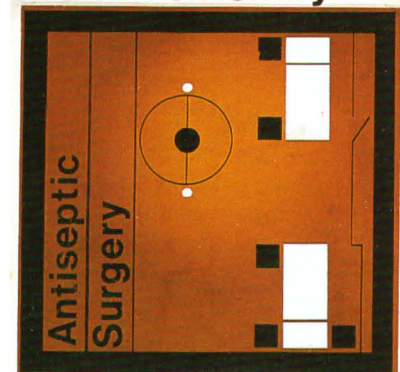
Design by Michael Farrar-Bell showing Lister and microscope, originally chosen

Producing the stamps

For some weeks during the spring of 1965, staff at the Post Office Supplies Dept. had been conducting an unofficial overtime ban in support of industrial claims against the Post Office. This had led to delays in the production of some of the special issues intended for the middle of the year; most notably, the Churchill, Parliament and International Telegraph Union Centenary issues. Harrison & Sons, who were undertaking all of the printing for these issues, informed Postal Services that it was going to be impossible to meet the original deadlines for the later issues, such as the Lister stamps, because of the backlog which had been created.

A memorandum from Wolverson to the Postmaster General laid out the problem, and suggested a revised timetable for the rest of the year's issues. In it he suggested that the Lister stamps be issued on the same day as the Commonwealth Arts Festival stamps, planned for 1 September. Clearly this was

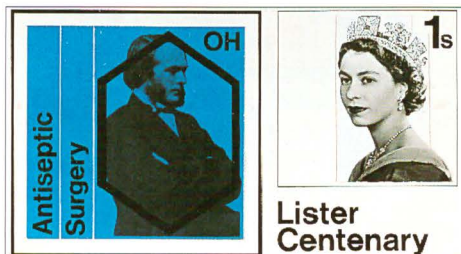
Lister Centenary



Unadopted design by Frank Ariss showing a symbolic hospital ward

not a desirable situation, nonetheless, it was necessary in the circumstances.

The Postmaster General concurred with Wolverson's suggestions, and announced the new dates in response to a Parliamentary question on 21 June.



Accepted design by Frank Ariss

A press showing of the approved designs for the Lister commemorative stamps was arranged for 7 July. Various individuals and organisations who had been involved in the production of the stamps, or who had a special interest in them, were invited. Peter Gauld attended, but Frank Ariss, who was unable to do so, was represented by his wife, Angela Ariss. The accompanying press release stated that the 4d stamp was to be printed in three colours: grey, blue and brown, and featured "...the carbolic spray used by Lister when he introduced his antiseptic technique." (Press and Broadcast Notice, P.B. 137; 7 July, 1965). The 1s stamp was



Accepted design by Peter Gauld showing Lister's antiseptic carbolic spray pump

printed in blue, purple and black, and was explained in the same manner as outlined previously.

It had been Mr. Benn's original intention to show essays of all of the submitted designs at the press showing. This idea, however, was shelved due to the pressure of work on the printers, and because of cost. Instead, Harrison & Sons provided stamp-size bromides of the unsuccessful designs, and colour essays of the stamps themselves. The essays, artwork and negatives were delivered to Postal Services on 1 July.

Philatelic service for first day of issue

In mid-August, the Board of the Royal Infirmary in Edinburgh, where Lister had taught for many years, approached the Director of the Post Office in Scotland, Mr. T. Vallance, with a request for a special envelope which they had produced for the Lister stamps, to be sold over the Post Office counters. This was passed on to Postal Services in London for approval with the strong support of the Edinburgh office on 19 August. The request was turned down by Postal Services on the grounds that involvement in such an 'agency service', even at a profit, would put the Post Office in a position of having to accede to further requests for the same type of service.

The matter was taken further by Vallance, who pursued it most vigorously with the Director of Postal Services, Brig. K. S. Holmes, exhorting him to change the decision made earlier. In the end, a practical compromise was reached in which it was suggested to Vallance that he notify those Sub Post Offices which wished to do so that they could sell the envelopes of their own accord, without involving the Post Office in an official capacity.

An explanatory letter was sent to Vallance by Brig. Holmes on 2 September detailing the reasons for the original refusal. It was explained that for each commemorative stamp issue there were a wide variety of special envelopes produced, both by the commercial philatelic world and other interested bodies, all of whom were attempting to make a profit from the sale of their envelopes. Gaining distribution through the Post Offices network would be an extraordinary boost, if one group could claim an exclusive distribution; whereas, were the Post Office to sell all the envelopes which became available, the stocking and accounting task would be enormous. Finally, once distribution and sales costs had been taken into account, the actual revenue accrued to the Post Office, would be minimal.

An interesting footnote to this episode is a letter which appeared in *The Scotsman* on 28 August, 1965:

Sir - My attention has been drawn to the statement in your issue of August 25 that an envelope is being issued by the Royal Infirmary [Edinburgh] to carry the postage stamps commemorating the Lister centenary. It should be noted, as a matter of historical accuracy, that the event whose centenary is being celebrated took place in the Royal Infirmary, Glasgow.

The letter was signed by Sir Charles Illingworth, Convener of the Lister Centenary Committee, who had first proposed a commemorative stamp. It is perhaps fortunate that the Post Office was not involved in the distribution of this envelope in any official capacity.

Release of the stamps



Rejected essays of designs by Michael Farrar-Bell



The two stamps commemorating the centenary of Joseph Lister's discovery of antiseptic surgery were issued on 1 September, 1965, together with the Commonwealth Arts Festival stamps. The Postmaster General presented gifts of mint stamps mounted on a complimentary card to various eminent persons, and those associated with the stamp issue. A number of post offices reported discovery of Lister stamps which had been issued prematurely on 31 August. Early releases occurred in many parts of the country, with total amounts reported at approximately: 4d - 2000 stamps, and 1s - 150 stamps.

The Lister Centenary stamps were withdrawn on 15 April, 1966 having been issued in the following quantities:

	Ordinary	Phosphor
4d	92,167,440	10,732,800
1s.0d	8,368,800	1,452,360

REFERENCE

Post Office Archives, File No.P2264/65



Wide landscape of Telford's projected London Bridge

Stamp Reform, 1964-67

Here, *Alan Griffiths*, describes the background to the "Gentleman Album" researched during 1993.

Prior to November 1964

Prior to November 1964, the criteria by which commemorative stamps were issued in Britain was deliberately restrictive in order to limit the number of issues per year. The policy stated that only current events of significant national or international importance and royal or postal anniversaries would qualify for commemoration on a postage stamp. There were some notable exceptions, however, in particular the 1964 Shakespeare issue, but even in this case the stamps were, as far as the Post Office would admit, issued to celebrate the festival which marked the 400th anniversary of his birth and not Shakespeare himself. The same argument

portrait, but on the whole took a very conservative view of the design problems.

New Postmaster-General

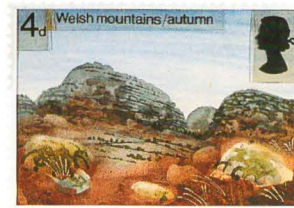
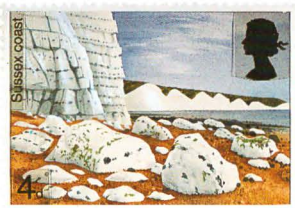
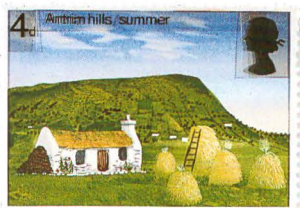
Following Labour's victory in the election of October 1964, Anthony Wedgwood Benn was appointed Postmaster-General. Wedgwood Benn took a keen interest in stamps and was resolved to liberalise the process by which they were issued and designed. At a meeting of the Post Office Board on 25 November, the new Postmaster-General announced that the criteria for issuing commemorative stamps would be broadened to include historical anniversaries and Britain's contributions in the arts and world affairs. Wedgwood

Wedgwood Benn and Gentleman which in many ways led to the creation of the modern postage stamp.

Innovations in Stamp Design

Following meetings in March, Wedgwood Benn asked Gentleman to submit some experimental designs which would demonstrate his ideas in visual form. The "Gentleman Album", which was initially presented to the Postmaster-General in October 1965, showed possible pictorial designs, and alternatives to the Queen's head such as Royal ciphers, crowns, crests, and "UK Postage" to represent the country of issue. The designs themselves were innovative and in many cases very cleverly conceived, offering a wide range of possibilities. As a fall-back position, Gentleman had proposed the use of a small silhouette head which could be incorporated into any of these designs should the proposal to remove the Queen's head prove too contentious.

The album was shown to the Prime Minister, Harold Wilson, who took it with him to his audience with the Queen on 2 November. On his return from the Palace, Wilson reported that he and the Queen had spent ten minutes discussing the Rhodesian crisis and an hour and five minutes on stamps. She had insisted that her head should remain on all postage stamps, but was quite happy to accept



Some of the experimental designs featuring local scenery and seasons

was used for the 1957 Boy Scout issue and the 1963 Red Cross and Lifeboat issues.

Even where attempts were made at better designs, the restrictions placed on designers by the requirement that the Wilding portrait of the Queen had to be used were generally considered too limiting. The only really successful solution to the problem of incorporating a tonal, three-quarter photograph into a stamp design was the adoption of a panel or oval separate from the design itself which contained the portrait. The Stamp Advisory Committee, chaired by Sir Kenneth Clark, which selected the final designs did have some sympathy for the desire for an alternative to the Wilding

Benn announced this policy in Parliament and invited members of the public to contact him with their ideas.

In January 1965 he received a letter from David Gentleman who had designed a number of stamps, including the highly successful Shakespeare Festival issue, outlining the difficulties of stamp design as they stood. These centred around the Queen's head in general and the Wilding portrait in particular. Gentleman offered the view that were it possible to omit the Queen's head altogether the design possibilities were endless and British stamps could once again become world leaders. This letter marked the beginning of a very fruitful relationship between

a small silhouette such as the one proposed by Gentleman.

The other source of opposition to changes in stamp design lay within the Stamp Advisory Committee whose chairman, Sir Kenneth Clark, had resigned on 5 October, privately citing his disagreement with the Postmaster-General. At a meeting with Wedgwood Benn he had approvingly quoted King George V who had, he claimed, asked Clark to make him a promise: "Never allow them to make all those funny issues of stamps like some ridiculous place like San Marino. We invented the postage stamp - all it had on was the sovereign's head and Postage and its value. That's all we want."

On a number of occasions, most notably with the Battle of Britain issue of 13 September, the Committee had refused to consider innovative designs put forward by David Gentleman, in this case a set-tenant set of six only one of which included the Queen's head. Wedgwood Benn had these designs essayed and submitted to the Queen on his own initiative, bypassing the Committee altogether. Sir Kenneth Clark was succeeded by James Fitton as Chairman, but things did not change and Wedgwood Benn found it necessary to overturn the Committee's recommendations on a number of occasions in 1965 and 1966.

The Modern British Stamp

The wholly pictorial Landscape stamps of 6 April 1966 were the first special issue of British stamps which were not linked to any particular anniversary or event. This issue also marked the end of the Dorothy Wilding portrait of the Queen as the stamps appeared with a small silhouette head based on the Mary Gillick coinage head. This head was used on all special issues until the Machin wreath head became available in 1968 (though the coinage head was used intermittently thereafter).

Wedgwood Benn had decided that the best way in which to promote the new ideas about stamps was to generate some public debate about them, and to this end he held a public stamp seminar on 23 June



With coat of arms instead of monarch's head

1966. The "Gentleman Album" was the centrepiece of this seminar which was attended by designers, philatelists and the media. The seminar, in which the nature, role and design of stamps was discussed, proved a great success, but it had little long-term impact as Wedgwood Benn was promoted to the Cabinet as the Minister of Technology on 3 July. Without his impetus, stamp design ceased to have as high a profile in the GPO.

The following years did, however, see the implementation of a number of the ideas which had arisen in the period of Wedgwood Benn's tenure. Andrew Restall, who had been appointed as the Fellow in Minuscule Design at the Royal

College of Art by Wedgwood Benn, produced a report which highlighted the need for a design director in the Post Office who would co-ordinate stamp design. This eventually led to the

appointment of Stuart Rose as the Post Office's Design Advisor. The Stamp Advisory Committee was disbanded in late 1966 and then reconstituted in its present form.

Ken Hind & the NPM

Ken Hind, Post Office negotiator for the founding of the NPM, and long-serving Board member, died on 12 November 1993.

Kenneth F Chapman remembers his contribution.



Reginald Phillips, Ken Hind and H.M. the Queen at the opening of the NPM

On a blustery 2 April in 1965, a small group of Post Office personnel and two journalists who were the philatelic correspondents of *The Times* and *The Daily Telegraph* (respectively, myself and Bill Newport) were assembled in the sitting room of a millionaire's home on the cliffs at Roedean, near Brighton, a stone's throw from Britain's best-known girls' public school.

The occasion was the transfer of the Reginald M Phillips (£275,000) collection of 19th century stamps of Great Britain to the Post Office who also accepted a cheque from Mr Phillips for £50,000 towards the

establishment of a long-needed postal museum in Britain. It was the Postmaster-General, Anthony Wedgwood Benn, who signed the Deed of Transfer for the Post Office.

Back in March 1962 the Prime Minister, Harold Macmillan, received from Reginald Phillips, a retired developer of commercial property, a letter offering to donate his collection to the nation. The Prime Minister sought the advice of the Post Office. Happily, it was Ken Hind, a Senior Director, who dealt with the matter. He had the breadth of vision beyond the normal Post Office view of philately, which then, as Ken wrote in an article marking the 25th anniversary of the NPM was "gradually modifying its attitude towards philately and philatelists from one of virtual non-recognition to a somewhat guarded acknowledgment of their existence" (*British Philatelic Bulletin* April 1990).

In the autumn of 1962 the protracted negotiations began. The existing Post Office collections of British registration sheets of stamps and the UPU world-wide collection were subject to the provisions of the Public Record Act. Phillips had proposed a national postal museum for the housing of his collection under a separate trust deed.

Such was the rapport of Hind and Phillips that the latter agreed to the Post Office being bound in honour, rather than by legal diktat, to observe the donor's wishes.

The first stage of the Museum was opened by the Rt Hon Edward Short, the PMG, on 12 September 1966. The National Postal Museum, much as we know it today, was opened by H.M. The Queen on 19 February 1969 in the presence of another PMG, the Rt Hon John Stonehouse (the last holder of that office) and Ken Hind had the satisfaction of seeing the outcome of several years of thought and effort become available to the public.

Ken Hind's single-minded dedication to the creation of the NPM (on whose board of management he served until his health began to fail two years ago) is a debt philately will continue to acknowledge for a long, long time to come.



Post Office Archives

The Post Office Archives & Records Centre, as in previous reports, takes the opportunity of talking about their year's activity, here reported by *Kevin Squelch*, Archivist.

The Special Review project

The year has been dominated for us by changes in staff. We had the opportunity to gain an extra three staff for the year, to conduct a nationwide review of all records held in local Post Office buildings. The 'Special Review' project was led by Steve Burden, who was temporarily relieved of his normal responsibilities as Records Manager. He has been ably supported by Allison Wallace and Madeline Ward. We had long suspected that important records, either paper or artefacts, of all kinds, are still being held locally. It had been impossible for us in the past with the many pressing demands on our time, to undertake anything more than a modest programme of visits annually. This project however, gave us the opportunity to dedicate a small team solely for this purpose. So far, all the enquiries and visits have resulted in over 150 linear metres of material arriving at the Archives, and over 7000 reviewed files have been added to our database. There have also been over 200 artefacts identified by Steve and collected by the Museum.



The Special Review team - Steve, Allison & Madeline.



Finds

Vacation students

To accommodate the material found in the 'Special Review' we needed to free space in the archive shelving. This was achieved by completing the final stage of identifying all material held in our archive entirely relating to telecommunications, and transferring it to BT Archives, helped by four vacation students. They were involved in the examination, re-labelling and reboxing of nearly 18,000 files. These files were minuted papers catalogued within the 'POST 33' class.

Not only did they accomplish this, but they helped with the cataloguing and research of the GPO poster and artwork collections both dating from the early 1930s. The 700 pieces of artwork, which include unpublished poster & greetings telegram designs, have now all been photographed and catalogued. All the items were measured and a conservation programme mapped out, and a valuable amount of research was carried out on the designers themselves.



Working down the aisles



The last box

"Recent acquisitions"

During the year we took the opportunity to rethink and reorganise the staffing structure. As a consequence of this, three new members of staff joined us. Ironically, two came from the Museum: Simon Bates (formerly on the project team) in the new post of Information Manager, and Frank O'Neill (formerly deputy chief custodian) as Assistant Information Manager, in charge of the Public Search Room. Our third member is our new secretary Michelle Moore.



Frank & Simon



Michelle

Yearly figures

We are pleased to say that there has been an overall increase in the usage of all the services offered by the Archives & Records Centre. We catered for 1684 researchers (an increase of 8.6% over 1992). This also had the knock-on effect of increasing the number of items brought up from the repository. Letter and telephone enquiries exceeded 7,000. Use of Record Centre services has also increased, with the box deposit service up by a staggering 86%. These increases can only benefit future researchers because the more Post Office managers use our services, the greater the increase in our chances of capturing the history being made today.

Products

We have increased our range of products with a new figurine, No. 4 in the range. This was issued to commemorate the 200th anniversary of the first uniform issued to letter carriers of the General Post in London. This measure was thought to give them a "creditable appearance" and "increase the public confidence in this office". In their new uniform, carrying a handbell and a lockable leather bag with slots to separate prepaid letters from unpaid, they rang the streets at 5.30pm. This 'mobile post box' service was for late letters that the sender wished to go on the night mail coaches from London, and cost a penny extra. The carrier was allowed to keep this, to supplement his low wages.



1793 London letter carrier

Two limited edition sets of postcards were also issued during the year. These featured the work of John Armstrong & Grace Golden, showing their designs for posters, which were issued in 1935 & 1948 respectively.



1993 Postcards

Other Activities During 1993

We have been helping the Post Office's Education Officer, Moss Foley, in creating a series of posters for schools tied in with the national curriculum. Using original designs from the 1930s and 40s, 16 posters have been produced so far with a further 16 planned for 1994.



Schools posters

December saw the launch of our new brochure that we hope will reach as wide an audience as possible. This month also saw us all go over to a 'windows' computer system. This is the first stage of the Archives & Records Centre computer networking. We hope to have in a couple of years a computer terminal in the Search Room for the public to access the databases we are currently creating.

New brochure

The Year Ahead

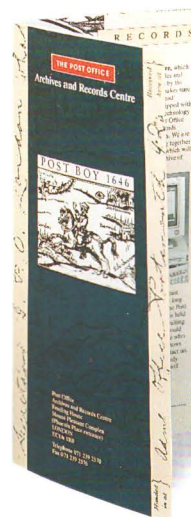
The Archives & Records Centre is part of 'The Secretary's Office', which is celebrating its 300th anniversary in June. This will involve an exhibition, which the Archives are organising, and it will show all the functions that the Secretary's Office performs.

A project that has only just got underway, but one that will be greatly added to in the forthcoming years, is an information database of subjects relating to Post Office history. This fund of information will be invaluable for staff & researchers alike. The long term aim is to produce a publication that will be a comprehensive 'Encyclopaedia of Post Office History'. Along similar lines, a 'Dictionary of Dates' is also being compiled.

Another project we aim to start, is the capturing of people's memories and reminiscences of their working lives in the Post Office. The interviews will either be collected on tape and/or film, and will form the basis of an 'Oral History' collection.

The '94 vacation students will continue to research the poster and artworks collections, as well as starting on the uniform collection.

More products are planned, and there are five new figurines and three new pillar boxes being researched. There are also plans to broaden these out to motorbikes, bicycles and cars.





Publications

Publications during 1993 included some 19 postcards together with free leaflets and information about the various exhibitions.

Postcards included a second set for the "People in the Post" exhibition and the first of a series of uniforms using specially commissioned paintings by Clive Abbott. For the Britannia Depicta exhibition a brochure was designed by the exhibition designers and printed in full colour by The House of Questa who thus sponsored that aspect of the exhibition. This gave a lot of background information to the development of the image of Britannia and illustrations from the exhibition. A new general NPM leaflet was also designed by The Four Hundred. This was updated by a new exhibition panel to promote the Valentine exhibition of 1994. Special postmarks were used on several occasions as well as cachets at both Spring and Autumn Stampex.

Gems of the Museum

- NPM 93/6** 'The Country Letter Carrier', painting by J P Hall, 1859.
- NPM 93/7** 'The Royal Day Mail at Snaresbrook', painting by James Pollard, 1848.
- NPM 93/8** 'Weight Collecting' postal scale in brass and mahogany. Patented by Robert Willis in 1840 and manufactured by Joseph and Edmund Ratcliffe of Birmingham.
- NPM 93/9** Tin-plate model, six-wheeled GPO van c.1950. Manufactured by Mettoy, with clockwork action, GVIR monogram.
- NPM 93/10** Model of an LMS Travelling Post Office from the reign of George V. The model was used by the Post Office Public Relations Department to demonstrate the working of the bag changing apparatus.



NPM 93/3



NPM 93/4



NPM 93/5



NPM 93/2

People in the Post (modern)

- NPM 93/1** High tide delivery to St Michaels Mount.
- NPM 93/2** 'A helping hand' - Royal Mail Post Bus at Llanwrtyd Wells, Wales.
- NPM 93/3** 'A winter collection', Dartford, Kent.
- NPM 93/4** Sorting mail in a Travelling Post Office.
- NPM 93/5** 'Coding the mail' - coding desk operator (easy-view desk) at London SWDO MLO.



NPM 93/1



NPM 93/6



NPM 93/7



NPM 93/8



NPM 93/9

*Postal Uniforms
(Paintings by Clive Abbott)*

NPM 93/11 General Post Letter Carrier, London, 1793-1855. Background: Eastern side of Regent Street, 1818 (Architect, John Nash).



NPM 93/11



NPM 93/12



NPM 93/13



NPM 93/14

NPM 93/12 London District Letter Carrier, 1837-1855. Background: King's Cross, terminus of the Great Northern Railway, 1852 (Designer, Lewis Cubitt).

NPM 93/14 Letter Carrier, 1862. Background: The Bank of England, 1821 (Architect, Sir John Soane).

NPM 93/13 Letter Carrier, 1855-1860. Background: The Royal Mile, Edinburgh, mid 1850s.



NPM 93/19

Christmas 1993 – Official Christmas Cards

NPM 93/15 1883, sent by the staff of Birmingham Post Office to their colleagues at Portsmouth. Inset picture by H E Heritage of Birmingham.



NPM 93/15

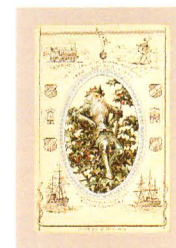
NPM 93/16 1884, sent by the staff at Southampton Post Office to their colleagues at Portsmouth. Card designed by J C A Hatherly of Southampton.



NPM 93/16



NPM 93/17



NPM 93/18

NPM 93/17 1884, sent by the staff at Manchester Post Office to their colleagues at Portsmouth. Card printed by C Falkner, art printers, of Manchester.



NPM 93/18 1884/5, sent by the staff at the General Post Office, London to their colleagues at Portsmouth.

NPM 93/19 1884/5, sent by the staff at the General Post Office, London to their colleagues at Portsmouth. The design features the Mulready envelope of 1840.

Cards Off-Sale

The following cards sold out during 1993.

1990	YY 90/4	Yesteryear
1991	91/15-17	Victorian Christmas
1993	93/6-7	Gems of the Museum
1993	93/10	Gems of the Museum

1993 Postcard Print Figures

19 Jan	People in the Post (modern) (93/1-5) 5,000 (sets)
6 May	Gems of the Museum (93/6-10) 5,000 (sets)
14 Sept	Postal Uniforms (93/11-14) 5,000 (sets)
9 Nov	Christmas (93/15-19) 5,000 (sets)

1993 Postmark Figures

19 Jan	People in the Post	2021
2 Mar	Britannia	930
6 May	Gems of the Museum	1847
14 Sept	Postal Uniforms	2271
9 Nov	Christmas	2013
1993	Maltese Cross	6755



NPM 93/10



Association of Friends

Ray Pottle, the Secretary of the Association of Friends of the National Postal Museum, reports on their activities during 1993.



At the AGM

The Friends were founded in 1985 with the object of promoting and encouraging knowledge of the Museum. This we do by regularly keeping in touch with our members by means of a newsletter which accompanies the mint copies of each postcard issued by the Museum. The Friends also publish their own magazine, *Cross Post*, twice a year in the spring and the autumn. It does not carry any outside advertisements but contains many articles covering all aspects of philately and postal history. One of the strengths of the Friends lies in the very broad spectrum of interests and our annual programme, consisting of visits and meetings, is also very varied.

In the past year we visited the Bank of England Museum where the curator, John Keyworth, spoke to 30 of us on their exhibits dating back to 1694. In April we visited the stables near Diss, Norfolk of John Parker, who might be described as the Royal Mail coachman. John is one of the very few coachmen living who can handle a team of four horses pulling a mail coach. He is also a good after-dinner speaker and it was a very pleasant day listening to his adventures and viewing his collection of coaches which he keeps in superb condition.

During June, July and October we undertook some seven visits to Mail Rail, the Post Office's underground railway. If you think this must have been repetitive I would hasten to explain that a visit consisted of only 12 Friends, the carrying capacity of the VIP wagon. We travelled along part of the 23 miles of track, some 70 feet below street level in London. Derek Varrier, the Royal Mail Visits Manager, explained all the workings of the system which links the main sorting offices from Paddington in West London to Whitechapel in East London. Afterwards, we toured the King Edward Building and Mount Pleasant sorting offices.

In June, we also toured the Royal Mail Transport Services Depot at Kidbrooke where they carry out a great deal of restoration work to veteran Post Office vehicles and construct the float for the Lord Mayor's Show. On 10 July we visited the Royal Engineers' Museum at Brompton Barracks, Chatham.

The occasion was a special exhibition of "Letters from Home" - how the Royal Engineers have provided the Army's postal services for nearly 100 years.

Later, in October, the Friends of the Imperial War Museum hosted a visit when Royal Mail International sponsored the "Forces Sweethearts" exhibition. Finally, in November, came the highlight of our year the Annual General Meeting which was followed by talks by Tony Gammons on Post Office Uniforms to 1906 and by Kevin Squelch from Post Office Archives speaking on Post Office posters.

By joining the Friends you will certainly learn of much of both the Museum and Royal Mail - both from the historical viewpoint and their current operations. An annual subscription of £12 (overseas £17) is money well spent.



At John Parker's stables in Norfolk

Why not write to the Honorary Secretary, P.O. Box 40, Uckfield, East Sussex TN22 2BA and ask for a membership application form?



Morris 8 van (type Z) of 1945 at Kidbrooke

TWO-PENNY POST OFFICE,
March, 1833.

General Instructions to Country Letter Receivers.

EVERY Office, or Receiving-House, must have a Letter Box in the Front for Unpaid Letters. It must be fixed in a part convenient for Public access; be large and strong, and kept locked, with the Key out till the proper time for emptying for each dispatch. The Words "UNPAID LETTER BOX" to be painted on it. A secure Drawer must also be provided for Paid Letters, in which they are to be kept locked till the fixed periods of dispatch. Three-pence. The Postage of a Letter to London, or to any part of the Country, within the delivery of this Office, is Three-pence. The General and Foreign Rates vary; they are to be found in the Printed Lists of Rates. With every General and Foreign Letter paid at putting in, Two-pence is to be taken in addition to those Rates, which Two-pence is for the conveyance to London. General and Foreign Letters that are double, treble, &c. pay double, treble, &c. Rates, but the Two-penny Postage is not doubled. The Receiver must be particularly mindful that they take the full Postage with all Paid Letters, especially those for the Foreign Mails; and Paid Letters of every description must be stamped and marked with the Postage paid, immediately they are received, and, if requested, in the presence of the Bringer. If the Receiver has reason to believe that a Foreign Letter is subject to a higher Rate of Postage than is given with it, he will request the Address of the Writer, in case it may be necessary to apply to him for additional Postage. Persons wishing to send Bank Notes or Drafts by Post, should be advised to cut such Notes or Drafts in halves, and to send the second halves after the receipt of the first shall have been acknowledged.

The Receiver must be particularly attentive to enter in the Letter Bill all Letters that are supposed, from their weight or appearance, to contain Money in gold or silver, or rings, trinkets, &c. whether the same be franked, paid, or unpaid, and whether no Letter is to pass by the Two-penny Post, if it exceed the weight of Four Ounces. By Act of Parliament, no Letter is to pass by the Two-penny Post, if it exceed the weight of Four Ounces, unless it be passing to or from the General or Foreign Post Office.—It is only from London to the Country that they can pass for One Penny each. Newspapers are chargeable with the same Postage as Letters.—It is only from London to the Country that they can pass for One Penny each. Newspapers are chargeable with the same Postage as Letters.—It is only from London to the Country that they can pass for One Penny each.

Letters may be sent by, or to, Sailors or Soldiers, through the Two-penny and General Posts, both or either, for One Penny each Letter, if single, and on their own private concerns, but not otherwise, and under other restrictions which are specified in a Paper titled "Exemptions granted to Seamen and Soldiers." They must either do that duty themselves, or it must be done by their authorised Assistant, for this purpose they should be laid on something soft, the composition be neither too thick nor the contrary, and the Stamps kept from being clogged. The Impressions to be as free from the Directions of Letters as possible. The Stamping should begin somewhat before the fixed time for dispatch, according to the number of Letters to be stamped, so that but little may remain to be done afterwards, and that the Collectors may depart quickly after the time is expired. The Public, however, must have the full time allowed for putting in Letters for each Delivery, and rather the advantage of time than otherwise. Cases have occurred which render this Caution particularly necessary.

The Letters whilst exposed, and the greatest care must always be taken that neither Children, nor any intruders, or other Persons, have access to them. Letters, they must either do that duty themselves, or it must be done by their authorised Assistant, for this purpose they should be laid on something soft, the composition be neither too thick nor the contrary, and the Stamps kept from being clogged. The Impressions to be as free from the Directions of Letters as possible. The Stamping should begin somewhat before the fixed time for dispatch, according to the number of Letters to be stamped, so that but little may remain to be done afterwards, and that the Collectors may depart quickly after the time is expired. The Public, however, must have the full time allowed for putting in Letters for each Delivery, and rather the advantage of time than otherwise. Cases have occurred which render this Caution particularly necessary.

Every Receiver is furnished with printed Forms of Letter Bills; these he will date preparatory to Paid, and proper Persons can possibly have access to them. Each Dispatch he will enter in one of these Bills the number of Unpaid, the number of Paid, and the amount, and when they agree therein, he will annex his Office Stamp, which will serve as his Signature thereto. He will at the same time pay to the Letter Carrier the Post Paid Money, for which the latter will be called upon by this Office, and of which the Receiver will, consequently, have no trouble to keep any account. He will then deliver the Letters to the Letter Carrier, and require him to count and report to him the number and amount, and when they agree therein, he will annex his Office Stamp, which will serve as his Signature thereto. He will at the same time pay to the Letter Carrier the Post Paid Money, for which the latter will be called upon by this Office, and of which the Receiver will, consequently, have no trouble to keep any account.

The most serious consequences having arisen from Letters being delivered back upon application for them after being put into the Post, it is, by a Minute of the Board, strictly forbidden to deliver back any Letter after being put into the Post, in, to any Person whatsoever. The Duty required of the Receivers can seldom occupy much time. A Paid Letter may be taken, stamped, and put into its proper place in less than a minute, and, generally, each collection may be stamped, entered in the Bill, and with it delivered to the Letter Carrier in a few minutes; but when it does call for attention it must have the preference of all other business, and not be neglected or deferred for any time.

All official Papers furnished by this Office must be kept in a safe place, and where they may be readily found when wanted. Each Receiver must give a Month's notice to this Office of any intention he may have of resigning his appointment.

T. M. MUSGRAVE, Comptroller.

FORMS AND USE OF THE STAMPS.

The two first to be used at Sorting Offices only, and the third at those nearest Town; the fourth at other Offices, and the remainder at all Country Offices.



This Form (when the proper Dates are fixed) to be marked on all Letters put into the Sorting Offices, and all Letters for the Bye-Post brought in from other Offices of the same District.



This to be marked on the Front of all Unpaid Letters going by the Bye-Post only.

Put in after 1/2 pt. 4

This on Letters for Places upon the same Rites, which are put in too late for the Bye-Post, and are to be sent to Town.

T.P. Pentonville

This on all Unpaid Letters, of every Description, put in at Receiving-Houses, which are not Sorting Offices, and upon all Receivers' Letter-Bills against the entries therein.

Penton-Ville 3py P.Paid

This Form to be marked on the Front of all Three-penny Paid Letters.

Penton-Ville 2py P.Paid

This on the Front of all General or Foreign Paid Letters, in addition to the one next following.

Paid

This, as well as the last-mentioned Stamp, to be marked on all General and Foreign Paid Letters; the Foreign Paid Letters; the General or Foreign Postage to be entered in the blank space following the Word "Paid."

Penton-Ville 1py P.Paid

This on all Single Letters sent by, or to, Sailors or Soldiers, with which One Penny is paid at putting in.

T. M. MUSGRAVE, Comptroller.

It is at the Sorting Offices only that Bye-Post duty is performed; Instructions for which are given in a separate Paper.

200.—By Authority: J. Hartnell, Fleet-street, London.—April, 1832.

Postmaster's notice of 1833



**National
Postal Museum**

King Edward Street, London EC1A 1LP
Telephone 071 239 5420
Fax 071 600 3021

A Part of Royal Mail

Price £5.00

Philatelic Acquisitions 1993

This is a detailed listing of some of the philatelic acquisitions which came to the Museum during 1993. This year only the pieces of artwork for stamp designs, and the registration sheets of issued stamps are included. Other areas will be progressively included from next year.

Artwork 1993

Issue Name	Issue Date	Artists	No. of Pieces
Greetings Booklet	31/1/1989	P. Sutton	6
		B. Brown	1
Lord Mayors Show	17/10/1989	A. Drummond	2
Gallantry	11/9/1990	J. Harwood	1
		J. Gibbs	2
		C. Knox	4
		J. Gibbs & J. Harwood	5
		B. Sanders	5
Dog Paintings	9/1/1991	Carroll, Dempsey & Thirkell	15
		N. Thirkell	1
Scientific Achievements	5/3/1991	D. Cordrey	4
		The Cartoon Gallery	7
		J. Harwood	2
		G. Powell	5
		P. Till	3
		K. Hauff	3
		G. Hardie	6
T. Pearce	2		
Europe in Space	23/4/1991	J.M. Folon	2
Wintertime	14/1/1992	J. Gorham & K. Bowen	10
Christmas '92	10/11/1992	Carroll, Dempsey, Thirkell	20
Swans	19/1/1993	D. Gentleman	3
		D. Boys	4
Greetings Giving	2/2/1993	Newell & Sorrell	41
		Trickett and Webb	1
		The Partners	10
		Silk Pearce	10
		Newell & Sorrell	22
Marine Timekeepers	16/2/1993	H. Brown	26
		D. Penney	4
		H. Brown & D. Penney	5
Orchids	16/3/1993	P. Sellars	12
		J. MacDougall	4

Issue Name	Issue Date	Artists	No. of Pieces
Orchids	16/3/1993	E. Blackadder	12
		M. Mendum	5
Art in the 20th Century - Europa	11/5/1993	D. Senior	2
		T. Eckersley	1
		Dastor, Ashted Associates	31
Roman Britain	15/6/1993	J. Gibbs	27
		F. Gardiner	5
		D. Lucas	5
		K. Bassford & R. Long	5
		H. Brockway	15
		M. Taylor	5
Autumn	14/9/1993	C. Wormell	5
Sherlock Holmes	12/10/1993	A. Davidson	25
		C. Wormell	4
		K. Bassford	6
Age of Steam	18/1/1994	A. Lindholm	1
		B. Delaney	6
		Roundel Design	1
To Pay labels	15/2/1994	Sedley Place	22
Medical Discoveries	27/9/1994	G.V. Halpin	4
Europa 1994		Grundy and Northedge	4
		H. Brown	4
Cats	17/1/1995	P. Warner	7
		M. Leman	13

Registration Sheets

Definitives

Value	Date of Issue	Sheet Size	Notes
1p	08/06/1993	200	By Enschede
5p	08/06/1993	200	By Enschede
6p	27/04/1993	200	By Enschede
10p	08/06/1993	200	By Enschede
19p	26/10/1993	200	By Harrison's
24p+2p	09/02/1993	288	By Walsall for £1 Stamp Vending Machine Books
25p	26/10/1993	200	By Harrison's
25p	01/11/1993	120	For CL Rolls by Harrison's
25p	01/11/1993	120	For BL Rolls by Harrison's
25p	01/11/1993	128	For £2 Stamp Vending Machine Books by Harrison's
30p	27/07/1993	200	By Enschede
35p	17/08/1993	200	By Enschede
£10	02/03/1993	25	QEII Britannia Issue by Questa
1st NVI	06/04/1993	400	For 10 x 1st NVI Books by Harrison's
1st NVI	06/04/1993	280	For 4 x 1st NVI Books by Harrison's
2nd NVI	07/09/1993	280	For 4 x 2nd NVI Books by Harrison's

Special Issues

Name	Date of Issue	Values	Sheet Size	Notes
Swans	19/01/1993	39p,33p,28p,24p,18p	100	Harrison's
Marine	16/02/1993	39p,33p,28p,24p	100	Questa
Timekeepers				
Orchids	16/03/1993	18p,24p,28p,33p,39p	100	Harrison's
Art in the 20th Century	11/05/1993	24p,28p,33p,39p	100	Harrison's
Roman Britain	15/06/1993	24p,28p,33p,39p	100	Harrison's
Inland	20/07/1993	24p,28p,33p,39p	100	Questa
Waterways				
Autumn	14/09/1993	18p,24p,28p,33p,39p	100	Harrison's
Sherlock Holmes	12/10/1993	24p	100	Questa
Christmas 1993	09/11/1993	19p,25p,30p,35p,41p	100	Harrison's

Prestige Stamp Books

Name	Date of Issue	Value	Sheet Size	Notes
Beatrix Potter	10/08/1993	1st NVI + Labels	40	Pane 1 by Harrisons
Beatrix Potter	10/08/1993	18p+24p + Labels	120	Pane 2 by Questa
Beatrix Potter	10/08/1993	1st NVI+ 2nd NVI+ Labels	144	Pane 3 by Questa
Beatrix Potter	10/08/1993	18p+33p+ 39p+2nd NVI +Labels	144	Pane 4 by Questa