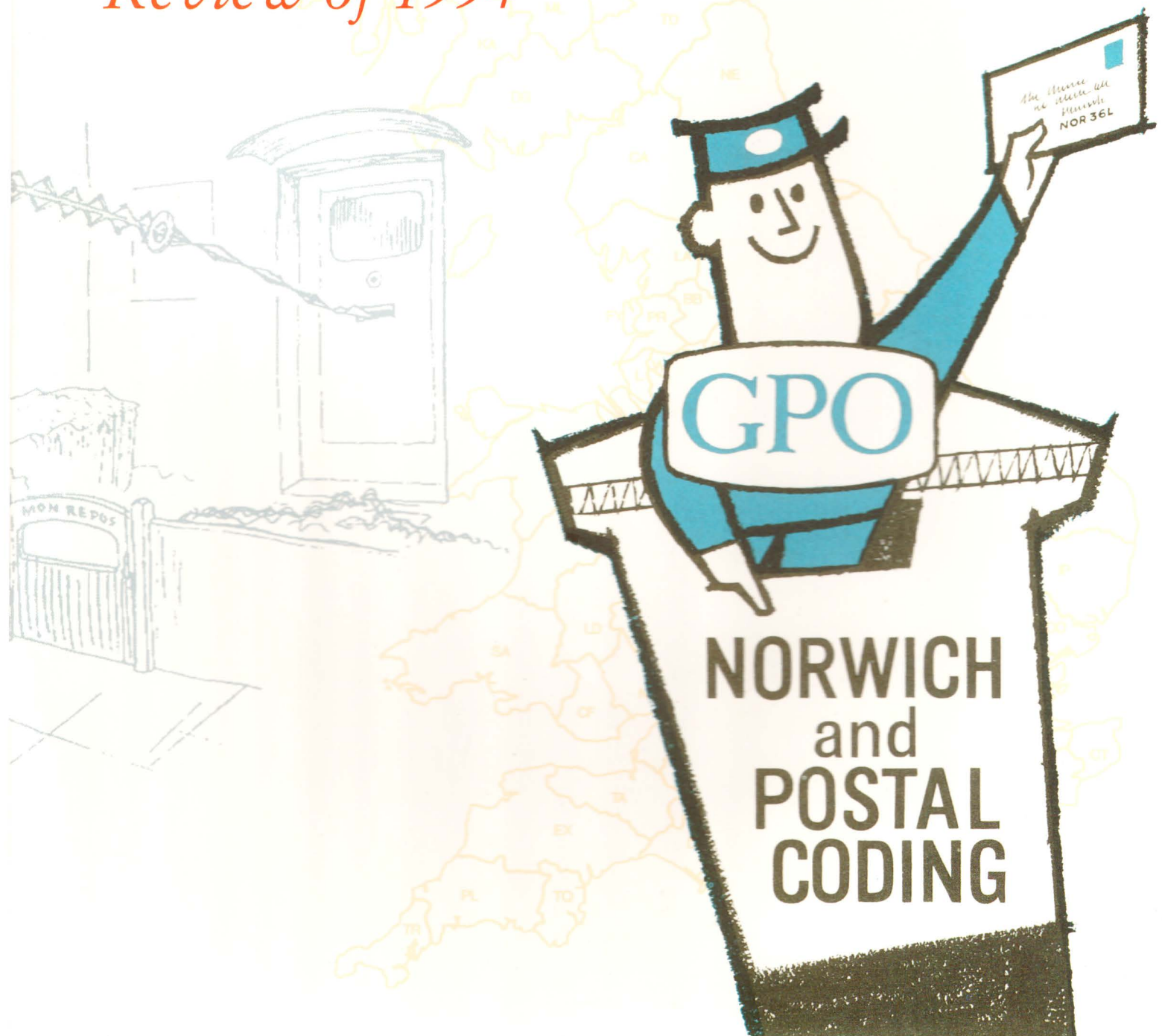




National
Postal Museum

National Postal Museum

Review of 1994





Foreword

By *Peter Howarth*, Managing Director of Royal Mail.



Looking back on over 40 years' service with the Post Office I have seen many changes since I first joined. Many have been exciting developments that have maintained Royal Mail's leading

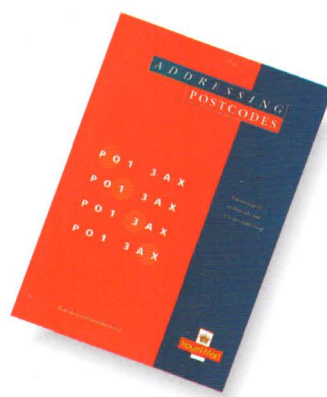
position in the provision of mail services, for example the mechanisation of the postal service which underpins the successful introduction of postcodes. Thus, I was particularly delighted to see the National Postal Museum exhibition marking the 20th anniversary of the completion of the allocation of postcodes. It describes the growth of the investment in mails automation and shows that the Museum is not only concerned with matters in the dim and distant past but also keeps right up to date.

Over the years I have come to realise how important it is for the Post Office to keep its heritage whilst interpreting it in a modern way for the changing needs of its customers. Despite being of interest in itself, the information in the Museum is also of use to present day postal staff explaining how and why things have come about and showing how similar problems were tackled and solved in the past. It is heartening to know that these developments are recorded and preserved

in the Museum, including some with which I have been personally involved.

I have always supported the National Postal Museum so I am delighted to have been instrumental in enabling the NPM to expand into the P.O. London Chief Office area with a display which will soon be finalised. The additional space will enable the Museum to show off some of its larger artefacts and illustrate the story of mail transport. A more balanced, and more interesting, museum will result.

It is good to see that the Museum and its collections are in such good shape and that it is going from strength to strength. I wish it well in the future.



Contents

Introduction	2
<i>By Stan Goron</i>	
Work in Progress	3
Phillips Gold Medal	4
The Late Frank Staff.....	5
<i>By Jean Farrugia MBE</i>	
Artefacts.....	6
<i>By Christine Jones</i>	
Recent Acquisitions.....	7
Greetings Card Stamp "Attachments".....	12
<i>By Don Staddon</i>	
Rockbears Penny Post.....	12
<i>By Mike Bament</i>	
Exhibitions.....	13
The Post Office Heritage Vehicle Fleet.....	16
<i>By Christine Jones</i>	
Shakespeare, 1964.....	18
<i>By Alan Griffiths</i>	
Paper Conservation.....	26
<i>By Krystyna Koscia</i>	
Post Office Archives.....	28
<i>By Jean Farrugia MBE</i>	
Publications.....	30
Association of Friends.....	32
<i>By Ray Pottle</i>	

Cover: Elements of postal propaganda associated with the introduction of districts and postcodes. The cartoon bubble car was a 1956 vision of postal mechanisation of the future. *Hidden is the postcode of the future (only visible under U.V.).*

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

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Introduction

The year 1994 at the National Postal Museum by the Manager, Stan Goron.

1994 was a year of wait-and-see as far as the Museum's future was concerned. The uncertainties over whether the Post Office was to be privatised or not meant that key decisions were deferred until such time as the position became clearer. Nonetheless, the Museum was in due course asked to draw up proposals for a display in what was the public area of the former London Chief Post Office and it is hoped that this will be up and running in the new financial year. It will certainly add to the Museum's display potential and enable us to exhibit some of our fascinating artefacts that would otherwise languish in stores.

decades. While the fleet is not currently available for viewing - the emphasis has so far been on getting all the vehicles together in satisfactory conditions in one place - that position may change in the future.

Together with the real vehicles, the Museum was also presented with Royal Mail Road Transport's very special collection of model postal vehicles. This collection can be seen by visitors.

Our growing collections of artefacts of all sorts made the need for a specialist curator essential and we were delighted to

We were also pleased to welcome Keith Alderton to the Museum. Keith is currently responsible for our retailing, amongst other things. There were also some staff departures during the year. Jack Goodwin, who had worked part time at the Museum for a number of years on a wide range of tasks, decided to call it a day in September. Nishi Sharma, who had been working on the modern registration sheets, went to live in Singapore, and Alan Griffiths, who had been leading the NPM research team at the Post Office Archives, decided to join the Canadian Army.

There were also some changes to the Museum Board. Ken Chapman, doyen of British philatelic writers, retired and was replaced by Don Staddon, another busy philatelic writer (who usually masquerades under a nom-de-plume or two) with industrial and marketing experience. Kevin Doherty, who had been chairing the Board, decided to leave Royal Mail in September.

We were sad to learn of the death of Frank Staff in November. Frank had been a pioneer in the field of postal history (in the philatelic sense). The Frank Staff Collections on display in the main gallery of the Museum bear witness to his foresight and expertise.

The day-to-day work of the Museum continued apace. *Addressing Postcodes* was the main display of the year throughout the Museum and was mounted in conjunction with the Royal Mail's Address Management Centre. In addition to the use of inter-active computer terminals, one very striking feature of the exhibition was a statuesque Single Position Letter Sorting Machine. This exhibition was preceded by a delightful display of Victorian Valentine Cards which drew much media attention.

Acquisitions during the year were many and varied, both on the philatelic side and regarding artefacts. Details of these can be found elsewhere in this *Review* but we were particularly pleased to receive a fine oil painting by J. F. Herring from the Department of National Heritage, that had been offered in lieu of inheritance tax.

None of the important work that goes on at the Museum would be possible without the enthusiastic efforts of my colleagues. To them and to those Friends of the Museum who continued to render us assistance, I give my thanks.



Ken Chapman and his wife Dot (centre) with NPM Board members and guests: Stan Goron, Douglas N. Muir, John Marriott, John Tew, Don Staddon, Kevin Doherty, Ian Robertson, Kevin Squelch, and Jean Farrugia.

Another important 'take-over' during the year was that of the Post Office Heritage Vehicle Fleet. This comprises some 60 vehicles, mostly post World War II, which provide a good, representative picture of the type of vehicles the Post Office has used in recent

welcome Christine Jones to our team as Collection Manager, Artefacts. With 15 years' museum experience behind her Christine has already brought her boundless enthusiasm to bear on managing the collections and assessing what needs to be done.



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.

Research Project

The research team continued the special stamp histories project at Post Office Archives. With the departure of Alan Griffiths last December, the team has temporarily been reduced to Giles Allen, the longest serving member, and Andy Pendlebury who joined in October 1993.

They report that during 1994 a further 32 histories were completed, covering the whole pre-war era and the important 1940 Centenary issue, and the years 1967 to 1971. Histories have now been completed for all the Coronation issues of the period - George VI in 1937 and Elizabeth II in 1953, as well as the proposed issue for Edward VIII's coronation which never took place. Another issue that proved very absorbing to write about was the classic stamp-on-stamp set brought out for Philypia 1970, a major philatelic exhibition in which the Post Office played a more ambitious role than ever before in its history. For both this and the 1953 Coronation issue, long days of research and reading through masses of material were made worthwhile by the perception that the special stamps issued for each event were single facets not only of the larger Post Office presence, but of huge and complex public occasions. The same could be said of many later issues, except that here the problem has often been to track down the relevant facts in their hidden lairs rather than to sift them out of the mass!

The late 1960s were also a period of important changes for the Post Office: on 1 October 1969, after 300 years as a Department of State, it became a public corporation. This brought about a number of changes which are reflected in

the histories now completed for this period, as are such topics as the Post Office's flirtation with maximum cards.

By the end of the year a special project on the history of the Wilding definitives was under way, although a full report on this will have to await a later occasion. The team have begun to make use of the National Philatelic Society's valuable reference sources, and plan to do so much more.

Remounting & Cataloguing



George Hodges on the Edicon.

The remounting of our collections of artwork and essays of special issues continued apace during 1994. This is the continuation of the research being undertaken at Post Office Archives. George Hodges reports that the total completed as at the end of December was 52.

He is currently concentrating on finishing the earlier issues aiming at a complete run from 1924 to 1969. This will probably be achieved by the summer of 1995.

Jack Goodwin continued to catalogue the Phillips collection on the Edicon computer. On his departure in September this task was taken over by George, though at a much reduced level of activity due to his other tasks. By the end of the year a total of 694 pages of the Phillips collection had been entered, out of a total of 2261. At the moment he has reached the perforated Penny Reds (plates 50 & 51) and this entails a certain amount of detail such as the identification of the cancellations where legible, or otherwise deducible from the often indistinct marks.

The number of files entered on the Edicon computer at the end of December 1994 stood at some 16,000.

StampMaster GB

In April the first version of StampMaster GB was published by Philatelic Software Ltd in conjunction with Royal Mail, as noted in last year's *Review*. This computer disk incorporated the NPM Chronolist and used this as the basis for its stamp program which allowed collectors to record their own collection and add details as they wished. Following this, work continued at the Museum on the material for 1994, and a number of corrections of detail to the Chronolist and the program was enhanced by Philatelic Software Ltd.

John Enoch of the company reports that the new version, StampMaster GB 2.0, is now available and that present users of the first version can purchase an update disk. Additions include all 1994 stamps with full NPM stamp and year data, and the introduction to the Chronolist and its various appendices are now also incorporated. Other program enhancements have also been made, especially to the collector's side. The cost of version 2.0 is £49.95 (inc. VAT), whilst the update disk alone costs £14.95. Both are available from:

The British Philatelic Bureau,
20 Brandon Street,
Edinburgh EH3 5TT.

Other versions have now become available: StampMaster General, working on the same principles but with no pre-programmed data supplied; and a new database covering Iceland, Greenland and the Faroe Islands called StampMaster North Atlantic. During 1995 programs for the major Commonwealth countries will be released, and the first thematic programs are also being developed.

Philatelic Software Ltd is also working on a cd-rom version of the GB programme that will include stamp images. The aim is to produce very high quality images that will be incorporated in the stamp details screens. However, no launch date has yet been set.

Registration Sheets

Nishi Sharma continued to mount registration sheets of stamps on acid-free board, and catalogue them on computer until she left half way through the year. Since then the work has had to cease temporarily. Nevertheless, a total of 1770 registration sheets of QEII stamps has now been properly housed together with 60 large sheets of trials and other proofs.

Friends

Three Friends of the Museum volunteered their services once again about one day a week to help with the collections.



Mike Bament

Mike Bament continued to give valued service in researching and writing up postal history items though he says his progress was somewhat frustrated due to the pattern of rail disruption throughout the summer. Nevertheless,

work continued in writing up the Penny Post collection which is currently standing at over 1200 items and it is now becoming difficult to add large numbers of new strikes.

He reports that contact with postal history researchers from a number of counties has been maintained and regular exchanges of information take place. This happy arrangement is providing the Museum with some excellent (and up-to-date) feed-back on current knowledge and has certainly expanded the meaning of the term "Friends of the National Postal Museum".

Following the examination of the Customs & Excise material, Mike has notified all variations of handstamps to the sub-editors of the British County catalogues, and in the case of Scottish material to Ron Stables of Aberdeen who in collaboration with others is updating Bruce Auckland's 1985 standard work *Postal Markings of Scotland to 1840*. The new edition was planned to celebrate a remarkable achievement - Bruce's 100th birthday on 28 March 1995.

The final tally of handstamp variations found in the Customs & Excise collection amounted to just over 270 including material in the British Library. As expected, the great majority of variations were simple extensions of date and colour changes, but a handful of significant recordings made an otherwise tedious exercise very worthwhile.

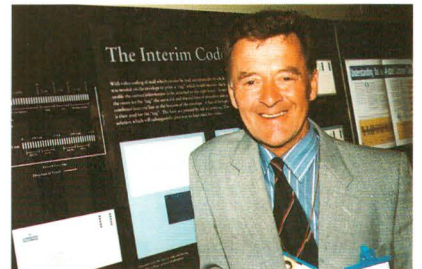
Cyril Macey also continued his good work on much the same projects as before. One aspect was to assist in the checking, listing and archival boxing of new stamp artwork. He comments that it



Cyril Macey

is a pity that so many of these items have to be boxed and sent away to storage, rather than put on display. Another was the updating and rationalisation of box files of the photostat record of material held in safes. This is now nearing completion, thus freeing Cyril for some of the other myriad tasks needing to be done.

Don Staddon reports that during 1994 his work was concentrated on the Queen Elizabeth folded counter stamp books issued during the years 1976 to 1990. For



Don Staddon

conservation reasons it was necessary to replace much of the existing collection which was mounted on album pages. New pages had to be written up, and desk research undertaken to identify gaps which were filled from the Museum's reserve stock, and elsewhere. The work

Phillips Gold Medal

The Phillips Gold Medal for Stamp Design was donated by Reginald M. Phillips to be presented every five years to the designer who had contributed most to British stamp design during that period. For the period 1990-94 it was awarded to Howard Brown at a ceremony at the Museum on 18 November in recognition of his 1991 Maps and 1993 Marine Timekeepers stamps, the medal being presented by Peter Howarth, Managing Director of Royal Mail.

Howard Brown has his own consultancy based in west London and specialises in graphic design for music publishers, film companies, art galleries, photographers and the like.

Judges for this year's award were: Barry Robinson, Head of Stamp Design; Dick Negus and Mary Lewis of the Stamp Advisory Committee; Lewis Bronze of *Blue Peter*; Linda Relph-Knight of *Design Week Magazine*; and John Holman of the *British Philatelic Bulletin*.



Peter Howarth with Howard Brown and the medal

Previous winners were: David Gentleman (1964-9 and 1975-9), Stuart Rose (1970-4), Adrian George (1980-4) and Barry Robinson (1985-9).

was helped to a considerable extent by the availability of a stockbook of such booklets which had come in to the Museum from Royal Mail National. Not entirely completed by the end of the year this project will continue into 1995.

Stamps of the World

Derrick Page has been working on the remounting of the Stamps of the World collection on to archival pages, incorporating missing items newly



Derrick Page

acquired. Having begun with Europe this has now been completed up to Romania. In 1994 some 1004 pages on display were remounted, giving a total for Europe including colonies of 4032. Europe will be completed during 1995, to be followed by the Commonwealth.

Researchers & Visitors

Some 63 researchers (exactly the same number as last year) made appointments to see material not on view in the Museum. Again the most popular material was the De La Rue records held on microfilm. However, more researchers wanted to study registration sheets, often in minute detail, especially of the late Victorian and Edwardian periods and also our holdings of Downey Head items of early George V. Modern stamp booklet registration sheets were also lovingly examined, as and when they became available.

Many visitors to the galleries also requested further information or to study books from our library, or to see overseas stamps temporarily not on display, especially Russia, Israel and Japan.

There were 42 group visits from both schools and adult groups, amounting to 819 visitors. The total number of visitors was 18,028 some 21% up on the previous year.

Freddie Mercury Collection

At the end of 1993 the National Postal Museum acquired at auction the stamp collection of Freddie Mercury, the late lead singer of the pop group *Queen*. In his personal album were stamps from around the world with a particularly interesting section on Zanzibar where his father was a diplomat and where he was born (named Farookh Bulsara).

From January *Queen* fans were able to view (and touch) the album at the Museum and 825 took the opportunity of doing so, including organised groups. All were presented with a souvenir certificate. Publicity over the year included frequent mentions in the national press, magazines and television. A live radio spot was broadcast for Independent Radio News on the anniversary of his death.

Visits & Talks

Visits by members of staff to various societies were also very successful. Tony Gammons gave a number of slide shows and talks on Rowland Hill and the early days of the postal service to well-attended local history societies. Lionel Jones attended several Royal Mail open days of sorting offices in Sussex and Douglas Muir gave an illustrated paper to the Philatelic Congress of Great Britain at Chelmsford on the Rôle of the National Postal Museum in Philately. One of our several slide shows, that on the History of British Stamps, was lent with accompanying text to a society in Bexhill. These are available to interested groups with appropriate facilities, when it is not possible to make a personal visit.

The Late Frank Staff

Frank Staff, some of whose postal history collections complement the Phillips collection in the NPM, died after a fall on 14 November 1994. Jean Farrugia MBE remembers his contribution.



Frank Staff with some of the pages of his collection.

I was very sad to hear of the death of Frank Staff last year, someone of whom I have fond memories dating from my earliest days in the Post Office Archives unit and, later, in the National Postal Museum. In the early 1960s when I joined the "Record Room" little was catalogued, few knew of the Post Office's rich archival heritage and even fewer tackled research projects more demanding than simply looking through handstamp proof

books or copies of the *Post Office Guide*. Frank was one of the few postal historians of his day, and the several books which resulted from his scholarly research in our archives, and others, will long remain a testament to his work.

I met Frank again when I joined the Museum in the early 1970s, when he helped me with the first exhibition I undertook as its new Assistant Curator - *A Valentine in the Post* (1975). Frank lent freely of his fine collection of valentines as well as of his knowledge, as he did again later for our exhibition on the history of penny postage - *A Penny Well Bestowed ...* (1976).

Long before the Museum had a formal Association of Friends, Frank was a true friend of it in many ways, and a postal historian worthy of the title. He will never be forgotten by those of us who were fortunate enough to know him personally, and to have reason to be grateful for his generous support of the Museum in its formative years.



Artefacts

Christine Jones took up the newly created post of Collections Manager, Artefacts half way through the year, having previously worked in the Museum of London and Colchester Museum. Here she describes the challenges of the new job, and achievements so far.

When I took up the post of Collections Manager, Artefacts at the beginning of June 1994, I was faced with several major problems and challenges. With previous museum experience but no working knowledge of Post Office artefacts it was a prime objective for me to become familiar with the collections in terms of individual and groups of objects held and the materials of which they are made. To do this it was necessary to locate the widely dispersed items and then go on to assess their storage requirements. It was also paramount to start a full documentation system in order to bring together in one format details about the various items in the collection.

The documentation of all artefacts to an acceptable museum standard is, therefore, a major and continuing objective. To reduce the large backlog of material that awaits processing is the challenge. Material is received almost on a daily basis from various sources and at present the precise number of artefacts in the collection is unknown. However, with the help of a volunteer, Zara Matthews, it was possible to keep up to date with new entries during the summer months. The problem of the backlog remains.

Storage

Storage of artefacts is again an area full of challenges. In 1994 the Museum was given space within an industrial unit at Kingston. Here, larger artefacts and machines, such as a coding desk, were stored. Plans were drawn up for racking, using mobile and transferable equipment. Such racking allows for the maximum use of space and would have provided room for additional material but the Post Office decided to give up this unit as

of February 1995. This decision has obviously affected the Museum's plans to develop a store for larger artefacts and since the autumn of 1994 we have been looking for replacement facilities within the Greater London area.

Within King Edward Building artefacts are stored in several rooms in the basement. None of these are environmentally controlled to suit the



Christine examines a new acquisition

variety of materials - paper, textile, metal and wood - and several rooms have sewage and water pipes running through them. The old plumbing is prone to occasional leakages, causing (unsavoury) hazards for the collections. Plans have been drawn up and costed for the installation of a mobile racking system in these areas, thus increasing the available storage space.

In the short term steps have been taken to improve the individual packaging of high value items and incoming artefacts. These will help safeguard against occasional flooding or insect damage. Some items, in particular paper ephemera, social mail and textiles, need protective packaging and suitable boxing to ensure long-term preservation. Recently, we have extended the use of inert polyester sleeves to Valentine cards and other paper items

and have begun to use inert foam to protect metal stamp dies. Small, transparent perspex boxes are now being used to house metal artefacts such as slogan dies, and carbon filters to help inhibit the tarnishing of silver items such as trophies and medallions. However, lack of staff and the need to install plan chests, shelving, drawers and dust-free wardrobes within controlled environments mean that it will be quite some time before overall storage conditions reach those of best museum practice.

Other Aims

The day-to-day aims of the Artefact Department include ensuring that items are available for research and to answer public enquiries. Requests for the loan of NPM artefacts are also processed. While we continue to collect material relevant to all aspects of Post Office and postal history, we are broadening the Museum's collecting policy to incorporate new material, such as greetings cards, which will add extra interest to displays and encompass further areas of postal history.

Achievements

The achievements of the Artefacts section of the last six months of 1994 include the production of the first collections management plan for artefacts. This is a guide for forthcoming activities and a timetable of the projects that need to be undertaken. Over 300 entries have been made in a manual documentation system, incorporating some backlog material. The entries are being made on archival quality paper for safe long-term storage. These entries will eventually be microfiched for everyday consultation, the paper record being bound and stored in secure conditions. This record will form the basis of a computerised database that is currently under consideration.

Publicity

The profile of the National Postal Museum as a repository for all types of postal material has been raised by a sustained publicity drive. An advertisement has been placed in The Post Office *Gazette* encouraging Post Office employees to let the Museum know of redundant equipment before it is thrown away. Features in the *Courier* have also brought responses from present and former employees, generously donating personal items to the collections. *Crosspost*, the publication of the Association of Friends of the Museum, has also featured our work.



Recent Acquisitions

During 1994 a large number of new acquisitions were received by the Museum. Some of the more interesting are described here. A more extensive listing is provided in the insert.

The influx of new items coming into the Museum continued unabated during 1994. Indeed, in some areas there was a considerable increase. This was particularly true of three-dimensional objects, and essays. Large purchases included a two-volume collection of inspectors' marks and a large collection of London strike mail of 1971. Many gaps in the Stamps of the World collection were filled by buying the stamps concerned.

Most material was transferred (or saved) from other Post Office departments and the following digest gives some idea of the diversity and quantity of material received.

Stamp artwork (adopted & unadopted)	424
Registration sheets of stamps etc	92
New cylinders & plates (stamps)	116
Proofs and essays (cards)	687*
Postal history items	105#
Handstamps	367
Posting boxes	28
Vehicles	52
Model vehicles	125
Textiles	21
Greetings cards, postcards, Valentines	353
Printed ephemera	43
Paintings, prints etc	9
PO machinery	6
Artefacts unclassified	454

* including many duplicates

plus a large collection of London strike posts, and a two-volume collection of Inspectors' marks.

A major collection transferred was the Heritage Vehicle Fleet described elsewhere in this *Review*. With the full-size vehicles came a collection of die-cast scale models, 123 in all. This was the official collection formed by the Royal Mail Transport Division. The models

were in the main specially commissioned, hand-painted and most are probably unique.



Another major acquisition came from McCorquodale Envelopes Ltd. Two obsolete envelope-making machines were transferred to NPM storage. These formerly cut and folded scrim-lined registered envelopes for the Royal Mail. They were no longer required with the introduction of the new priority stationery.

Remaining with machines, the last of the first generation coding desks was preserved when the Romford sorting office was re-equipped. This was also placed into storage.

Artefacts

Since the appointment of a Collections Manager (Artefacts) at the National Postal Museum, the number of objects coming into the collections has steadily increased in pace and variety. The breadth of the main artefact collection is considerable, covering current and redundant Post Office equipment, memorabilia and items of postal history. In all areas acquisitions have been made.

In response to an appeal announced in the September issue of Royal Mail's *Courier*, many types of object were kindly donated to the Museum. Items of modern uniform (both male and female) were sent in. Dating to about 1940, is the wooden Post Office Savings Bank notice board that was sent down from



Perthshire. From the Great War a former Post Office employee donated her own National Savings badge that she was awarded in 1916. Post Office money safes and savings books have also been given to the Museum. A pen and ink drawing made in 1872 by a GPO employee commemorating a gas strike that deprived buildings of light, shows the interior of Mount Pleasant Sorting Office illuminated by candles. This drawing was exhibited at the 1890 Jubilee Exhibition held at the City of London's Guildhall. The donor of the drawing also gave the Museum the exhibition catalogue that lists this work.

Delivery and Sorting Offices have been a major source of material for collections. Redundant objects have come to light as people and jobs are relocated or offices are refurbished. Many employees have also responded to a repeated advertisement in the *Post Office Gazette* and have sent in unwanted and out of date equipment rather than consigning it all to the waste bin. The closure of West Central Delivery Office in London produced 190 handstamps as well as office equipment and a quantity of cap badges. Facing tables, sorting frames, coding desks, automatic sorting machines, scales, weights, posters, electric signage, paper punches, bicycle lamps, and adding machines are just some of the many and varied items retrieved from offices such as Norwood, West Drayton, Greenock, Bodmin, Bournemouth and Shepherds Bush. Amongst the more unusual items was a wooden mailing box from Harwich that records it is only to be used for mail being sent to Holland. Of the conventional types some 25 wall and lamp boxes from the Norfolk area have also come into the Museum.

Postcards are a group of material the Museum is actively and selectively acquiring. They are examples of social mail not normally previously collected. Originally, Valentine postcards were acquired to complement the main collection of Victorian Valentine cards acquired in 1993. However, the themes of postcards now extend beyond Valentine

sentiments to encompass Christmas, birthday and Easter greetings as well as postal topics. A further Victorian Valentine card was generously donated to the collections.

Items associated with letter-writing have also been added to the collections. Made between 1890 and 1914 are four silver stamp cases. They all have suspension loops indicating that they were intended to be hung on chains and attached to items of dress, unlike stamp



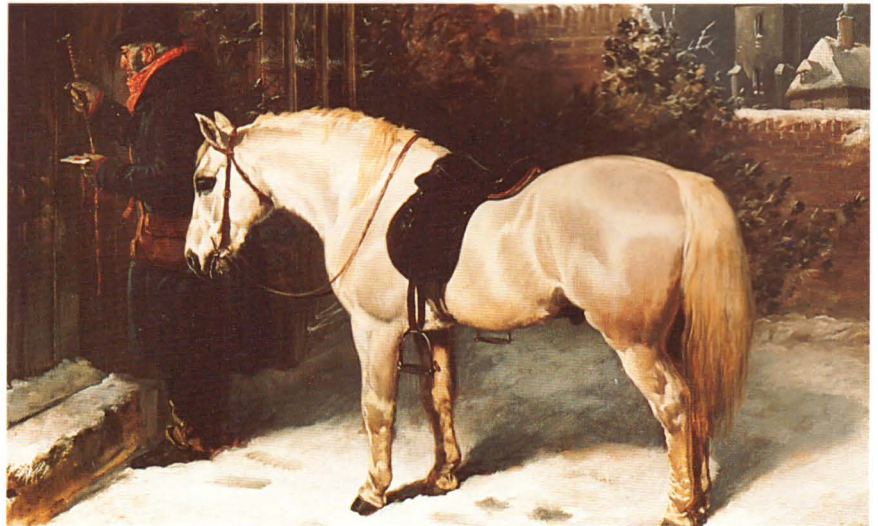
boxes that sat on writing desks. Three of the cases are in the form of envelopes. Engraved on the surface of two of these is a delicate foliate scroll decoration; one also bears the name 'Jesse'. The third case is decorated with a series of finely-engraved parallel lines. The fourth case is plain.

Royal Mail Products market special items to advertise current issues of stamps. Plates with stamp designs in proof and final form and paperweights containing stamps have been deposited at the National Postal Museum creating a record of modern-day Post Office retailing activities.

Paintings

The Postman, by John Frederick Herring Snr (1795-1865) is the latest and most spectacular painting to enter the Museum's collections. The painting (oil on canvas; 24 inches x 18 inches) was accepted by the Government in lieu of inheritance tax on the death of Miss Jane Scott MacKirdy. On the recommendation of the Museums & Galleries Commission this important gift to the nation has been allocated to the National Postal Museum. It shows a rural letter carrier knocking at a front door with his riding crop while holding a sealed letter in his other hand. His horse stands patiently behind him.

JF Herring Snr is an artist of the Victorian era particularly well-known for painting scenes that feature horses. He



The Postman by John Frederick Herring Snr; oil on canvas (24" x 18"), allocated to the NPM after acceptance by the Government in lieu of inheritance tax.

was very fond of using as a model his own grey horse, Imaum, so beautifully depicted in *The Postman*. Imaum was originally a gift to Queen Victoria. The Queen, however, gave him to the Clerk of the Royal Stables who, for some unknown reason, sold the gift-horse at Tattersall's where he was bought by Herring.

The painting has previously received conservation treatment and is in very good condition. However, the frame needs to be cleaned and have some repairs undertaken before it can be hung in public.

Part of the National Postal Museum's policy is to collect material that illustrates the history of the Post Office and its employees, both past and present. Until this year the Museum held very few contemporary and original works of art in the collections that depicted the mailcoach era. To fill this important gap the Museum acquired, at auction, two paintings of mailcoaches, both by Henry Alken, jnr (1810-94).

Although purchased together, the artist did not paint them as a pair. Mailcoach scenes were a very popular subject in the Victorian period and Henry Alken jnr, catered for this market. While Alken's work is not of the very best quality, these two pictures certainly capture some of the hardships endured in delivering the mail.



The Royal Mail in Snow: oil on board (353mm x 311mm).

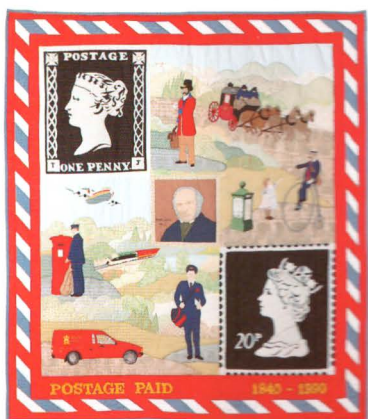


The Royal Mail at Night: oil on panel (357mm x 232mm).

Quilt

A 'first' in the collections this year, was the acquisition of a textile wall-hanging, entitled 'Postage Paid 1840-1950'. The Museum has not previously collected textile art forms.

This quilt was originally made by Mrs Mary Mayne, of Dunstable, for entry in a national quilt-making event held at the Three Counties Show, Malvern in 1990. It won first prize in a Royal Mail-sponsored class on the theme of 150 years of the postage stamp. The quilt also won a further award at a national quilt festival staged at Harrogate.



Including research, the quilt took about nine months to make. Mrs Mayne used polycotton fabrics to create her picture. Some were used in reverse for shading effects. The pieces of fabric were machine-stitched in place over a polyester wadding and on to a plain backing. The border is made out of red, white and blue strips, the colours of the international postal service.

Scales & Balances



To complement existing items in the Museum's collections or to acquire items not yet represented in the collections, selective purchases have been made. Postal scales and balances are one such area of active acquisition. Some were collected as redundant equipment from post offices; others were purchased. A candlestick balance by R Winfield of Birmingham, dating to c.1840 was acquired at auction as was a very fine example of a Victorian pendulum balance, complete with its original case. Two parcel balances made by Salters of Birmingham, and made about 1910, were also acquired for the collections.

Of particular interest is a recently acquired and rare form of letter scale. Attached to a polished-wood mount, the brass scale is arranged in two separate



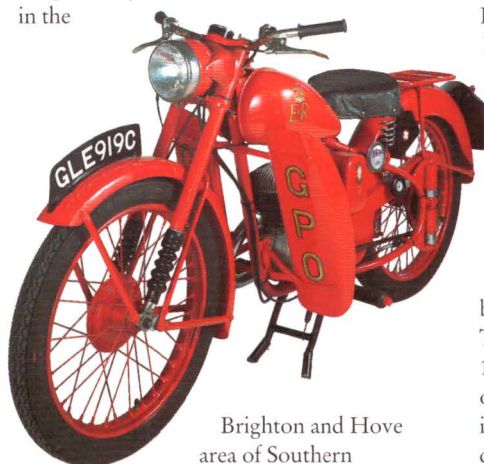
parts. The smallest piece is a fixed upright brass column marked off in pence. On one side it reads 1 to 16 pence, on the other 18 to 32 pence. The major component comprises a scale pan for the

letter or packet which, when depressed, raises a series of up to eight cylindrical weights (which look rather like rolling pins!). These in turn raise the indicator which then points to the appropriate number of pence.

The scale pan bears the name of the manufacturer, John and Edward Ratcliff of Birmingham and also that R Willis is the patentee. This type of "weight collecting" scale was patented by Robert Willis, a Cambridge Professor, on 12 February 1840. There are only a few extant examples of this Willis patent scale. Some operate with three-cylinders, other with five cylinders. The Museum is fortunate to already have a three-cylinder version. The newly-acquired eight-cylinder scale is only one of a handful of this larger version known to exist.

Bantam Motorbike

The National Postal Museum bought, by private treaty, a Bantam motorbike (125cc single cylinder), registration number GLE 919C; serial number T15090. The motorbike was first used by the Post Office in 1965. It was ridden by telegram boys in the



Brighton and Hove area of Southern England. It has been carefully restored to full working order and brand-new appearance by Mr A C Webb. In recent years the motorbike has taken part in a former telegram boys' reunion, bringing back happy memories to Post Office employees at Brighton.

The Bantam motorbike is now part of the Heritage Vehicle Fleet. In 1994, however, it was not stored with the other vehicles but placed on display at the entrance to the Museum in King Edward Building.

Postal Orders

With the end of the contract postal orders were no longer printed by

Harrisons at High Wycombe. As a result the Museum was offered a series of proof sheets, progressive proofs and printing plates for the then current range of postal orders. Included are a considerable range of values. These were transferred to the Museum for safe storage.

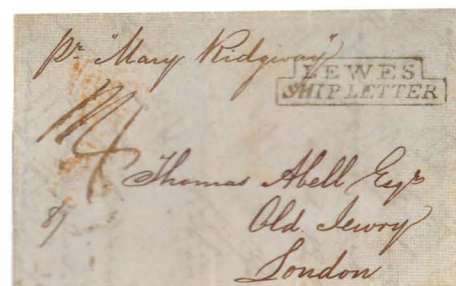
Postal History Items

The number of postal history items added to the collections was down on last year. Nevertheless, more types of penny post handstamps were obtained, the total now standing at over 1200. Other areas were also strengthened, in particular that of the postal reforms of 1840 and British Post Offices Abroad.



Illustrated is an example of the crowned circle "Paid at Teneriffe" of 1854 from the British Postal Agency in the Canary Islands. It is on a letter sent from Bilbao in Spain on 29 March 1854 bearing a strip of three and a single of the 1854 2Rs stamp all with "Parrilla" cancellations. The letter travelled to Montevideo via Tenerife and has a backstamp at Tenerife of 17 May.

Another letter posted abroad was bought for its Lewes/Ship Letter marking. The entire was posted on 27 February 1837 from Valparaiso, Chile to London on the vessel *Mary Ridgway* and received in London on 13 June, a journey of 107 days. Newhaven was where the ship



docked where an undated circular cancel was applied on the reverse. Lewes was the nearest post town with mailcoach connections to London, hence the Lewes Ship Letter mark.

The postal charge was 1/4d, paid by the recipient, made up as follows:

Ship Letter rate Chile to U.K.	6d
GPO gratuity (Chile 1d per letter)	1d
To Ship's Captain	2d
UK inland post (30-50 miles)	7d
Total	16d = 1/4d

Added to the penny post collection were these two examples of the Lynn Penny Post and one from Lostwithiel in

been identified) before being transferred to the General Post at King's Lynn. The other letter is entirely local having been put into the No. 3 Receiving House known to have been located at Heacham. Dating from January 1838 the Lostwithiel example is both rare and attractive being struck in blue.

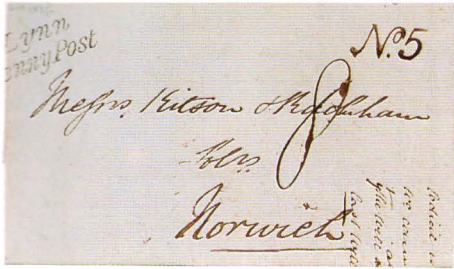
Two typical examples of Inspector's Crowns are shown to illustrate the two volume collection bought at the beginning of the year. These authorised a change in

Stamp Essays

A vast quantity of stamp essays (687 cards) and trial stamps were transferred to the NPM during the year. Most of these were duplicates and items for the collections need to be selected from them. When the designs for a special issue have been chosen by the Stamp Advisory Committee these are sent to the printers so that essays may be produced. Often, three or more different stages of essays are printed incorporating changes, minor or major, as required. For each of these series of essays (first, second and third etc) a quantity of sets are produced and presented on printers' cards. All of these are eventually transferred to the Museum.

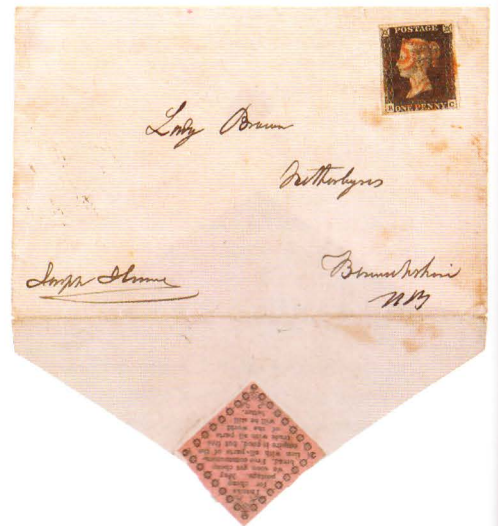
Some hold more obvious interest than others, especially if a set of designs is rejected at essay stage and other designs are finally issued. Such are those illustrated for the National Trust issue of 1995. Here, the first essays were of designs by Keith Bassford and Norman Ackroyd.

In 1994 a number of sheets of phosphor and other trials were also transferred. These also arrived in quite large quantities.



the postage rate evaluated for the letter. Both those depicted are Scottish, from Edinburgh, dating from 1816 and 1817. When the letters were inspected they were found to be of two sheets, thus doubling the rate from 7d to 1/2d.

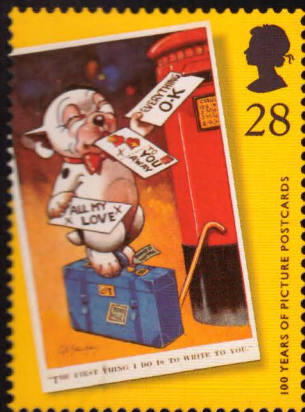
From the postal reform era of 1840 comes a very attractive early envelope franked by a penny black. It is signed by the postal reformer Joseph Hume and the envelope is sealed by a propaganda label with the text: *Thanks for cheap postage. May we soon get cheap bread. Free communication with all parts of the empire is good, but free trade with all parts of the world will be still better.*



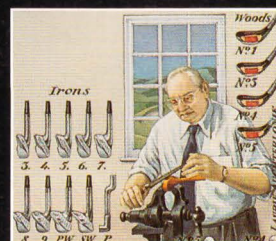
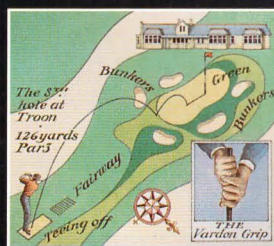
Cornwall. All the markings are of type 47/5 of 1837/8. The two letters from Lynn have different Receiving House markings. No. 5 was applied at the Receiving House where the letter was handed in (the location not yet having



First essays of unadopted designs for the 1995 National Trust issue.



Pictorial Postcards 1994. Howard Brown



Golf 1994. Rod and Kira Josey



National Trust 1995 (Avebury). David Gentleman

National Trust 1995 (Little Langdale). David Gentleman



Stamp Artwork

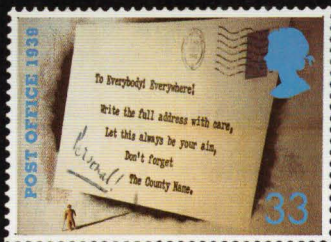
Almost the same number of pieces of stamp artwork (424) as last year were transferred to the Museum. These were mostly for the issues which came out in 1994 and forthcoming issues of 1995 which had already been decided. Both adopted and unadopted presentation visuals were included. Illustrated are a very small selection of unadopted visuals, but the complete list is incorporated in the insert.



National Trust 1995 (Alfriston Clergy House). Eileen Hogan



National Trust 1995 (Castle Coole, Enniskillen). Eileen Hogan



D Day 1994. Trickett & Webb



Greetings 1993. The Partners



Greetings 1994. Graham Percy



Cats 1995. Peter Warner

Greetings Card Stamp "Attachments"

Modern Stamp Acquisition

A highly unusual example of modern postal history is demonstrated by the greetings card stamp attachments, more commonly known as "Boots labels", introduced on 17 August 1994.

The ingenious idea came about as the result of Boots the chemists looking for a means of promoting the sales of a new range of "own label" greetings cards. The larger Boots branches sell greetings cards and postage stamps, and it was considered that an attractive package with customer sales appear would be provided by linking the two together and offering them at a competitive price. At meetings with Royal Mail several ideas were considered and rejected including pre-stamped envelopes, cards with stamps inserted, and cards with stamps in glassine bags attached.

Finally, in the knowledge that cards can be produced with price information attached to the corners, it was decided that the same technology could be used to attach postage stamps. This was achieved by printing a first class NVI definitive on to a miniature sheet which was folded round a corner of each greetings card and then shrink-wrapped in position. The launch date was 17 August 1994 and secrecy was

preserved until as late as possible beforehand.

Some 200 Boots shops were involved out of a total of approximately 1500 nationwide. A full rack was devoted to these special Boots own label cards in 90 different



designs: three sets of 30 with the designation M for male, F for female and C for cute! At £1.10 per card including the postage it represented very good value for money.

A second order of the labels was produced in October. These reprints can be distinguished from the originals because they are 1mm less in overall height and have an appreciably whiter paper.

Unfolded labels were made available from

the British Philatelic Bureau. They were packed in bundles of 100 with a label showing the warrant (order) number attached to each bundle. The original supply showed warrant number 405 and the reprint 434. They were printed in offset litho by The House of Questa on OBA-free paper with two phosphor/fluor bands. The perforation is 15 x 14e (using the "e" to mean a large elliptical perforation hole at each side). To my eyes there is no difference between them

and the Questa-printed first class sheet and booklet stamps. Uncut sheets from the original printing have not been seen but the National Postal Museum obtained examples from the reprint. They have 55 labels to the sheet in five columns of 11 labels with no printer's imprint and no plate numbers.

Colour bars appear down the left side in blue for the Royal Mail and Boots names plus the

FREE offer and postal validity notice, and in flame and orange-red for the stamps. A manuscript letter A appears in the top margin above label 1/4. There are cutting guidelines on all four margins and the individual labels are nearly but not completely separated at the sides by pre-cut slits.

DON STADDON

Rockbeare Penny Post

Postal History Acquisition

One of the many exciting acquisitions of the past year came by way of a gift from Mrs Gill. Selley of Woodbury, Exeter. Whilst clearing the section of a small stream which runs through her garden on its way to the River Exe, Mrs Selley found the original Rockbeare Penny Post handstamp. Rockbeare was established as part of the Exeter Penny Post system in 1814. Francis Freeling's report No. 79, dated 14 April 1814 (Post Office Archives, Post 42), tells us that Lymptone, Honiton Clyst, Bishop's Clyst, Nuttwell, Farringdon and Rockbeare would all be added to extend an already successful Exeter Penny Post. Recorded in the Post Office Date Stamp Impressions book Vol. 4, the Rockbeare Penny Post handstamp was sent out via Exeter on 30 October 1840 (even though the reason for it had ceased to be valid from 10 January 1840). It is Oxley's type 5, or type 47 in the series of British County Catalogues, and the only examples known to exist so far have been recorded for the year 1842.

Not surprisingly, the handstamp when found (150 years later) was minus its wooden handle, but the metal stamp made from a copper alloy is in remarkably good condition. Fig. 1 illustrates the handstamp after restoration. In making this gift, Mrs Selley told us that severe flooding in the village of Woodbury in the 1960s caused garden sheds from cottages further upstream to be washed away and it is believed that the handstamp may have 'settled' in her garden at that time.

Clearly, it found its way from Rockbeare to Woodbury, a distance of about five miles, but exactly how it travelled and which route it took will have to remain a mystery.

Within the Exeter Penny Post system, it is widely believed that Rockbeare was allocated Receiving House No. 20 or 21 for which a boxed numeral handstamp was used prior to October 1840 when the Penny Post namestamp was issued.

Currently the Museum does not have an



Fig. 1 The Rockbeare handstamp after conservation.

example of the handstamp on cover, but Fig. 2 has been kindly provided by Peter Burden of Ashburton and shows quite clearly that it was struck from the handstamp now in the NPM collection.

MIKE BAMENT



Fig. 2 Example of the Rockbeare Penny Post handstamp on letter from Topsham to London dated 24 March 1842.



Exhibitions

Two new major exhibitions took place in the Museum during 1993. One was on Valentines and the other on Postcodes in conjunction with the Royal Mail's Address Management Centre.

Victorian Valentines

From January until April the main gallery was given over to a display of Victorian Valentines, most of which had been specially bought for the exhibition. Arranged and researched by Tony Gammons it was professionally designed by Reg Flood. The valentines dated from the 1830s until the end of the century and were arranged mainly in date order.



Postal cadets Richard O'Halloran and Claire Metson in period costume, advertising the Victorian Valentines exhibition.

St. Valentine's Day had its roots in the Roman Spring festival of Lupercalia, which involved animal sacrifice and fertility rites. Plutarch described the ceremony as two young boys who "ran about the street all naked but their middle and lashed all they met in their procession. The young women never took any care to avoid the strokes, but rather offered themselves of their own accord, fancying themselves to be great helpers of

conception and delivery. They ran naked because Pan has also been painted so." The ceremony took place on 15 February.

When the early Church was looking for ways to suppress the old pagan ceremonies it often superimposed a Saint's Day on to the old custom. In this way St. Valentine, who had been put to death on 14 February, celebrated the return of spring. In many parts of the country it became the custom for young men to draw by lot the names of young women who would be their "Valentine" for the year. This custom lingered on in some villages until Victorian times.

The earliest known written reference to St. Valentine's Day is in the 45th stanza from Chaucer's *Parlement of Bryddes, or the Assembly of Foules* written between 1370 and 1380 - "for this was on Saint Valentine's Day when every fowl cometh to chose his make [mate]". What is possibly the first valentine can be found in the Paston Letters in the British Library. In February 1477 Margery Brews wrote to her fiancé John Paston as follows - "Unto my ryght welebeloved Voluntaryn, John Paston, Squyer, be this bill delyvered." It was text from this letter that formed the background to the display.

Until the mid 18th century expensive presents were given though later this took the form of a more simple love token or an attractively written letter. Although publishers such as John Fairbairn of London were producing valentine cards in the late 1700s it was not

until the introduction of the Uniform Penny Post in 1840 that the general public were able to afford to send valentines through the post.

For the exhibition a large number of valentines were specially purchased the previous year. However, while the exhibition was in progress it became



possible to buy a remarkable piece dating from 1790 with extremely intricate folds. This was put on show immediately and



attracted considerable media interest as it was a world record price for a valentine.

A major feature of the best of Victorian valentines is the use of "paper lace". This method of decoration, together with embossing, was brought to a very high standard by firms such as Dobbs & Co. and Joseph Addenbrooke. Examples of this fine work could be seen in the exhibition, the best resembling real lace.

Also on show were a number of three-dimensional cards operated by simple card links which, despite their age, still operate smoothly every time. Comic valentines were also produced and proved popular. An example by Mansell was exhibited, showing a lady in full crinoline. Raising the tab at the base of the card raised the skirt to show the wearer's undergarments!

Fan cards were also a favourite of the Victorians. Two particularly fine examples were on show, one by Eugene Rimmel, now better known as a perfumier, and the other, perhaps the finest piece in the collection, an exquisite pierced and embossed fan some nine inches long.

As far as the Post Office was concerned St. Valentine's Day was one of the busiest days of the year and the letter carriers (or post men) were allowed a moderate sum for refreshments to "get them through the extraordinary exertions of the 2 or 3 days"!

Addressing Postcodes

The 20th anniversary of the completion of the allocation of postcodes in Great Britain fell in 1994. To celebrate this the Museum collaborated with the Address Management Centre in Portsmouth (formerly the Postcode Centre) to stage a major exhibition, *Addressing Postcodes*, looking at the addressing, mechanical sorting and coding of mail. It was staged on all three floors of the Museum and included several interactive elements. There were three sections: the development of addresses, devised by Tony Gammons; the introduction of machinery to sort and code the mail, described by Douglas Muir; and the modern travels of a letter through the post with a look at future progress, produced in association with the Address Management Centre. A great deal of research went into the exhibition and much new information provided.



Design was by Mike Higgs of Worth Communications Ltd.

Even in the mid 17th century addresses on letters could be extraordinarily vague. An example on display was from 1665 - a letter addressed to Samuel Pepys "one of the Principal officers of His Majesty's Navy at the Navy office in or near London"! More usual, perhaps, and very evocative of the period were addresses such as 1682 letter to Mr Peter le Neve "att his house in east Harnden Street att ye end of Gunpowder Alley from Shoe Lane, over against ye door in ye middle of ye Dead Wall London".

With the great expansion of towns in the 18th and 19th centuries such addresses became inadequate. After the 1840 postal reforms the volume of mail increased dramatically and so some system had to be devised to make the sorting of letters much easier. By the 1850s there were 62 George Streets in London and, indeed,

571 streets were designated by only 17 names. Irregular numbering was another bane. As a result the "Committee of the Board of Works on Street Nomenclature" was set up to look into the problem, working in close conjunction with Rowland Hill, now Secretary to the Post Office.

Streets were renamed and renumbered and London was divided into a number of districts, each with its own sorting office. In 1857/8 there were ten parts, two inner and eight outer. The central districts were the Eastern Central (EC) and Western Central (WC) with an outer ring a 12 mile radius circle measured from central London, the limits of the London District Post. Maps were printed showing the new divisions and postmarks began to incorporate the district initials. This was the beginning of postcodes as we know them today.

The next major change came during World War I. In June 1916 Percy Holland of 57 Cadogan Gardens, London SW wrote to his MP suggesting that each sub-district should be allocated a number. It was the right idea for the time, because with so many experienced sorters in action the Post Office was receiving complaints of late delivery due to misorting by inexperienced staff. Thus EC1, NW7 etc came into existence.

Liverpool was the first provincial city to be divided into districts in 1864/5 and in 1923 Glasgow became the first city to follow London's example and adopt district numbering as well as district initials. The progress of such divisions was traced on the ground floor of the exhibition.

On the mezzanine floor and the stairwell display cases was the history of postal mechanisation in the 20th century and its affect on items of mail. This included a lot of experimental material, newly discovered photographs and new information. Based on the district numbering the postcode was developed and machines were invented which could utilise this to mark envelopes, which marks could be read automatically by other machines, thus speeding the sorting process. By trial and error from the 1950s the system as we know it today was slowly introduced.



Phosphors and a fluor glowing in the specially constructed display.

The first trials of sorting apparatus took place in 1913 in Liverpool where a rudimentary sorting and cancelling machine was installed. It was not successful but with the demand for men for the forces during World War I a number of schemes were proposed, though none was found practical. Only drawings and diagrams have survived. The first successful machine was Dutch in origin, the Transorma, which was installed in Brighton sorting office in 1935. This printed idents in red (either letters or numbers) on to the letter thus proving those envelopes were sorted by the machine. One section of the exhibition was devoted to this machine with several ident "keys", which printed the letters or numbers, and some of the letters sorted by them, loaned by



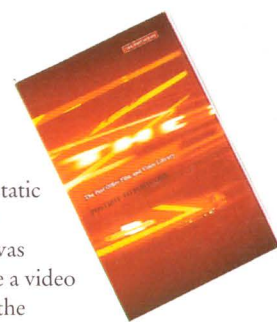
The section on the Transorma at Brighton

Lionel Jones and members of the Postal Mechanisation Study Circle.

code. Computers and an inter-active touch-screen allowed visitors to find out more about their own postcode and check details of those they did not know.

Video

Describing the work of a sorting office and the history of sorting machinery with a static display is not very satisfactory. So it was decided to produce a video which would give the atmosphere of a busy sorting office and incorporate archive film of early sorting machines. This was accomplished at great speed and with a great deal of hard work by Uden Associates through the Post Office Film and Video Unit.



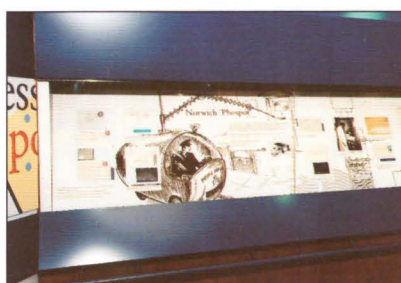
The resulting video, *Postboy to Postcode*, is a combination of sections of existing films with new stills. Archival, engineering films of the Transorma and the Interim machines were obtained from the Engineering Department at Swindon and these were woven in with other film extracts to give a continuous story of the development of addresses and the mechanical means of sorting the mail to them. It also incorporated a look at the latest developments. Although relevant to the *Addressing Postcodes* exhibition the video was designed to be viewed independent of this, and at the same time conserve in usable format rare, old film which was becoming rather fragile.

Displays Abroad

There were two displays of NPM material abroad in 1994. In January the Gulbenkian Museum in Lisbon had an exhibition of the work of Czeslaw Slania. From the Museum were loaned dies and essays relating to the Royal Mail issue of 1984. This was arranged as part of the events celebrating Lisbon's year as Cultural Capital of Europe.

The second display was of photographs and material from the *Addressing Postcodes* exhibition which were on show at Benoni 94, the national philatelic exhibition of South Africa held near Johannesburg in October.

From Post Office Archives came propaganda material to do with the introduction of the first postcodes in Norwich in 1959. Phosphor dot tests from Luton and Norwich in the 1960s were illustrated from the Museum's collections. Perhaps the most spectacular item in this section was a specially constructed box with different phosphor and fluor materials supplied by Dr A R Lane in Swindon. A U.V. light flashed off and on showing the differences between these materials as used to mark mail with an interpretation of the postcode and thus activate the sorting machines to sort the letters to their correct boxes. This installation caused some maintenance problems over the year - largely because no-one had ever tried to use such a light continuously over such a long period.



More modern developments with the transition to blue dots from colourless ones in 1978 and the introduction of Optical Character Recognition were covered in display cabinets on the stairs and into the main gallery.

The main gallery described the journey of a letter through the present-day postal system and then gave some indication of future developments on the coding side with the introduction of the four-state bar

It was not until after World War II that the first successful British sorting machines were created. Two separate lines of action were pursued. One of these was a long-term project involving the use of one-man coding desks for placing marks on letters, which would subsequently be sorted automatically at high speed by different machines. The second project - regarded as an interim step - was to design and construct a six-position manually-operated letter sorting machine along the lines of the Transorma. This was tried out on live mail and from it came the single position machine (SPLSM or "Elsie") and the later coding and sorting machines.

The largest and heaviest item on display was the last remaining SPLSM, originally installed in Norwich in 1958, which was



stored for the Museum at Swindon. This was transported to the NPM in two parts by Graham Adams Machinery Transport and then manoeuvred gingerly into position in the ground floor outside the Museum shop. Unfortunately, it is no longer in working order.





The Post Office Heritage Vehicle Fleet

The Heritage Vehicle Fleet of the Post Office was transferred to the National Postal Museum during 1994. Here, *Christine Jones*, Collection Manager, Artefacts describes the collection.

The Historic Vehicle Fleet comprises vehicles that were once operational, serving many functions within the various departments of the Post Office. Most of the vehicles have been carefully restored by Post Office employees, working in



1938 Morris 8
Bull Nose mail van.

their own time, mainly based at Royal Mail Transport Services, Kidbrooke. Some of these vehicles were regularly available for hire within the Post Office for publicity events.

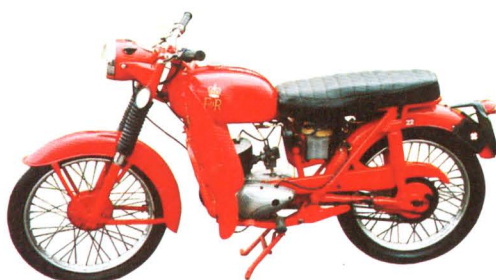
The proposed closure of the Kidbrooke facilities led to a review of the Fleet's future, with the result that, in 1994, the vehicles were brought under the control of the National Postal Museum. Over the summer months some 51 vehicles were taken from Kidbrooke and other Post Office facilities where vehicles had been restored and maintained, to be stored in Gloucestershire.



1945 Morris 8 Z van

The National Postal Museum appointed Royal Mail's Transport Division to manage the maintenance of the vehicles. The Transport Division was also given the duty of co-ordinating the hire of any heritage vehicles. However, strict terms of storage, maintenance and loan have been laid down by the Museum which retains overall responsibility for this nationally important collection of Post Office vehicles.

Some of the oldest vehicles in the Historic Vehicle Fleet date back to the 1930s. The 1901 mail van is, however, a replica commissioned in 1970 for



BSA Bantam 175cc motor cycle

publicity events. Each decade since the 1930s is represented in the collection by at least one vehicle.

Vehicle types range from vans, minibuses and tankers down to three-wheel Robin Reliants and two-wheel motorcycles and push-bikes. Two additions to the collection acquired by the Museum in 1994, were a Bantam motorcycle (125cc) and a Pedestrian-Controlled Electric Trolley. The first was



1956 Morris Commercial LC5 mail van

used by messengers in the Brighton area during the late 1960s. The trolley is a battery-powered covered cart from the Ipswich area used for transporting heavy mails.

The future restoration, storage and display of the vehicles in the Heritage Fleet remain matters to be resolved satisfactorily. Storage space as originally allocated at Gloucester has proved too small. The vehicles are presently housed in such a way that, on the grounds of public health and safety, public access is not possible. For the same reasons, the vehicles have been decommissioned and can no longer be driven.

In the long term, the National Postal Museum is working towards housing the Historic Vehicle Fleet in larger and more accessible premises where it will be on view to the public. Some of the vehicles will then be brought back into running order and, it is hoped, restoration work can start again.



1970 Reliant
21E Robin goods tricycle

Year	Vehicle Make	Vehicle Type	Registration	Serial No.	Description	First Registered
1935	Morris 6cwt Van	Minor 40 cf	BXW 507		Mail Van Petrol	
1938	Morris 8	Bull Nose	EXM 446	0000002	Mail Van Petrol	31.12.38
1945	Morris 8	Z Van	LUL 794	40880	Mail Van Petrol	
1946	Morris Commercial	LES	GYW 270	CH No. 5217	Mail Van Petrol	1.8.46
1948	Morris Commercial	LC3	JYY 463	34938	Mail Van Petrol	
1956	Morris Commercial	LC5	RLB 517	52784	Mail Van Petrol	14.02.56
1961	Morris 6cwt Van	Minor 40cf	194 CXN	71053	Mail Van Petrol	31.10.61
1969	Austin MK2	Land Rover	WLB 882G	8800449	Engineers W/Crane	
1970	Replica 1901	Dennis 240cf	LE 304	0000001	Mail Van Derv	10.11.70
1971	Motor Rail	Box Trailer	Trailer	1830001	Mobile Post Office	2.7.71
1971	Karrier Two Unit	600cf BOX	GG0 926J	1820001	Pulls Mobile PO	2.7.71
1972	Morris	LDO 360cf	LYM 228K	0185906	Mail Van Derv	1.6.72
1973	Albion	Tanker	GOG 584L	9790011	Derv Carrier HZ CM	1.2.73
1973	Morris	JO4	PGF 256L	2800233	Derv Engineers	2.2.73
1976	Leyland	EA 360cf	RLW 561R	6170055	Postal Van Derv	1.12.76
1979	Ford	Transit	AHJ 1X	1540133	Petrol Engineers	
1977	Austin MK3	Land Rover	OTX 545R	6800002	Engineers B/Down	1.3.77
1978	Bedford H/Lift	TK 570cf OPEN	PWS 798S	7550001	Engineers Open BK	16.7.78
1978	Commer PB	Dodge 150 cf	SOP 405S	7780002	Crew Minibus x 11 seats	3.2.78
1979	Ford	Transit	AHJ 1X	1540133	Petrol Engineers	
1979	Dodge	KC 60 MK1	DDU 424T	8210001	Security CAT 4	1.1.79
1979	Leyland	EA 240 cf	NGN 699V	9150266	Postal Van Derv	1.11.79
1980	Leyland	Sherpa 150cf	XWS 314V	9080542	Mini Bus	
1980	Bedford T/Lift	TK 600cf	DHV 226V	9800130	Postal Van Box	1.3.80
1980	Commer PB	Dodge 150cf	GYE 44W	0540046	Petrol Engineers	3.9.80
1980	Bedford	HA 50 cf	KCW 403W	1015134	Postal Van Petrol	16.1.81
1980	Bedford TK	TK 600 cf	DYY 458V	0190064	Postal Van Box	1.4.80
1981	Austin Morris	Mini	YYC 873X		Postal Van Petrol	15.10.81
1981	Leyland	Sherpa 150 cf	AVX 977X	1080870	Postal Van Derv	1.12.81
1982	Leyland	Terrier 600 cf	KHT 899X	1190219	Postal Van Box	28.6.82
1982	Morris	Marina Ital 80 cf	PYO 201Y	2061512	Postal Van Petrol	10.12.82
1982	Renault Commando	Dodge RG20 MU	MYR 482X	2240017	Motive Unit	1.7.82
1983	Ford DA2114	Ford MU	GFB 23N	3240049	Motive Unit	3.10.74 [?]
1983	Leyland	Sherpa 150 cf	A354 TJD	1850005	Petrol TV Van	31.8.83
1983	Commer PB Hi Line	Dodge 150 cf	WNJ 479Y	0750069	Post Bus x 11 seats	3.2.83
1984	Leyland	Sherpa 150cf	A69 VUU	3540008	Petrol Engineers	16.7.84
1985	Bedford CF	Electric	B368 LCD	4450007	Postal Van	
1985	Ford 80 cf	Escort Mk 3	C371 BYY	4530017	Petrol Engineers	1.8.85
1985	Ford Van	Fiesta 60cf	B391 TST	4900086	Postal Van Derv	24.1.85
1986	Leyland Hi Top	Sherpa 240 cf	C281 BYW	2160121	Postal Van Derv	1.5.86
1986	Ford 80 cf	Escort MK 3	C891 TLF	5872233	Postal Van Derv	14.3.86
1986	Ford	Fiesta	D454 DAS	5920351	Post Bus	13.8.86
1987	Bedford	Rascal 30 cf	D723 NKK	6910031	Postal Van Petrol	29.1.87
1987	Austin	Maestro 80 cf	D566 TCW	6710011	Postal Van Derv	1.3.87
1988	Ford 80 cf	Escort MK4	E83 KYN	7871244	Postal Van Derv	9.2.88
1991	Ford 80 cf Van	Escort MK5	H341 NPY	1870870	Postal Van Derv	10.4.91
1950	Cycle Works (CWS) Tyseley Birmingham			Frame No. 39526	Push Cycle	Late '50s
1965	BSA Bantam 125cc	Motor Cycle	GLE 919C	T15090	Messenger Bike	21.9.65
1970	BSA Bantam 175cc	Motor Cycle	RGM 181H	7282994	Messenger Bike	19.5.70
1985	Kawasaki 250 cc	Motor Cycle	C191 CHV	5030019	Data Post Bike	1.12.85
1986	Steyr Daimler 49cc	Puch Moped	CYU 428V	T963.0322	Messenger Bike	21.1.80
1970	Reliant 21E Robin	Supervan III	DUU 630J		Goods Tricycle	1.8.70
	Henry Budgen	PCET	UXV 364		Electric Pull Along	
		Electric	CYU 83C		Electric Cart	



Shakespeare Festival, 1964

This is one of the stamp histories being prepared by the project team working on files relating to special stamp issues in Post Office Archives. Here, Alan Griffiths, describes how the Shakespeare issue of 1964 came about (adapted from the original history).

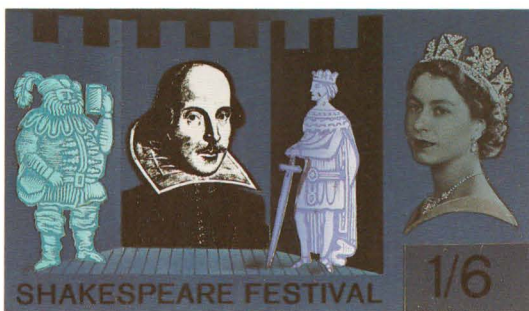
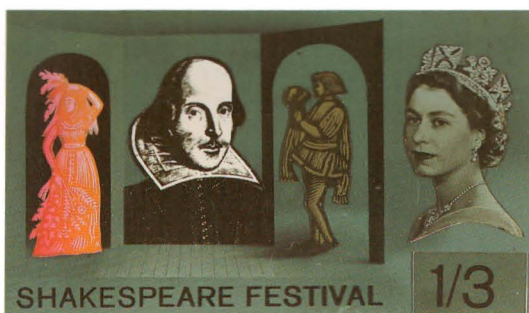
Request for a Stamp Issue

The centenary anniversaries of the birth of William Shakespeare have on each occasion been marked by increasingly large celebrations. The 400th anniversary in 1964 was marked by a national Shakespeare Festival centred on Stratford-upon-Avon under the auspices of the Shakespeare Birthplace Trust. The Director of the Trust, Mr. Levi Fox, who was responsible for the overall planning of the anniversary, approached the then Postmaster General, The Rt. Hon. Reginald Bevins MP, on 14 September, 1961, with a request that the Post Office issue special stamps to commemorate Shakespeare's birth.

At this time the Post Office was undertaking a review of the criteria by which special stamps had been issued as it was considered in some circles, both within and outside the GPO, that they had been rather too cautious in their selection of subjects in the past.

The new criteria still stated that stamps would be issued to mark Royal or Postal anniversaries only and current events of national or international significance. Anniversaries of an historical nature were not included because the frequency with which these arose would have demanded too many stamp issues, and the Post Office did not wish to be caught in the invidious position of having to choose among worthy candidates. Despite his contention that Shakespeare was "not just an English poet but by common consent the greatest dramatic genius of the English-speaking peoples." (Levi Fox to PMG, 14 September, 1961), Mr. Fox's request was turned down.

The three reasons given by Frank Langfield of the Postal Services Department included the two matters of policy mentioned previously and the additional restriction that no person apart from the Monarch and the Royal Consort



Initial designs by David Gentleman

could appear on British stamps. Despite the initial setback, Levi Fox and the other members of the Shakespeare Birthplace Trust did not allow the matter to rest. In mid-December, two letters arrived at GPO headquarters asking for a reconsideration of the request for Shakespeare stamps. Another letter arrived on the Postmaster General's desk, this time from the Rt. Hon. John Profumo, MP for Stratford-upon-Avon and Minister for War, in support of the stamp proposal. Finally, in mid-January,

Sir Ralph Rayner, a member of the Post Office Advisory Committee and the Chairman of the Royal Society of St. George, also communicated a request for Shakespeare stamps; Shakespeare was, of course, born on St. George's Day.

A memorandum, dated 29 January, 1962, from the Director General to the Postmaster General put forward a case for agreeing to issue Shakespeare commemorative stamps. Sir Ronald German felt that a relaxation of the guidelines would be justifiable on this occasion as it was unlikely that the strictures of the current policy would permit the acceptance of enough commemorative events to meet the Post Office's stated target of two stamps per year. Moreover, it would be possible to issue Shakespeare stamps without featuring his effigy by concentrating on such subjects as Anne Hathaway's cottage or the Stratford Memorial Theatre. Approving a stamp to commemorate Shakespeare would not be without controversy. The Post Office had, for a

number of years, been receiving representation from various individuals and groups in support of a commemorative stamp issue for the bicentenary Robert Burns' birth. These requests had been repeatedly rejected for the reasons outlined earlier and the announcement that a Shakespeare stamp had been approved would no doubt cause an outcry in some circles. Nonetheless, Sir Ronald felt that if they could support their reasons for approving a Shakespeare issue with enough background information about the accompanying Festival, justifying the issue would be much more simple. Both the Postmaster General and the Assistant PMG agreed to the Director General's suggestion, and the Shakespeare

Birthplace Trust were asked to provide more information as it became available.

Sporadic discussions continued over the following year between the Festival organisers and the Post Office as the former began to pull together a concrete agenda for the celebrations. It was clearly communicated to Mr. Levi Fox that the Post Office's official position remained as before - it could only commemorate events of current national interest. However, if the organisers could

demonstrate that the commemorative Festival itself would constitute such an event, the Post Office would be very sympathetic to a possible stamp issue. The matter was raised at a meeting of the Postmaster General's Stamp Advisory Committee at their meeting of 25 January, 1963 who were concerned that such an important subject should be properly designed. In order to ensure this would be the case, the Committee wanted to proceed with commissioning designers if the Post Office felt that an issue was likely. As to the matter of Shakespeare's head appearing with the Queen's, that could be decided once designs were to hand.

By mid-March, Frank Langfield of Postal Services had received a breakdown of the various Shakespeare anniversary activities planned throughout the country and co-ordinated by the Birthplace Trust. In the main they consisted of stagings of Shakespeare's plays, although in Stratford itself an anniversary ball and the opening of the new Shakespeare Centre was planned for 23 and 24 April followed by an anniversary service at Holy Trinity Church on 26 April at which the Archbishop of York would officiate.

At the end of March, 1963, the Director General sent another minute to the Postmaster General this time recommending that the Shakespeare issue be officially approved. The Festival planned to commemorate the 400th anniversary of Shakespeare's birth was considered substantial enough to justify a stamp issue which could be said to mark 'a national event of outstanding importance.'

The Director General recommended the Post Office issue four stamps of the following denominations: 3d, 6d, 1/3d and 1/6d which represented the most popular surface and airmail values. In addition, he proposed that there should be a high value stamp, 2/6d, which would be larger than usual, perhaps double the size of the equivalent value definitive. This last proposal had been the subject of a great deal of discussion relating to the overall value of the set and the method of printing. Some Post Office officials warned that the overall value of such a set would be high enough to dampen philatelic sales and would alienate the philatelic world as a result, others argued that the appeal of a stamp set commemorating Shakespeare would provide enough of an incentive to justify the higher price. On the question of design, high value stamps were traditionally line engraved by Messrs.

Bradbury Wilkinson, who in fact had a contract guaranteeing them the printing rights to any high value stamp. However, Harrison and Sons had lately been printing low value commemoratives with a highly successful photogravure process which it was felt would produce a better stamp. Additionally, a line engraved high value stamp would not be co-ordinated with the other stamps in the set. In the end it was decided to approve the issue of a five-stamp set and to wait until the

Shakespeare's head could appear on the stamps on the following conditions:

...If the artist wishes to include a representation of the head of Shakespeare, this may be done provided that it is a linear stylised head no larger than the Queen's head and provided that it is integrated with the decorative design of the stamp while the Queen's head remains, as an independent inset, one of the dominant features of the design.

(Instructions to Artists, issued 5 June, 1963)

On 5 June the following artists were sent invitations to submit designs for the two competitions:

Low value photogravure set of four:

Reynolds Stone, David Gentleman, Christopher and Robin Ironside, Justin Todd, E. William Fenton, Michael Goaman, and Harrison and Sons.

High value line engraved single stamp:

Lynton Lamb, Enid Marx, John Brinkley and Bradbury Wilkinson.

All of the artists accepted the invitation to submit designs with the exception of Justin Todd who was unable to do so due to other commitments and an additional invitation was sent to Edward Bawden on 11 June. Bawden had originally been put forward as a potential designer by the Council of Industrial Design, but had not been included in the original list because the Post Office wished to commission designs from Michael Goaman. In the event Bawden took up the commission and agreed to the same submission date as that given for the others, 15 July, later extended by a fortnight to 29 July.

The following designs were received prior to the deadline date and examined by the Stamp Advisory Committee at their meeting of 31 July:

Photogravure designs

E. Bawden (4 designs)

- 3d Shakespeare in oval frame
- 6d 'The Comedies' - *A Midsummer Night's Dream*: Puck and Bottom.
- 1/3d 'The Tragedies' - *MacBeth*: The witches and MacBeth.*



Initial designs by Harrison & Sons

design process was in hand before attempting to resolve the problems of both Shakespeare's effigy appearing with the Queen's and the printing method. The intention to issue stamps on 23 April, 1964 to mark the Shakespeare Festival was announced in the House of Commons on 22 April, 1963 by the Postmaster General. The proposed values of the stamps were not mentioned.

Commissioning and Selection of Designs

The design programme for the stamps was discussed quite extensively at the Stamp Advisory Committee's meeting of 3 May when it was agreed that the best way forward would be to treat the production of the four low value and one high value stamp as separate projects because of the difference in technical requirements. In both cases, the Queen's head and the denomination would be obligatory as usual, and the title 'Shakespeare Festival' was agreed for use on all the stamps. Although there is no record of approval having been obtained from the Palace, it was agreed that

1/6d 'The Histories' - *Richard III*:
Richard III and his horse.

D. Gentleman (6 designs)

3d Poetic Masque: *A Midsummer
Night's Dream*: Puck and Bottom.

3d Comedy: *Twelfth Night*: The
clown, Feste.*

1/3d Tragedy: *Hamlet*: Ophelia and
Hamlet holding Yorick's skull.



Designs by Robin & Christopher Ironside

1/3d Tragedy: *Romeo and Juliet*: Romeo
speaks to Juliet on her balcony.

1/6d History: *Henry IV* and *V*: Falstaff
and Prince Hal, later Henry V.

1/6d History: *Henry V*: Henry kneels in
his tent on the eve of Agincourt.

Harrison and Sons Set A

3d Shakespeare, from the bust by
Gerard Johnson in Holy Trinity
Church, Stratford-upon-Avon.

6d 'The Dramatist' - Festival figure of
Motley with masks of Tragedy and
Comedy.

1/3d 'The Poet' - The Bard's Crown, the
Lyre and the Quill.

1/6d 'The Swan of Avon', Swan

representing Ben Jonson's poem to the
memory of Shakespeare, also the device of
the Royal Shakespeare Company.

**Set B (All with dates: 1564 - 1964, and
laurels.)**

3d Anne Hathaway's Cottage and
Avon Bridge.

6d Globe and Royal Shakespeare
Theatres. (No. 6F)

1/3d Shakespearean characters.

1/6d Holy Trinity Church and Johnson
bust of Shakespeare. (No. 6H)

**E. W. Fenton (4 designs - each in two
colour versions)**

3d Shakespeare in square frame

6d Globe Theatre stage

1/3d Anne Hathaway's cottage

1/6d Royal Shakespeare Theatre

R. Stone (5 designs)

3d Shakespeare among leaves, shield
and sword.

6d Actor on stage in laurel oval 6d
'Shakespeare Festival'

1/6d 'Shakespeare Festival' in oval

1/9d Shakespeare's Arms.

**R & C Ironside (4 designs all of which
share the same form with differing
pictorial panels)**

3d Hamlet holding Yorick's skull

6d Othello*

1/3d *The Tempest* - Ariel

1/6d *Henry IV* - Falstaff

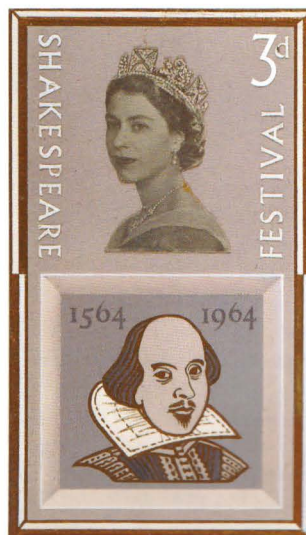
M. Goaman (4 designs - all vertical)

3d Shakespeare

6d Globe Theatre stage

1/3d Poetic masks of tragedy and comedy

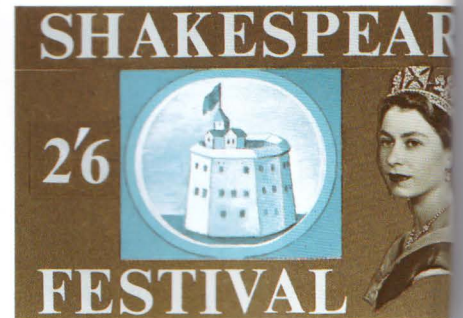
1/6d Shakespearean characters.



Vertical design by Michael Goaman

**Line Engraved Designs (all
2/6d value)**

Lynton Lamb (2 designs)



1. The Globe Theatre
2. Shakespeare in oval and rectangular
frame. (No. 8B)

Enid Marx (2 designs*)

1. Shakespeare in S shaped frame
2. Shakespeare in frame matching that
around Queen's head. A third
bromide of this design exists, but it
was produced as part of Marx's
design process and was not
submitted to the AC.

J. Brinkley (2 designs)

1. Anne Hathaway's cottage
2. Shakespeare box-framed by
'Shakespeare Festival'. (No. 10B)

Harrison & Sons Ltd (1 design)



1. Shakespeare - this design is styled
after their gravure Set B

Bradbury, Wilkinson (4 designs)

1. Shakespeare seated on plinth and
Globe Theatre
2. Poetic masks of Comedy and
Tragedy
3. Shakespeare seated and flower
4. Shakespeare standing outside Anne
Hathaway's cottage.

* Artwork not extant in NPM collections

The Postmaster General's Stamp
Advisory Committee met, with Sir
Kenneth Clark in the chair, to examine
these submissions on 31 July and selected
four of David Gentleman's designs as first
choice for the photogravure stamps.

These were: the 3d featuring a scene from *A Midsummer Night's Dream*, the 3d from *Twelfth Night* to be changed to 6d, the 1/3d from *Romeo and Juliet*, and the 1/6d from *Henry V*, showing Henry kneeling in his tent on the eve of Agincourt. The Committee requested that these be essayed twice, the second set of essays with lighter backgrounds. Gentleman had originally intended that the backgrounds be much heavier in tone with the wood-engraved figures in bright tones to give the appearance of being lit by a stage spotlight. Presumably, the



MacBeth design by George Chapman

Committee wished to be able to compare the artist's intended treatment with a more even tonal approach.

Robin and Christopher Ironside's designs were selected as an alternative, second choice set. Although they had completed four different pictorial elements, the Ironsides had been unable to finish the scrollwork and bordering on all but the 3d design. However as all four designs would be identical in this respect, apart from the value of course, this was not a major problem. The brothers were asked to complete all four designs and submit them to Harrison and Sons for essaying as soon as possible. None of the other photogravure designs was considered of sufficient merit to warrant further development, although there was some discussion about having Lynton Lamb's second design for the high value stamp (No. 8B) adapted for photogravure and further designs obtained featuring



Comedy and Tragedy by Bradbury, Wilkinson

different heads to complete a set. It was decided to defer this possibility until such time as it proved necessary.

More Designs

In the meantime, despite having two workable sets, it was felt that it would be opportune to obtain more designs for the photogravure set, so it was suggested that George Mayhew and Shirley Thompson be invited to submit designs. T. P. Hornsey of the Postal Services Department, who attended the

Committee meetings as a Post Office representative, mentioned that David Gentleman was understood to have had a second set of designs which he had abandoned. The Committee expressed a desire to view these at their next meeting. As regards the submissions for the line engraved high value stamp, the Committee selected Lynton Lamb's design (No. 8B) and one of John Brinkley's (No. 10B) which featured Shakespeare's head. Brinkley's design required amendment to the lettering SHAKESPEARE FESTIVAL to ensure that 'PEARE' did not appear at the top of the stamp. In addition, he was asked to fill in the background surrounding the Queen's head. Both of these designs (Nos 8B and 10B) were to be prepared as stamp-sized drawings by Bradbury Wilkinson as trials before actual engraving.

Further invitations to submit designs were sent to George Mayhew, Shirley Thompson, and, following a suggestion by Mrs Tomrley of the Council of Industrial Design, to K. George Chapman on 2 August. The letters of invitation contained the following paragraph which gives an insight into the Stamp Advisory Committee's intentions for the new designs:

I should explain that our Stamp Advisory Committee have already considered a number of designs for this issue and have asked me to emphasize that they do not wish artists to feel in any way inhibited by past trends in British stamp design. They are anxious to give artists complete freedom ... to produce a personal solution to the somewhat unusual problems presented by stamp designs on this topic.

(T. P. Hornsey to K. G. Chapman, 2 August, 1963)

It was hoped that these new designs would be ready by mid-September.

Meanwhile, preparations were in hand to have the designs selected by the Committee essayed. David Gentleman's four designs were sent to Harrison and Sons on 2 August with instructions for them to be essayed in dark and light shades. Christopher Ironside was asked to complete his artwork and submit it to Harrison and Sons for essaying as soon as possible. In the event this was accomplished during the latter half of August. On 7 August three designs were forwarded to Bradbury Wilkinson for reproduction as stamp-sized colour drawings; however, only one of the three was from those selected by the Stamp Advisory Committee, Lynton Lamb's design (No. 8B), the other design, that by John Brinkley, having been returned to the artist for amendment. The other two designs sent for reproduction were the 6d (No. 6F) and 1/6d (No. 6H) value designs from Set B of Harrison and Sons photogravure designs. On both designs the years '1564' and '1964' were to be omitted and the values changed to 2/6d, while No. 6F was to be printed in green with the lettering 'Shakespeare Festival', value and Queen's head in purple. The trees to the right of the Queen's head, on the hill above the Royal Shakespeare Theatre were to be reduced in size as it was felt they interfered with the head. The other design, No. 6H, was to be essayed in its original colours with no other amendments. There is no indication in either the Stamp Advisory Committee minutes or the Post Office files as to why these were selected for essaying as high value stamps.

John Brinkley's reworked version of the line engraved design No. 10B was submitted to the Post Office in late August having been quite considerably changed. The original box square containing the lettering, 'Shakespeare Festival', had been transformed into an oval and the dates removed, while the Queen's head was now surrounded by elaborate scrollwork with the value centred underneath it. In his accompanying letter, Brinkley made it clear that he wished to ensure that the panel containing Shakespeare's head be kept as distinct as possible from that containing the Queen's portrait, "... otherwise he might appear to be Prince Consort." (Brinkley to Gordon, undated). This should be accomplished by treating the Queen's half in a more tonal way while emphasising the engraved look of Shakespeare.

The new designs were by now arriving at the Post Office, beginning with George Mayhew's on 9 August. By the time of the next Stamp Advisory Committee meeting on 11 September the following new artwork for the photogravure low values set had been received:

Shirley Thompson (4 designs)

- 3d Bird with Shakespeare text.
- 6d Floral arrangement.
- 1/3d London with Globe Theatre and St. Paul's.
- 2/6d Tudor wood frame with Shakespeare's signature.

George Mayhew (4 designs - all with Shakespeare's signature)

- 3d Poem: "But the eternal summer ..."
- 6d Poem: "When wasteful war ..."
- 1/3d Engraving of the Globe Theatre.
- 1/6d 1598 Title Page for *Love's Labours Lost*

George Chapman (6 designs)

- 3d Othello with white oval frame.
- 3d Othello, Queen's head in hexagonal frame.
- 3d Shakespeare
- 6d Falstaff
- 1/3d MacBeth
- 1/6d Hamlet holding Yorick's skull

Chapman proposed an innovative method of producing the stamps by having each sheet contain six different designs featuring Shakespeare and five of his characters. These would appear in a row so that each 20-row sheet contained 20 of each stamp. Each denomination could have different Shakespearean characters, combining for a total of 20 different characters as Shakespeare would appear in each denomination. Alternatively, and more simply, the same six designs could be used for each denomination by altering the colour and values.

David Gentleman, having been asked to let the Stamp Advisory Committee see his

unsubmitted designs, forwarded these together with a high value design based on the 3d Arbour design listed below. There is no record of his having been asked to submit a high value design for line engraving and one can only assume the request was transmitted verbally as he was in close contact with the Post Office throughout this period. Gentleman was still reluctant to allow the 'Arches' set to be formally submitted:

I am sorry to give up the arches-with-figures as a motif for a set - since in itself I think this might have made a pleasantly unified though varied set. But I am now sure that the essentially decorative theme of arches in front of a receding stage could not be successfully and logically combined with the photographic realism of the Queen's head, and any solution would have inevitably weakened and compromised the basic idea.

(D. Gentleman to T. P. Hornsey, Postal Services, undated)

The arches-with-figures set was composed of the following:

- 3d Pillars: Shakespeare and Feste, the clown.
- 6d Arbour: Puck and Bottom.
- 1/3d Grey Stone: Hamlet and Ophelia. (There were two versions of this.)
- 1/6d Brown Stone: Falstaff and Prince Hal.

The 6d design featuring a green arbour with figures from *A Midsummer Night's Dream* was adapted by the designer for submission as a 2/6d stamp with alternative figures from *As You Like It*: Orlando meeting Rosalind dressed up as a boy in the forest. This design was sent to Bradbury Wilkinson for essaying in preparation for the next meeting of the Stamp Advisory Committee on 11 September.

Below: David Gentleman's Arbour design with the alternative figures of Orlando and Rosalind

Essays



First high value 'essays' from Bradbury, Wilkinson with designs by Brinkley, Harrisons (2), Lamb and Gentleman

The first set of essays, which were sent to F. J. Langfield of the Postal Services Department from Bradbury Wilkinson on 6 September, were those requested on 7 August consisting of two designs by artists at Harrison and Sons, one design by Lynton Lamb, and the modified John Brinkley design. Lamb's design (No. 8A) had, as requested been essayed in three colours: brown, red and blue. These were followed on 10 September by an essay of Gentleman's 2/6d value design. Neither of these sets of essays were numbered in any way and are described by Bradbury Wilkinson as 'designs' rather than essays or proofs. Essays of the Gentleman and Ironside designs for the low value photogravure set were seen by the Committee at their meeting of the 11th and are numbered as follows:



David Gentleman designs

These had, in consultation with the artist, been essayed in two versions: one with colour washed over Shakespeare's head and the second in which the head remained monochromatic.

Colour washed	3d	28	29
	6d	30	31
	1/3d	32	33
	1/6d	34	35
Monochrome	3d	36	37 38
	6d	39	40 41
	1/3d	42	43 44
	1/6d	45	46 47

Ironside's designs

Dark Background	3d	48	49 50
	6d	54	55 56
Light Background	3d	51	52 53
	6d	54	55 56
	1/3d	57	58 59
	1/6d	60	61 62

The Stamp Advisory Committee considered all the new designs for the photogravure set, including David Gentleman's despite his request to the contrary, and the essays of Gentleman's original submission and those of Robin and Christopher Ironside's designs. They came to the conclusion that Gentleman's original set was still to be considered by far the best, so much so that they wished to make only one recommendation in order to avoid the risk of the Queen overriding their selection. T. P. Hornsey informed the Committee that two sets were required and the Committee agreed that the Ironsides' set could go forward as an alternative. None of the new designs commissioned from George Chapman, Shirley Thompson, and George Mayhew were considered of sufficient merit to warrant further development.

As regards the high value stamp, the Committee saw the essays of designs by Gentleman, Lynton Lamb and the reworked design by John Brinkley. (There is no record of their having seen the designs by the artists from Harrison and Sons.) None of these was thought to be suitable, and it was suggested that two of the Ironsides' designs be essayed for the line engraved stamp, the 3d featuring Hamlet and the 6d showing Othello. It was pointed out to the Committee that should one of these prove satisfactory for the high value stamp, a new design would be required to complete the second choice set for the low value set. It was agreed to ask the Ironsides to draw a fifth design and at the same time the Committee asked

for the 1/3d Ariel design to be altered. The Committee decided that, as the designs already selected were of such good quality, requiring only minor changes, a further meeting of the full Committee would not be necessary, and it was left for the Post Office to liaise with Sir Kenneth Clark on any matters which might arise.

Production and Final Approval of Designs

Over the following two weeks, F. J. Langfield of the Postal Services Department was busy forwarding instructions to artists and the printing firms for the production of final essays of each of the selected designs. On 13 September, Harrison and Sons were asked to proceed with final essays of the Ironsides' designs already to hand, while waiting for the new designs the brothers had been asked to produce. The only amendment required to the other three designs was that the white crown above the Queen's head should be replaced by another suitable emblem.

Bradbury Wilkinson were asked to produce line engraved essays of the Hamlet and Othello designs from this set on 1 October. Meanwhile there had been discussions taking place within Postal Services over the denominations of the Shakespeare stamps, with the suggestion that, as these stamps were expected to have a great deal of international appeal, one of the denominations ought to be that of an overseas postcard rate. It was therefore proposed to substitute an 8d value for the planned 6d. Instructions were passed to the printers to produce essays of each of the selected 6d value stamps in the 8d value as well in order to retain the option should it be finally



decided. The Ironsides' new design for the low value set was finished in mid-October and featured Romeo and Juliet. Harrison and Sons were asked to provide essays of it in the 3d value. At the same time it was suggested by the Supply Department at the Post Office that essays of the high value line engraved stamp should be printed on new coated paper which Bradbury Wilkinson had used in trials of the high value Castles definitives. This was the same paper as that used in the photogravure process and it was feared that a line engraved design printed on normal paper would compare badly when



Gravure essays of Ironsides' designs

seen alongside the gravure design on the coated paper. T. P. Hornsey agreed and the printers were asked to produce essays on both normal and coated paper.

The second essays of the low value designs were received from Harrison and Sons on 22 October together with the original artwork for all of David Gentleman's designs and two of the Ironsides: those for the 1/3d and 1/6d design, the two lower value designs having been sent on to Bradbury Wilkinson for essaying as line engraved designs:

Essays received (all essay numbers are preceded by 'S/N'):

Ironsides' Designs

Hamlet	0165	0169	0171
Othello	0089	0092	0095

Falstaff	0001	0004	0007
Ariel (seated)	0140	0144	0145
Falstaff	0066	0067	0068
Romeo	4080	4087	4088
Ariel (seated)	3066	3068	3071
Falstaff	0190	0191	0193

Gentleman Designs

Feste (8d)	3502	3506	3557
Feste (6d)	0109	0110	0112
Unknown	0040	0042	0043

A letter was sent to Sir Kenneth Clark on 1 November by T. P. Hornsey stating that the Post Office had received essays of all the photogravure designs by the Ironsides and Gentleman. These were approved by Sir Kenneth in November and final essays of Gentleman's designs for submission to the Palace were sent to the Post Office by Harrison and Sons on 25 November:

3d	Puck and Bottom	103	104	105	106
6d	Feste	107	108	109	110
8d	Feste	3542	3543	3548	3553
1/3d	Romeo and Juliet	99	100	101	102
1/6d	Henry V	95	96	97	98

The first proofs of the line engraved versions of the Ironsides' 'Othello' and 'Hamlet' designs were received on 14 November, closely followed by a second set on the 18th. These were trials of various colours and both sets were printed on both normal and coated paper with those on coated paper designated set A and those on normal paper, set B:

Ironsides line engraved proofs

Othello vignette

A1 and B1	Blue
A2 and B2	Deep Ochre
A3 and B3	Purple

Hamlet vignette

A4 and B4	Green
A5 and B5	Deep Brown
A6 and B6	Grey

Three similar sets of proofs were sent to the Supply Department at Hemel Hempstead. Bradbury Wilkinson pointed out that, as their printing plates each held only 40 stamps, they used two plates to print a full sheet of 80 as required by the Post Office, it would be possible to print both the Hamlet and Othello designs on the same sheet at no extra cost. The only restriction was that both stamps would have to be printed in the same colour. Despite the possibilities, there is no indication that the idea was ever seriously considered at the Post Office.

Submission to the Palace

Precisely who made the final decision on the colour of the line engraved design is not clear. However, it is probable that the Post Office, in consultation with the artists sought the opinion of Sir Kenneth Clark at some point in late November. In any case, on 4 December Brigadier K. Holmes, the Director of Postal Services, put forward draft letters to the Palace for final approval of the stamps. He stated that although his department had earlier recommended substituting an 8d stamp for the 6d, they now felt that the original value of 6d was probably more appropriate. The text of the draft letter to the Palace had been agreed with Sir Kenneth in an effort to reflect accurately the strength of feeling behind the Stamp Advisory Committee's first choice recommendation. A minute for the Postmaster General from the Deputy Director General, W. A. Wolverson, indicated that of the two line engraved designs, the Committee had preferred the Othello design over that showing Hamlet. It was, however, suggested that the Hamlet design should be recommended as the first choice to the Palace. As regards the matter of Shakespeare's head appearing on the stamps, there is no indication that the matter was formally pursued with the Palace prior to the final submission of the stamps and the letter merely pointed out the fact that this



Recess essays of Ironsides' Othello design

would mark the first occasion in which the head of a person other than that of the reigning Monarch or Royal Consort had ever appeared on a British stamp.



The Postmaster General forwarded essays of all of the designs to the Queen on 17 December, recommending the set by David Gentleman as first choice for the photogravure set and the Ironsides 'Hamlet' design as first choice for the line engraved stamp.

The Queen duly approved the first choice designs for the Shakespeare stamps on 18 December but the letter from Sir Michael Adeane, Her Majesty's Private Secretary, indicated that while it was agreed that the 400th anniversary of the birth of Shakespeare represented a worthy occasion on which to break with tradition over the matter of the head, this was a tradition which she wished to preserve in future. Her approval of the designs in this instance should not therefore be regarded as setting a precedent for future activity.

Promotion and Publicity

In order to maximise the revenue potential of what the Post Office expected to be a very popular stamp issue, it was decided to undertake a massive publicity drive prior to the stamps' release. The plans were put to the Assistant Postmaster General on 17 January and highlighted the following activities:

1. Press Conference in February on the designs of the stamps, of the first day covers, the handstamp and the pictorial Air Letters.
2. Publicity campaign in March featuring the first day cover service.
3. Publicity campaign in April and May featuring the stamps and the "presentation pack".
4. Supporting publicity in selected Head Post Offices.
5. Poster and information leaflet to schools.

First Day Cover

The provision of official GPO first day covers on this occasion marked the first time the Post Office had entered the market for covers. In the past they had provided special handstamps for private or commercial covers, but had not had covers of their own. It had been decided as early as June, 1963 to issue first day



The issued stamps

covers and a great deal of planning had gone into the matter. In order to avoid alienating the philatelic trade, discount prices had been arranged for bulk orders and the Post Office had agreed to continue to provide their former handstamp service. Although it was recognised that providing an official cover envelope would not have a great effect on overall sales in the UK, it was felt that the overseas market, particularly in North America, held great potential. For this reason the agreed retail price of the covers was to be 7s.2d or US\$1. Once the design of the stamps had been more or less finalised in mid-November, David Gentleman was asked to produce designs for the first day cover envelopes and the other promotional material: presentation pack and posters. The 'Instructions to Artists' which Gentleman received gave him a remarkably free hand, the only real stipulation being that the design should be Shakespearean; even the printing method was left to the artist. Gentleman's design featured the figures of Feste and Bottom from the 3d stamp, and a reproduction of an engraving by Wenceslas Hollar supposedly depicting the Globe Theatre in Southwark.

Pictorial Air Letter Forms

David Gentleman was also given the exclusive commission to design two pictorial air letter forms featuring Shakespearean designs. This would entail designing the entire form around the pictorial element and a 6d air mail stamp to go on the forms. Because a new stamp design was required, the proofs would have to be submitted to the Queen for approval before they could be issued. Gentleman's designs followed those of the stamps and first day cover and featured wood-engraved Shakespearean characters. However, the Post Office wanted to feature the Shakespeare Theatre at Stratford on one of the air letter forms. Gentleman recalls being asked to go and see the Chairman of the Stamp Advisory Committee, Sir Kenneth Clark, who favoured the use of Gentleman's designs. At their meeting Sir Kenneth remarked that it was the Committee's *raison d'être* to prevent the Post Office from making mistakes of this kind.

Four designs were proofed by McCorquodales including two featuring scenes or characters from the plays, Anne Hathaway's cottage and the theatre at Stratford. A variant of the airmail etiquette was also utilised. In the event, two air letter forms were issued, one entitled 'Scenes', featuring wood-engraved characters from six of Shakespeare's plays and the other, entitled 'Theatre' with a photograph of the Shakespeare Memorial Theatre in Stratford. The characters depicted on the 'Scenes' air letter form were as follows:

Falstaff and Mistress Quickly *Merry Wives of Windsor*

Ophelia and Hamlet *Hamlet*

Puck, Titania and Bottom *A Midsummer Night's Dream*

Romeo and Juliet *Romeo and Juliet*

Brutus and Caesar *Julius Caesar*

Caliban, Prospero and Ariel *The Tempest*

Proofs of the air letter form and essays of the stamp were sent to Postal Services on 27 January by Charles, Skipper & East, subsidiary of McCorquodale & Co., and the stamp essays were submitted to the Palace for the Queen's approval the following week.

Issuing the Stamps

The stamp designs were announced to the public on 24 February, 1964 at a press conference attended by the Assistant Postmaster General, and although only black and white photographs were available, the designs were well received by the press. Both the successful and unsuccessful designs were put on display at Stampex on 13 March. David Gentleman also provided designs for a publicity poster which was sent to 8,000 schools and formed the basis of a travelling exhibit which was displayed in selected Head Post Offices throughout the country. The first day cover service was advertised widely in both the philatelic press and newspapers around the world and advance orders were substantial.

The stamps were released on St. George's Day, 23 April 1964, also Shakespeare's birthday. Final sales figures, following a reprint of the stamps in May 1964 were as follows:

	Ordinary	Phosphor
3d	133,670,000	10,427,880
6d	19,238,200	1,318,560
1/3d	7,067,200	727,800
1/6d	6,910,120	657,120
2/6d	3,664,920	

Presentation Pack, containing a full set of ordinary stamps: 108,541

The stamps were withdrawn on 31 March, 1965.

The 'Theatre' pictorial air letter which bore the caption, 'Shakespeare Memorial Theatre, Stratford-on-Avon, Warwickshire' was withdrawn on 19 May, 1964 after it was discovered that the official name of the town is Stratford-upon-Avon, and the theatre's name had earlier been changed to the Royal Shakespeare Theatre. The air letter form was reprinted with the amended title and corrected place name and reissued. Both air letter forms were withdrawn on 17 July, 1965.

Number printed:

Scenes	1,500,000
Memorial Theatre	1,000,000
Royal Theatre	1,000,000

The stamp design on the air letter supposedly showed the Globe Theatre by Hollar. Later, it was pointed out that this had been inaccurately captioned by Hollar and was, in fact, the new Bear Garden (or Hope Theatre).

References

Post Office Archives file: P538/65 - Shakespeare Festival Stamps

Post Office Press and Broadcast Notices, 1964.



Paper Conservation

Here *Krystyna Koscia*, the NPM paper conservator, reports on tasks tackled during 1994.



Krystyna Koscia at work on a piece of George VI artwork

Survey

A general survey of the National Postal Museum's philatelic collections was one of my major tasks for 1994. It was a means of marking out priorities for a conservation treatment programme at the Museum. It likewise allowed me to acquaint myself better with the range of paper artefacts the NPM holds.

What can be seen on display in the National Postal Museums galleries is only the tip of the iceberg of its collections. The Museum holds countless albums, folders and boxes full of materials ranging from: artwork for stamp designs, essays, covers, die proofs, marks, franks, photographs and collages, postcards, stamp booklets ... the list goes on. Paper is the main component in all of them.

The survey was used to assess the general condition of a random selection of items from as many different groups of philatelic materials as possible. In the course of this survey I examined 110 items. I use the word "item" here as a composite term for any given album or volume as a whole - for example, a

volume of registration sheets, an album of artwork, covers or of envelopes, or a box of loose, individual, philatelic materials. The items were chosen as a random sample of the collection, specifically, from those items stored in the Museum's philatelic safes.

The items were primarily examined visually, apart from several simple acidity-alkalinity tests, taken with pH indicator strips, of items, and their support and storage materials. I examined the contents of albums or boxes individually, from which observations I assessed the general trends found in each particular "item". I looked for examples of immediate and long-term cause and effect - for example: acid-backing causing visible discolouration; iron gall ink corroding through gum and paper as a result of environmental conditions; surface or ingrained dirt; tears; skinning; and other physical, chemical and biological signs of damage and decay. All these will need to be dealt with. My report based on this survey will form the basis of future action.

Main Priorities

The Museum holds in the region of 1,100 albums and some 44 albums of registration sheets in its safes, and about 500 albums in other secure areas. Starting with the Queen Victoria registration sheets: corrosion caused by iron gall ink inscriptions on the verso of these sheets is the most immediate problem. Various forms and causes of staining from water, adhesives, inks, pigments, old hingeing and repairs, are the next issue to be

handled; tears and cut out sections of sheets also need to be dealt with, but in these two cases, as long as the sheets are not handled, immediate treatment is not required. On the other hand, both the iron gall ink damage, and any form of "foxing", biological or chemical attack needs to be treated as soon as possible. Certainly, the most basic step is to re-house all these sheets on to, and into, archival quality support and storage materials, and to ensure adequate storage space and conditions.

Tests carried out in the conservation studio should indicate, as far as is possible, the time-scale involved in any conservation treatment. The first step, however, is to remove the sheets from their present lodging in their non-archival albums, followed by basic surface cleaning. Tests should then suggest which treatments will be possible, given the paper, mediums and adhesives used in each case, and which treatments cannot be applied.

Artwork

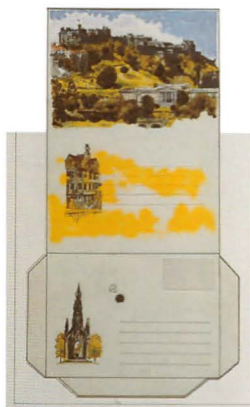
The majority of the artwork requires treatment due to the archivially inappropriate materials (acid board, pressure-sensitive tape etc) used in their making. Over 75% of artwork surveyed was found to be affected in one form or another. It has also been affected by the way it has been treated during its working life, as "working" designs, and by the handling methods used and its housing conditions to date.

An instance where something can be done to ensure a paper object's longevity, even before it comes into the NPM, is by attention being paid to what components are used to create current artwork for stamp designs. The Museum receives large quantities of artwork throughout the year from Royal Mail Design, with the aim of preserving it for posterity, for as long as is possible given current knowledge and developments. Artwork can serve as an example of how one can approach the issue of mounting and of storage materials for many philatelic items.

A piece of artwork is complex. It is made up of several layers which would ideally be made up of the following: the actual design executed in light-fast pigments and dyes on lignin-free, buffered paper or board with a pH value between 7-8, free of acid-size, additives or dyes; any support should likewise be acid-free, of lightweight but rigid material, such as

Museum board made of cotton fibres (preferably with a buffer added), or acid-free, corrugated or honeycomb paper board - not foam board or hardboard. These are the specifications the NPM applies when remounting and exhibiting its collections.

Transparent films are used as overlays for artwork. As in the case of protector sleeves or envelopes for any philatelic/paper item, this film needs to be chemically stable and inert. The NPM uses polyester for this purpose. This is available commercially under the trade names Melinex (ICI) or Mylar (Du Pont). Other plastic films, particularly those made of polyvinyl chloride [PVC], likewise polystyrene-based plastics, polythene or cellulose acetate, or any



Artwork for a Scottish aerogramme where the yellow has transferred to the non-archival "protector"

plastic with an anti-static coating are likely to cause problems sooner or later. The problem applies to many commercially available protectors, be they for postcards, first day covers or stamps, that are made from such plastics unsuitable for the safe storage of any philatelic item for any period of time, however short. For example, non-polyester, plastic products may contain plasticisers, introduced to make a plastic sheet more flexible. Unfortunately, these plasticisers can also migrate into the philatelic item they are protecting, and there act as a solvent on the item's ink or dye. Plastic can also become brittle and crack. PVC, for example, degrades and emits acid vapour, which migrates into adjacent material. Anti-static coating can also dissolve ink from a stamp if it is in contact with. As mentioned above, suitable archival quality products are available commercially. A list of companies that currently supply the NPM can be found at the end of this section.

Acid-free album pages

A remounting programme of the philatelic collection, being carried out by the philatelic staff, is well under way. QEII issue artwork is being systematically remounted and captioned; specific albums with material used in exhibitions or special projects eg. Machins, have been, and are being, remounted as they are used or researched. To date, however, apart from the Phillips collection only a little over 20% of the total number of albums have been remounted. The majority of philatelic material still remains to be rehoused in this way.

Environmental conditions

An important part of my duties at the Museum is regularly checking and recording the temperature and relative humidity in all storage and display areas. The relative humidity and temperature is monitored continuously in the safes and gallery areas. Spot checks are taken on a weekly basis. A new system is being installed whereby this will be much more easily achieved.

Items Conserved

One of the basic treatments I had to undertake this year, out of a wide selection of items requiring conservation or preparation for exhibition purposes, was the removal of a series of proofs of decimal stamp book covers of 1978, from the black card they had been pasted on to. The black card is acidic, short-fibred, with a fugitive dye (the colour running when dampened). The booklet covers were

surface cleaned as far as was possible and tested for water-fastness and pH (acidity-alkalinity). Out of various tests carried out, the most successful method for removing the covers from the black card was found to be the strictly controlled humidification of the card from the back. The yellow adhesive residue which remained was carefully removed where possible with a scalpel and/or with dampened cotton wool swabs. The length of time it took to complete the job emphasised the importance of choosing mounting materials, cards and adhesives carefully in the first place.

Preservation

Present day knowledge in the fields of preservation and conservation allows us, to a greater or lesser extent, to limit or avoid damage to, and deterioration of, paper objects and collections. The processes of deterioration and decay are natural ones. Fortunately, in many cases they can be slowed down. They can also be accelerated, through the use of possibly harmful mounting materials, bad storage conditions and with lack of control over other external factors. The latter include humidity, temperature, light and biological and chemical attack, as well as bad handling and unchecked atmospheric pollution.

If any treatment is needed it is strongly recommended that professional help is sought before any attempt is made to deal with it oneself.

Further information on paper conservation can be obtained from:

Institute of Paper Conservation
Leigh Lodge,
Leigh
Worcester WR6 5LB
Tel: 01886 832 323 Fax: 01886 833 688

The Conservation Unit,
Museums & Galleries Commission
16 Queen Anne's Gate
London SW1H 9AA
Tel: 0171 233 3683 Fax: 0171 233 3686

The following companies supply the NPM with conservation products.

Conservation Resources (UK) Ltd
Unit 1, Pony Road,
Horspath Industrial Estate,
Cowley,
Oxfordshire OX4 2RD
Tel: 01865 747 755 Fax: 01865 747 035

Atlantis European Ltd
146 Brick Lane,
London E1 6RU
Tel: 0171 377 8855 Fax: 0171 377 8850

Preservation Equipment Ltd
Church Road Shelfanger
Norfolk IP22 2DG
Tel: 01379 651 527 Fax: 01379 650 582

Secol Ltd
Howlett Way
Thetford
Norfolk IP24 1HZ
Tel: 01842 752 341 Fax: 01842 762 159

Conservation by Design
Timecare Works
60 Park Road
West Bedford MK41 7SL
Tel: 01234 217 258 Fax: 01234 328 164



Post Office Archives

The Post Office Archives & Records Centre, as in previous Reviews, takes the opportunity of talking about its year's activity, here reported by Jean Farrugia MBE, Chief Archivist.

A Tercentenary Celebration

Our year began by looking back to 1694, to the appointment of the first Secretary to the Post Office; and at our own part in the story of Secretary's Office, the traditional home of the Post Office's archive. We found that, within a century of the Office's creation, its records were being managed by the then Secretary, Francis Freeling, in a way that would ensure their preservation as archives of the future. A century later saw these in the care of the Office's "Muniment Room" (and its dedicated but little-known curator, John Hendy), when they were already being used for historical research and exhibitions. We celebrated the tercentenary of Secretary's Office in June with an exhibition mounted at Royal Mail HQ by the Archivist, Kevin Squelch, and with a dinner in King Edward Building at which the guest of honour was Bill Cockburn, Chief Executive of the Post Office.

Capturing the Heritage

With an inheritance such as ours, it would be easy to rest upon the hard-won laurels of the past. But my team is very conscious of the importance of its role as a custodian of the Post Office's heritage - and of the need to ensure that this heritage continues to be enriched. There are many ways of doing this - for example, the Post Office-wide trawl we conducted in 1993. We believe that time will prove that the most effective method is to enlist the help of those who are making history today, and creating the archives of the future. We pioneered this approach in 1992, with an agreement with the head of philatelic marketing designed to ensure that his



A range of new acquisitions of 1994

records would pass to the Archives, or (in the case of artwork and essays etc) to the National Postal Museum. In October 1994, John Tew, the Director and General Manager of Royal Mail National, set a splendid example to other departmental heads throughout the Post Office Group by signing the agreement afresh (with some additions and amendments), and by giving his clear personal support to all that we are trying to achieve. By the close of the year, similar partnerships were well on the way with other key players in Royal Mail, the Counters business, Parcelforce and in Group HQ itself.

Acquisitions

One of the new partnerships of 1994 was that with Mike Morse, Director of the Post Office Investigation Department (POID). Founded in 1793, Mike's department has its own history, one of which he is justifiably proud; and it is continuing to make history - as its current records will one day reveal. Our partnership brought a swift result - the transfer to us of the department's older records, including those on the Great Train Robbery of 1963 (now catalogued as Post 120). Another major deposit of 1994 was the collection of Scottish records which had been formed over the years by the Post Office HQ in Edinburgh. This collection, all of which was catalogued during the year, covers subjects as diverse as a photograph of Edinburgh's letter carriers of 1869 and Scotland's war diary for the period 1939-1945. A gem was the cover of a letter found in the wreckage of the mail train lost in the Tay Bridge Disaster of 1879, which we have now transferred to the Museum for use as a display item.

A major gift was The Carter Collection, which was presented to us by the widow of the Post Office employee, Derek Carter, who had formed the



Derek Carter

collection. Derek's career and hobby was the Travelling Post Office service, and he gave much to both until his untimely death on duty in Carlisle in April 1993. His Collection is a worthy memorial to him, and has been catalogued as Post 105.



1943 Painting of the parcel sorting office at Mount Pleasant after bombing

We were also delighted to receive a fine oil painting (donated by the widow of the artist, Francis Nichols) of the parcels sorting office in Mount Pleasant in 1943, painted on the morning after it was hit by a bomb.

Outreach Activities

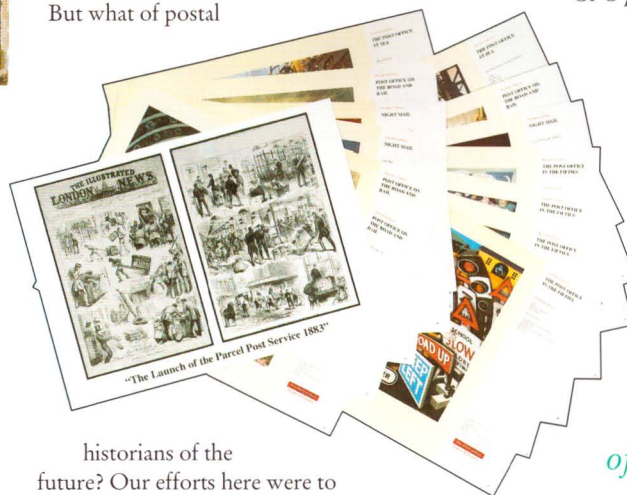
In order to ensure that an archive is known to all that have a need to use it, archivists need to take advantage of any opportunities to reach out to potential customers - for example, through articles and a presence at exhibitions. We had two



Michelle Moore with Postman Pat at Alton Towers.

“firsts” in 1994. One was a stand at the Family History Fair in London’s Horticultural Hall in May, family history research being the most popular hobby amongst our visitors. The other was a stand at Alton Towers in September (a “Fun Weekend” organised by the staff newspaper *Courier* for all Post Office staff and their families). Both did much to raise awareness of our services, both outside the Post Office and within it.

Another way of taking our history out to those who are interested in it is through heritage-related products. Amongst those we launched in 1994 was a new miniature featuring the elegant “Fluted” pillar box of the 1850s. But what of postal



GPO posters for schools use

historians of the future? Our efforts here were to work in partnership with the Post Office’s Education Officer, Moss Foley, to produce a second set of reproduction historical GPO posters for use in schools as part of the National Curriculum.

Demands on our Services

The more well-known an archive becomes the greater the demand on the time and efforts of the archivists who manage it and on their support staff who operate its services. This is particularly true of our unit, which also runs a records centre operation for managers throughout the Post Office Group, whose business records of today (eg case papers and other files) will, in many cases, form tomorrow’s archives. Last year, these demands continued to rise: visiting researchers, up 10%; other enquiries handled, up 30%; and the number of modern business records handled, up 70%. It would have been a hard struggle indeed had we not continued to have the help of our small team of Vacation Students - and the extra help generously given to us by three Friends of the National Postal Museum: Cyril Macey, Russ Nicols and Peter Robson.

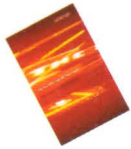
The Importance of our Customers

Meeting this increasing customer demand represents hard work, performed by a dedicated staff; but without customers to help it to enrich its holdings an archive will die. And without customers for the services it provides, its efforts would be pointless. We therefore recognise that our customers, and their wellbeing, are of crucial importance to our success. The key is sustaining an effective relationship with them. Trying to improve the way we did this was a major activity in 1994. We studied closely how customer-focused units such as the British Philatelic Bureau and the Post Office Pensions Department managed to do this so well, and we also conducted several customer surveys, to help clarify our understanding of what people want from us. We also reformed our teams in 1994, to strengthen them and the services they deliver, and to try to ensure that we never fail to focus our efforts on our

customers and their needs of us - rather than just on posterity’s needs of them.



Miniature “Fluted” pillar box of the 1850s.



Publications

Publications during 1994 included some 17 postcards together with exhibition leaflets and a booklet. A video and a computer disk catalogue were also published.

This year the Museum ventured into new media with the publication of the video *Postboy to Postcode* in connection with the *Addressing Postcodes* exhibition and the GB Chronolist in computer disk format as part of StampMaster produced by Philatelic Software Ltd in association with Royal Mail. These are described elsewhere. For the *Addressing Postcodes* exhibition a brochure was also produced by the Address Management Centre, and a large number of factsheets gave more detailed background information to the exhibition.

As before, postcards formed the main publishing activity with 17 cards. The general NPM leaflet was updated and special postmarks were used on several occasions as well as cachets at Spring and Autumn Stampex.

Addressing Postcodes - 'Correct Address' Posters

NPM 94/5

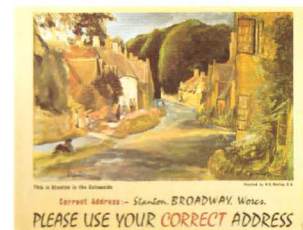
For Stanton in Worcestershire, painted by R O Dunlop RA. PRD 1066, issued April 1960. From the Post Office Archive's Poster Collection.

NPM 94/6

For Bassenthwaite in Cumberland, painted by Anthony Rossiter RA. PRD 1098, issued February 1961. From the Post Office Archive's Poster Collection.

NPM 94/7

For Tye Green in Essex, painted by John Aldridge RA. PRD 1662, issued December 1966. From the Post Office Archive's Poster Collection.



NPM 94/5



NPM 94/6

Valentines

NPM 94/1 Victorian fan valentine by Eugene Rimmel of London.

NPM 94/2 Victorian three dimensional valentine. Legend on base reads 'loving greetings'.

NPM 94/3 Victorian embossed and pierced-work fan valentine.

NPM 94/4 Victorian tab-operated fan valentine.



NPM 94/1



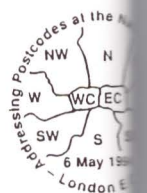
NPM 94/2



NPM 94/4



NPM 94/3




Postal Uniforms

NPM 94/10 Mail Cart Driver c. 1903 with felt 'bowler' style hat.

NPM 94/11 London Postman c. 1905 with good conduct stripe.

NPM 94/12 Postwoman c. 1915 with shako. The officer's number 'SE24' can be seen on the coat collar.

NPM 94/13 Postwoman c. 1940 with 'Girl Guide' style hat delivering mail in London.

N.P.M

SPRING STAMPEX
1994

NPM 94/8

For Capel Curig in Caernarvonshire, painted by Ronald Maddox RI SGA. PRD 1713, issued October 1966. From the Post Office Archive's Poster Collection.

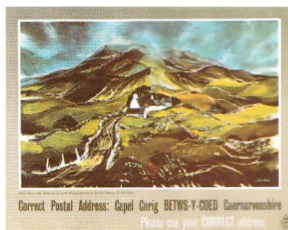
NPM 94/9

For Stormont, Belfast, painted by A H Kidd. PRD 1936, issued December 1967. From the Post Office Archive's Poster Collection.



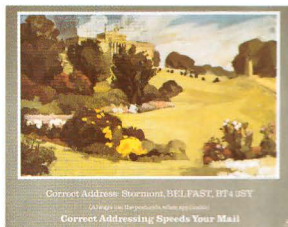
Correct Postal Address: Tye Green, BRAINTREE, Essex

NPM 94/7



Correct Postal Address: Capel Curig, BETWS-Y-COED Caernarvonshire

NPM 94/8



Correct Address: Stormont, BELFAST, BT4 5ST

NPM 94/9



NPM 94/10



NPM 94/11



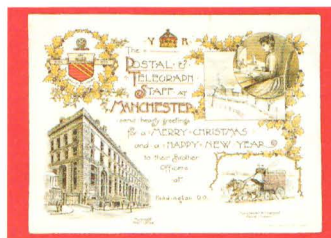
NPM 94/12



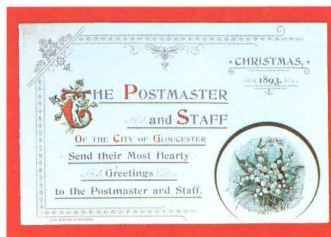
NPM 94/13

Christmas 1994 - Official Christmas Cards

NPM 94/14 To the Paddington District Office from the Post Office at Manchester, 1892. Produced by C. Falkner & Sons, Manchester and London.



NPM 94/14



NPM 94/15

1994 Postcard Print Figures

- 11 Jan** Valentines (94/1-4) 5,000 (sets) plus 2,000 reprint
- 6 May** Addressing Postcodes (94/5-9) 7,000 (sets)
- 2 Aug** Postal Uniforms (94/10-13) 7,000 (sets)
- 1 Nov** Christmas (94/14-17) 8,000 (sets)

NPM 94/16 To the Paddington District Office from the Post Office at Stafford, 1890.



NPM 94/16



NPM 94/17

Cards Sold Out/Withdrawn

- 1988 88/5** Travel & Communications
- 1990 90/10** SWL William Wyon
- 1992 92/7-8** People in the Post
- 1993 93/1-5** People in the Post (Modern)
- 93/8-9** Gems of the Museum
- 93/11-14** Uniforms
- 93/15-19** Christmas 1993

1994 Postmark Figures

- 11 Jan** Valentine Exhibition 1940
- 14 Feb** St Valentine's Day 2088
- 6 May** Addressing Postcodes 1286
- 2 Aug** Postal Uniforms 1675
- 1 Nov** Christmas 1597
- 1994** Maltese Cross 5039





Association of Friends

Ray Pottle, the Secretary of the Association of Friends of the National Postal Museum, reports on their activities during 1994.



Friends at the outing to the Great Western Society at Didcot.

The Friends experienced another successful year in 1994. Our meetings and visits programme was the largest undertaken since our foundation nine years ago. There were also two issues of the magazine *CrossPost* edited by Allan Daniell. Now increased in size to 48pp they contained many articles of note, in particular "Exeter - A Postal History Review" by Michael Lockton, and the NPM stamp history by Giles Allen on the proposed George V Memorial Issue.

Two meetings were held at the Museum, the first in January when Tony Gammons lectured on Victorian Valentines and the exhibition which had just commenced. The second meeting presaged a visit the Friends were to make to the Great Western Society at Didcot in Oxfordshire. That society had purchased a Travelling Post Office rail carriage - Number 814 - which was in such a state of neglect that it had to be completely rebuilt from the steel chassis upwards. We heard how this was undertaken, section by section, from two of the team members including the man who actually performed most of the work. The subsequent visit to Didcot was to see this coach in use, snatching the leather bag from the trackside arm with the bag landing inside the TPO carriage.

During February and March we paid five visits to Mail Rail, the Royal Mail Underground Railway which links several London sorting offices from Whitechapel in East London to Paddington in the West. We were privileged, in groups of 12, to travel in the VIP wagon and learn about the technical aspects of the operation from Derek Varrier.

Later in April a small party of Friends visited the newly commissioned Automated Processing Centre at Fulwood, Lancashire. In May some 20 Friends visited the British Philatelic Bureau in Edinburgh, which was a very worthwhile visit.

Another party were guests of Pitney Bowes Ltd at their Harlow, Essex works in June. Here we saw their postal franking machines in all stages of construction and visited their museum containing some vintage machines which had performed from 1927 onwards.

On a very pleasant Saturday in July we went by minibus on a tour of the letter boxes to be found in a very small radius around Maidstone, Kent. Here we saw boxes of all reigns including a rare blue airmail box, although today it has been repainted to pillar box red.

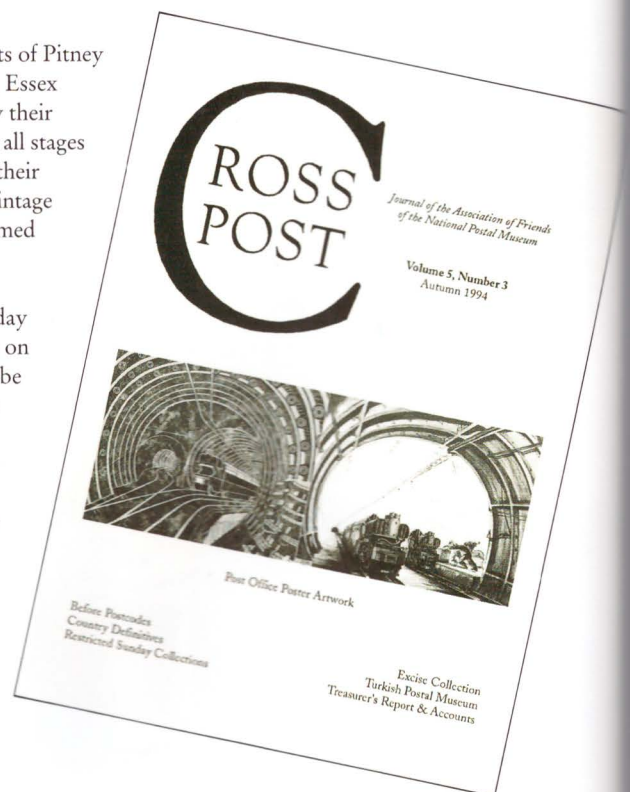
In August we visited the Bank of England Museum and Archive at Threadneedle Street. They had published a special postcard for their tercentenary and we were able to use this as a memento of our visit, affixing the special Royal Mail booklet pane with the special label attached.

The following month a group visited Harrison & Sons Ltd of High Wycombe, the well-known stamp printers.

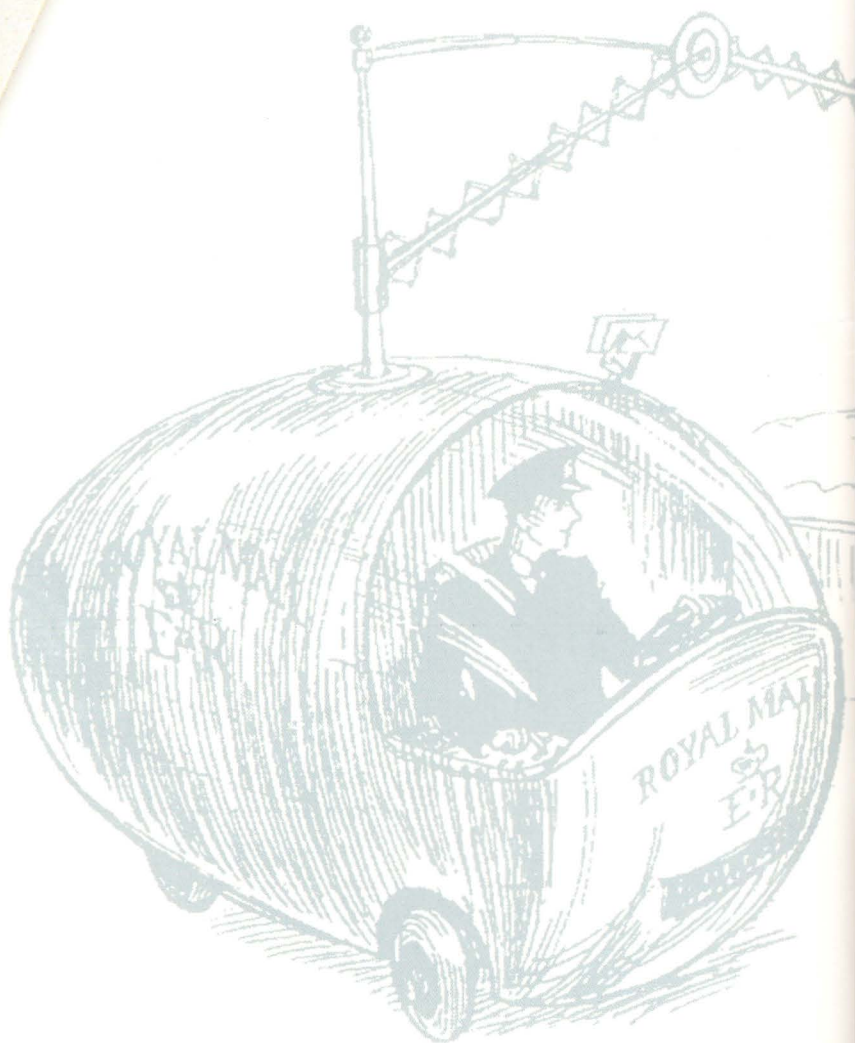
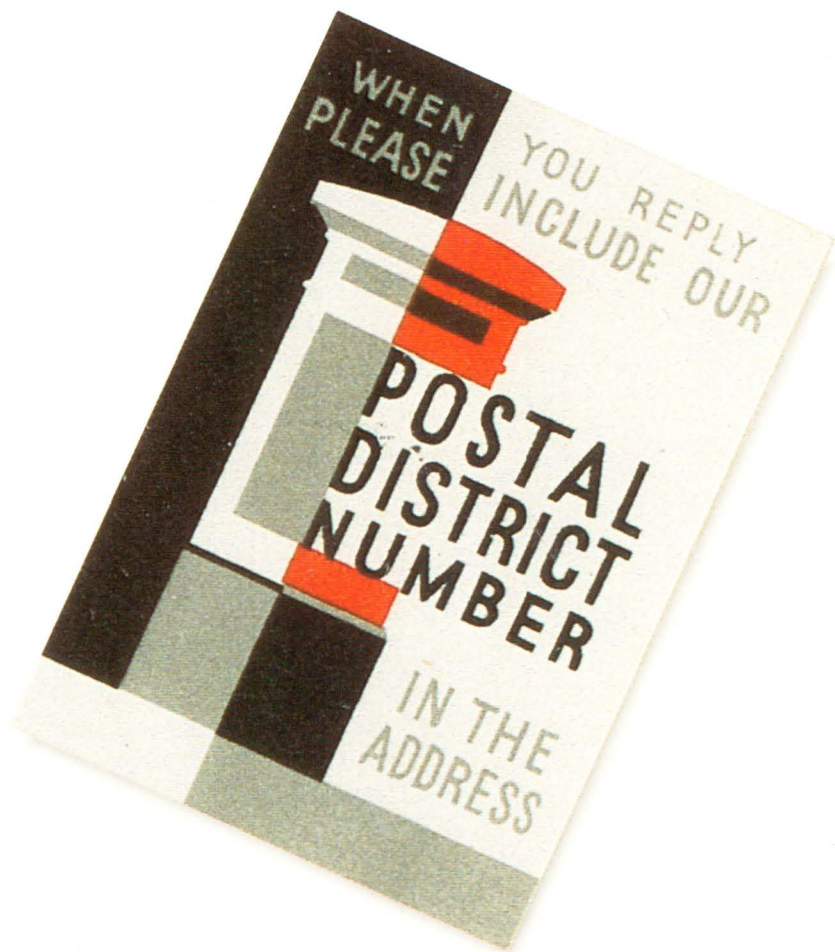
Elsewhere in this *Review* is documented the work carried out by the Friends at the Museum on a weekly basis.

The highlight of our year was, as always, the November Annual General Meeting. We managed to dispose of our formal business in 100 minutes so that after luncheon we could enjoy illustrated lectures on British postal mechanisation from Douglas N. Muir (both Curator, Philately of the Museum and President of the Postal Mechanisation Study Circle) and Martin Robinson, past Chairman of the study circle.

This was a superb annual programme in which many more philatelists and postal historians would have liked to participate. If you feel you would like to be able to take part in the future, why not join us? A short letter to the Honorary Secretary, PO Box 40, Uckfield, East Sussex TN22 2SP will meet with a quick response.







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**National
Postal Museum**

Price £5.00

Acquisitions 1994

This is a detailed listing of some of the acquisitions, philatelic and artefacts, which came to the Museum during 1994. Artwork and registration sheets were listed last year. This year, essays and artefacts have been added.

Artwork 1994

Issue Name	Issue Date	Artists	No. of Pieces
Greetings 1990	06/02/1990	Michael Peters & Partners	4
Greetings 1992	28/01/1992	Trickett & Webb	4
Christmas 1992	10/11/1992	Carroll, Dempsey & Thirkell	1
Single European Market	13/10/1992	K. Bassford	5
		Croydon College of Art	12
		D. Hockney	1
		Sedley Place	7
Greetings 1993	02/02/1993	Newell & Sorrell	26
		Michael Peters & Partners	2
		Silk Pearce	8
		The Partners	10
		J. Gibbs	1
Roman Britain	15/06/1993	J. Gibbs	1
Beatrix Potter	12/10/1993*	The Partners	10
Christmas 1993	09/11/1993	Q. Blake	6
		S. Larbalastier	12
		P. Windett & K. Murray	5
		J. Fisher	10
Greetings 1994	01/02/1994	G. Percy	7
		Design House	11
To Pay labels Prince of Wales Investiture	15/02/1994 01/03/1994	H. Brown	6
Pictorial Postcards	12/04/1994	H. Brown	11
		Carroll, Dempsey & Thirkell	5
		S. Bartlett	4
		Design House	2
Channel Tunnel	03/05/1994	A. Fletcher	1
		Graphic Through Facility	1
		G. Hardie	12
		Minale Tattersfield	3

*proposed issue date

Issue Name	Issue Date	Artists	No. of Pieces
Channel Tunnel	03/05/1994	Roundel Design Group	6
	D-Day	Trickett & Webb	2
Golf	06/06/1994	K. Bassford	20
		J. Gorham	36
		Trickett & Webb	30
		P. Hogarth	10
		R. & K. Josey	6
Summertime	05/07/1994	I. Pollock	5
		Carroll, Dempsey & Thirkell	5
		M. Cook	16
		A. Davidson	10
		G.B. Harte	5
Christmas 1994	01/11/1994	L. Brierley	6
		W. McLean	5
		J. Sancha	5
		I. von Treskow	15
National Trust	11/04/1995	D. Gentleman	10
		E. Hogan	10

Another 35 pieces were also received.

Essays 1994

These essays were considered by the Stamp Advisory Committee on the dates listed and signed cards bearing an example of each were deposited in the Museum.

Issue Name	Issue Date	Type	SAC Date	Notes
D-Day	06/06/94	3rd	20/01/94	
Christmas 1994	01/11/94	1st	31/03/94	
Cats	17/01/95	1st	31/03/94	
Cats	17/01/95	2nd	05/05/94	
Springtime	14/03/95	1st	14/07/94	Andy Goldsworthy (7)
Greetings 1995	21/03/95	1st	05/05/94	Why Not Assoc. (gravure - Harrison)
Greetings 1995	21/03/95	2nd	14/07/94	Why Not Assoc. (litho - Walsall) - rejected
Greetings 1995	21/03/95	1st	01/12/94	Newell & Sorrell
National Trust	11/04/95	1st	05/05/94	Norman Ackroyd & Keith Bassford (5) - rejected

Issue Name	Issue Date	Type	SAC Date	Notes
National Trust	11/04/95	1st	01/09/94	Tony Evans (6)
Peace & Freedom	02/05/95	1st	13/10/94	Jean-Michel Folon (5)
Peace & Freedom	02/05/95	2nd	01/12/94	Jean-Michel Folon (5)
Science Fiction	06/06/95	1st	13/10/94	
Science Fiction	06/06/95	2nd	01/12/94	
Shakespeare	08/08/95	1st	13/10/94	
Communications	05/09/95	1st	13/10/94	
Communications	05/09/95	2nd	01/12/94	
Rugby League	03/10/95	1st	01/12/94	
Christmas 1995	31/10/95	1st	13/10/94	Why Not Assoc. - rejected

Registration Sheets 1994

Definitives

Value	Date of Issue	Sheet Size	Notes
4p	14/12/1993	200	By Enschede
20p	14/12/1993	200	By Enschede
50p	14/12/1993	200	By Enschede
19p	07/12/1993	200	Scotland by Questa
25p	07/12/1993	200	Scotland by Questa
30p	07/12/1993	200	Scotland by Questa
41p	07/12/1993	200	Scotland by Questa
19p	07/12/1993	200	Northern Ireland by Questa
25p	07/12/1993	200	Northern Ireland by Questa
30p	07/12/1993	200	Northern Ireland by Questa
41p	07/12/1993	200	Northern Ireland by Questa
19p	07/12/1993	200	Wales by Questa
25p	07/12/1993	200	Wales by Questa
30p	07/12/1993	200	Wales by Questa
41p	07/12/1993	200	Wales by Questa
60p	09/08/1994	288	Walsall pane for 4 x 60p booklet
25p	26/04/1994	96	1st £1 vending machine booklet by Harrison
1st NVI		55	"Boots" labels [reprint]

Special Issues

Name	Date of Issue	Values	Sheet Size	Notes
Age of Steam	18/01/1994	19p,25p,30p,35p,41p	100	By Harrisons
Prince of Wales	01/03/1994	19p,25p,30p,35p,41p	100	By Harrisons
Pictorial Postcards	12/04/1994	19p,25p,30p,35p,41p	100	By Questa

Name	Date of Issue	Values	Sheet Size	Notes
Channel Tunnel	03/05/1994	25p,41p	60	se-tenant pairs by Harrisons
D-Day	06/06/1994	25p	100	se-tenant strips of 5 by Questa
Golf	05/07/1994	19p,25p,30p,35p,41p	100	By Harrisons
Summertime	02/08/1994	19p,25p,30p,35p,41p	100	By Harrisons
Medical Discoveries	27/09/1994	25p,30p,35p,41p	100	By Enschede
Christmas 1994	01/11/1994	19p,25p,30p,35p,41p	100	By Harrisons
Christmas 1994		19p, 25p	160	For £3.80 & £2.50 books

Prestige Stamp Book

Name	Date of Issue	Value	Sheet Size	Notes
Northern Ireland	26/07/1994	30p PoW	32	Pane 1 by Harrisons
Northern Ireland	26/07/1994	6p + 19p + 25p NI	72	Pane 2 by Questa
Northern Ireland	26/07/1994	19p + 25p + 30p + 41p NI	96	Pane 3 by Questa
Northern Ireland	26/07/1994	19p + 25p + 30p + 41p NI	48	Pane 4 by Questa

To Pay Labels

Values	Date of Issue	Sheet Size	Notes
1p,2p,5p,10p,20p, 25p,£1,£1.20,£5	15/02/1994	200	By Questa

Stamped Stationery

Name	Issue Date	Value	Type	Notes
R.L.Stevenson	22/03/1994	45p	Scottish aerogramme	McCorquodales
Allcock & Brown	14/06/1994	45p	Aerogramme	McCorquodales
Gordon Highlanders	19/07/1994	45p	Scottish aerogramme	McCorquodales
RSPB	19/07/1994	£2.50	Aerogrammes	Pack of 6 by McCorquodales
Northern Ireland Prestige Booklet	26/07/1994	35p	Postcard	Postcard pane
RSPB	23/08/94	50p	Aerogramme	Large, by McCorquodales
Christmas 1994	04/10/1994	45p	Aerogramme	McCorquodales

Artefacts 1994

These are the artefacts which arrived in the Museum during 1994 and were accessioned. Missing numbers refer to items from the backlog of material. A number of other items are included in the overall statistics but await accessing.

Accession Number	Description
OB1994.96	Miscellaneous office equipment collected from Harwich, includes wooden box marked "correspondence for Holland may be posted in this box".
OB1994.97	Rubber handstamps used at Royal Mail, Liverpool.
OB1994.98	Three perspex paperweights, encapsulating Royal Mail stamps, in presentation boxes.
OB1994.99	Silk-screen printed picture of a double-decker bus advertising the letter writing show; by R H Coggins.
OB1994.100	Automatic numerator.
OB1994.101	Presentation pack of replica, American 19th-century envelopes "Berlin & Jones Six".
OB1994.102	Proof copy of ceramic plate from Royal Mail's "Autumn" collection, based on stamps designed by Charlotte Fox.
OB1994.103	Set of five ceramic plates: Royal Mail's "Autumn" collection.
OB1994.104	Set of five ceramic plates: Royal Mail's "Autumn" collection.
OB1994.105	Flintlock pistol made by Wilson, 1804.
OB1994.107	Oil painting: <i>The Postman</i> by J F Herring, circa 1840. Accepted by H M Government in lieu of inheritance tax on the death of Miss Jane Scott MacKirdy and allocated to the National Postal Museum.
OB1994.111	Wooden collection box used by Tunbridge Wells Post Office Sports Club.
OB1994.112	First generation coding desk.
OB1994.113	Collectors' Club promotional envelope.
OB1994.114	Red nylon pouch to hold posted items of metered mail.
OB1994.115	Assorted office material from West Drayton Post Office.
OB1994.133	1965 Bantam motorcycle; 125cc single cylinder; reg. number GLE 919C
OB1994.134	Parcel chute, model of.
OB1994.137	Silk tie of Korean Post Office.
OB1994.138	National Postal Museum badge.
OB1994.139	Refrigerator magnet in shape of a pillar box.
OB1994.140	Handstamp used by HRH Prince of Wales and photographs.
OB1994.141	GPO fuel can.
OB1994.142	Perspex paper weight encapsulating 22p stamp.
OB1994.143	Perspex paper weight encapsulating 20½p stamp.

OB1994.144	Rubber cancellation stamp, celebrating the centenary of the National Canine Defence League. "First Day of Issue, Birmingham 8.1.91".
OB1994.145	Assorted redundant rubber-faced handstamps from the London Chief Office.
OB1994.146	Redundant rubber-faced handstamp and bicycle lamp from Grimsby.
OB1994.147	Two redundant metal handstamps and a box of test weights, from Bodmin.
OB1994.148	Sign: "Money Order Office and Post Office Savings Bank". White and blue enamel on black ground.
OB1994.149	Assorted topographical postcards.
OB1994.150	Postcards on the theme of transport.
OB1994.151	Set of postcards: cartoon story of Snow White. French.
OB1994.152	Cancellation head from a Krag machine, marked 325.
OB1994.153-60	Assorted Post Office equipment collected from Northern Ireland.
OB1994.161	Ivory letter opener and pen (early 20th-century).
OB1994.162	Sealing wax dispenser.
OB1994.163	'Candlestick' letter balance by R Winfield, Birmingham, circa 1840.
OB1994.164	Certificate signed by Lord Ilingworth, (Postmaster General), 1919.
OB1994.165	Two first day envelopes of the Golf issue, containing printed information.
OB1994.166-78	Assorted Post Office equipment from Northern Ireland.
OB1994.179	25 wall boxes from Norwich area.
OB1994.180-9	Assorted Post Office material collected from Northern Ireland.
OB1994-202	Information leaflet produced by Fleet Transport.
OB1994-218	Two GPO spanners.
OB1994-219	GPO fire alarm bell from Bishopsgate B.O.
OB1994.220-2	Assorted Post Office equipment from Northern Ireland.
OB1994.224	Penny Postage handstamp - Rockbeare. 1840.
OB1994.225	Two 19th-century oil paintings by Henry Alken jnr. (1810.1894). <i>The Royal Mail in Snow.</i> <i>The Royal Mail at Night.</i>
OB1994.226	Medallion, commemorating the 1975 Philatelic Exhibition held in Paris.
OB1994.227-9	Assorted Post Office equipment from Northern Ireland.
OB1994.231	Metal overprint to commemorate World Stamp Exhibition, Korea 1994.
OB1994.232	Royal Mail Driver's Handbook, 1993. From Kidbrooke.
OB1994.249	Two Royal Mail ties, issued in the 1980s.
OB1994.250	Royal Mail grey jacket.
OB1994.251	Royal Mail grey jumper.

- OB1994.252 Assorted redundant Post Office material from West Central D.O.
- OB1994.253 Redundant counter candlestick and mail bag sealer from Sub Post Office, Watnall.
- OB1994.254 Automatic Sorting Machine (A.S.M.), model ET18 from King Edward Building, London.
- OB1994.255 Assorted photographs on a postal theme; private collection.
- OB1994.256 Items of Post Office female uniform worn in 1980s.
- OB1994.258 Promotional video *Art in the Twentieth Century*.
- OB1994.259 Redundant rubber handstamps for "Hong Kong '94".
- OB1994.260 Items of Post Office male uniform worn in 1980s.
- OB1994.261 Royal Mail training video *We can do it*; proof copy. Made by Royal Mail Film and Video Unit.
- OB1994.262 Postcard photograph of Rifleman A Fuller, annotated "posted missing 7th October 1916".
- OB1994.263 Stamp Bug Club membership card.
- OB1994.264 Promotional video *Preview London* featuring Royal Mail stamps.
- OB1994.265 Promotional video *Animation*; cartoons produced by the Post Office Film Unit.
- OB1994.266 Telegram pouch, instruction books and ephemera used 1940-42.
- OB1994.267 Assorted topographical postcards.
- OB1994.268 National Savings Bank badge (Scotland), issued 1916.
- OB1994.269 Victorian Valentine card.
- OB1994.270 Post Office Key tab.
- OB1994.271 Two postcards showing pillar boxes.
- OB1994.272 Assorted greetings postcards.
- OB1994.273 Assorted postcards.
- OB1994.274 Postcards and programme for the Post Card Centenary Exhibition 1894-1994.
- OB1994.276 Wooden notice board advertising Post Office Savings Bank, circa 1940, from Perthshire.
- OB1994.277 Ink and wash drawing of Mount Pleasant Sorting Office during blackout caused by the gas strike of 1870. By F Broom.
- OB1994.278 Souvenir posting box used in promotional activities by P.R. Royal Mail London HQ.
- OB1994.279 Apricot computer from CSG5, Chesterfield.
- OB1994.280 Assorted greetings postcards, early 20th century.
- OB1994.281 Royal Mail Training video *We can do it*. Final version produced by Film & Video Unit.
- OB1994.289 Pair of matchholders, 4 silver stamp boxes, pendulum balance (Hall's patent) '8-pin' balance (Willis' patent), Edward VIII fire bucket; two Salter parcel-post balances.
- OB1994.290 Two 'candlestick' balances (Ratcliff; Winfield) and a three-pin ladder-scale balance by De Grave Short Fanner & Co.

- OB1994.291 Assorted office equipment from Bournemouth and surrounding area, including balances, electric signage and redundant handstamps.
- OB1994.292 Assorted office equipment from West Central D.O., London.
- OB1994.293 Assorted office equipment from Norwood D.O., London, including trolleys, electric stamping machine and facing table.
- OB1994.294 Assorted postcards.
- OB1994.295 Assorted postcards.
- OB1994.296 Assorted greetings postcards.
- OB1994.297 Promotional advertising postcard, produced by Post Office Archives.
- OB1994.298 Seasonal and greetings postcards.
- OB1994.299 Assorted postcards.
- OB1994.302 Office equipment from Ulveston, Lancs.
- OB1994.303 Group of office equipment, from W.D.O.
- OB1994.304 Pedestrian-controlled electric trolley, from Ipswich.
- OB1994.305 Four items of unused Post Office stationery, 1937-52.
- OB1994.312 Textile wall-hanging *Postage Paid 1840-1990* by Mrs Mary Mayne.
- OB1994.313 Post Office savings book, issued in 1967.
- OB1994.314 Post Office savings book, issued in June 1911.
- OB1994.315 Four prototype pillar boxes.
- OB1994.316 Armband work by casual postmen, from Maidstone.
- OB1994.317 Four-hole paper punch.
- OB1994.318 The Postal Drivers Pack, issued 1985.
- OB1994.319 Two wooden combination postbox and stamp vending machines, and two wooden stamp vending machines. From the Palace of Westminster.
- OB1994.320 Post Office savings bank.
- OB1994.322 Two redundant handstamps and staff handbook of 1958, from Peterborough.
- OB1994.323 Complete single-hole paper punch.