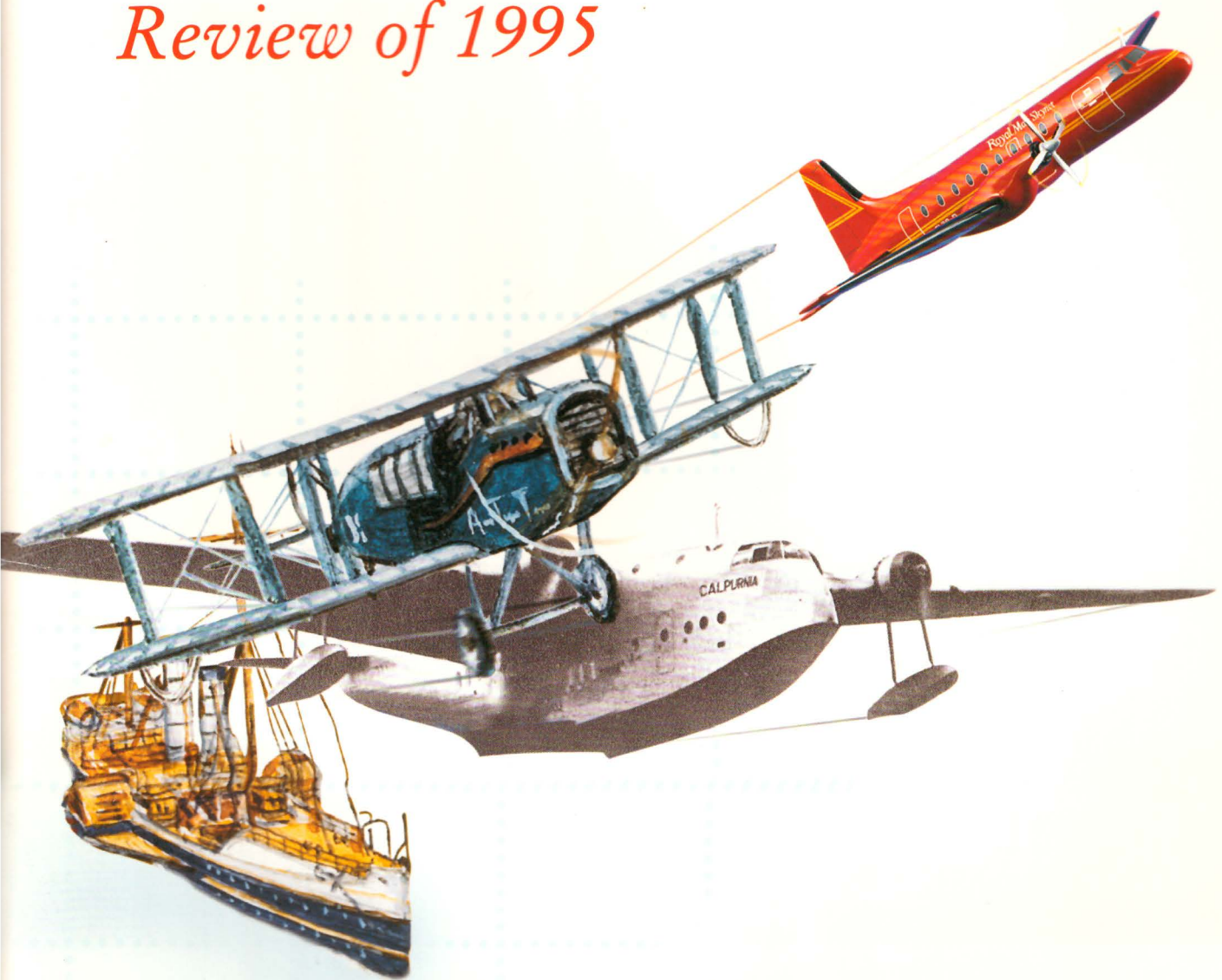


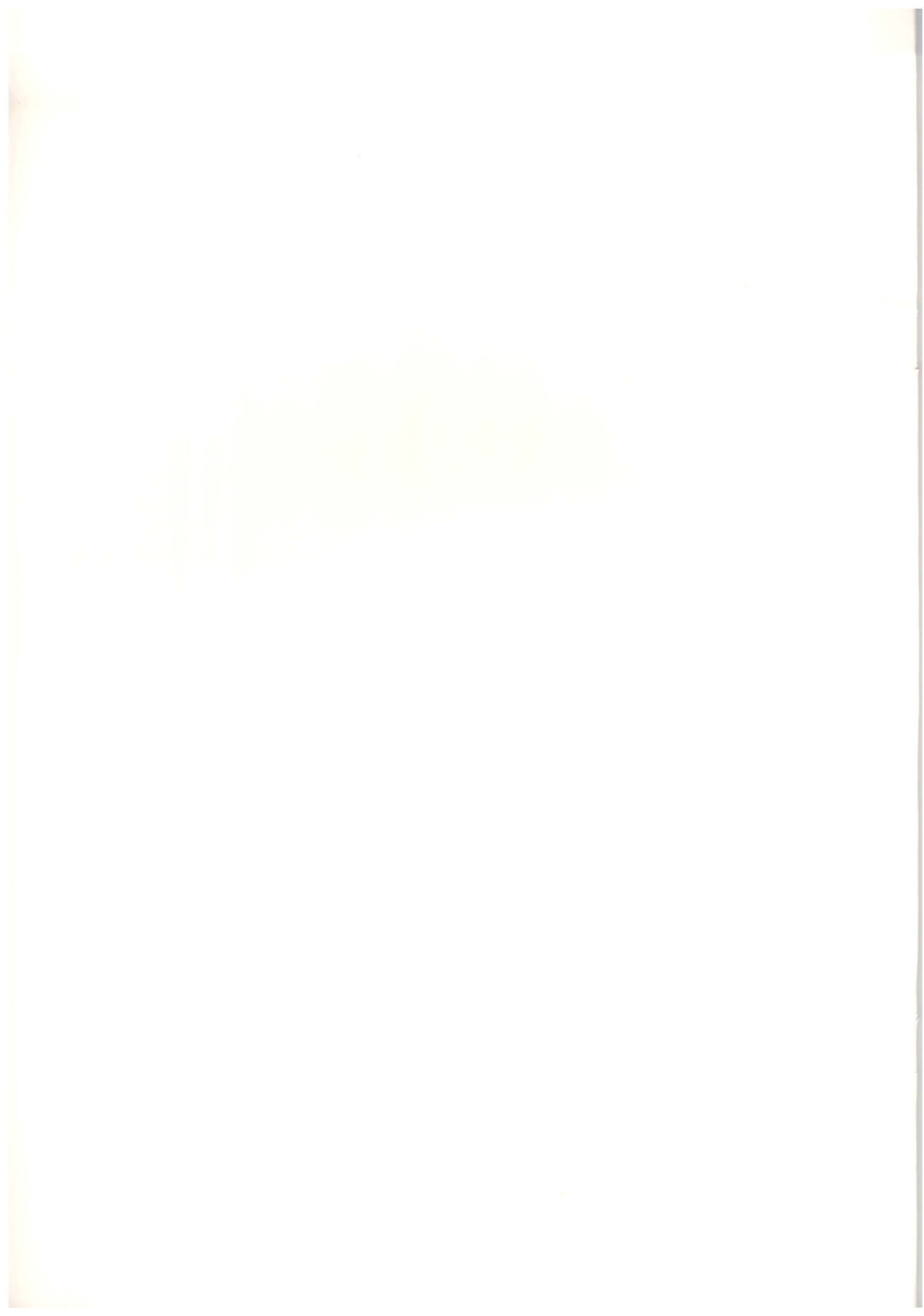


National
Postal Museum

National Postal Museum

Review of 1995

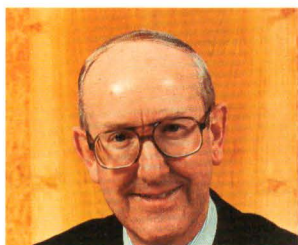






Foreword

By *John Roberts*, Chief Executive of the Post Office.



Having always had an interest in history, I am particularly aware of the unique heritage and traditions that the Post Office has built up over the last 360 years. For this reason I have been following with great interest the way in which the National Postal Museum (and the Post Office Archives) have been developing their activities in recent years, ensuring in particular that significant modern records and artefacts are preserved for posterity.

The re-opening of the former London Chief Post Office in King Edward Building as a display gallery has been a watershed. For the first time the Museum has been able to display some of its larger artefacts in a proper historical context and has thus made both a different part of its collections, as well as the story behind the objects accessible to visitors.

Indeed, it is this very accessibility that I see as being the key for the future. The

Post Office serves the whole nation. It is therefore only right that we shall aim to give the widest audience possible the opportunity to share in our history and unique collections. A first step in this direction is a National Postal Museum exhibition area in a proposed new Gallery of Modern Scottish Art in Glasgow. This project is currently only in its preliminary stages but if it comes about it will provide a first class facility for our customers living in, and visiting, that fine city.

In the meantime, I wish the Museum and Archives every success in their present activities and look forward to future developments with great interest.



The Post Haste! exhibition

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Cover: The progress of conveyance and transport of mails through the centuries – from the *Post Haste!* exhibition and the 1974 UPU stamp history.

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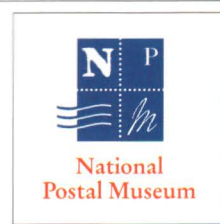
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Introduction

The year 1995 at the National Postal Museum by James Foley, Head of Personnel Services & Facilities within Post Office Services Group.



James Foley

In his introduction to last year's *Review*, Stan Goron, the Museum Manager, referred to a year of wait-and-see, a period in which the Museum's future remained undecided. During the 12 months since then, much has happened in relation to the Museum's position within the Post Office and its possible future, yet the uncertainty is, if anything, greater than ever.

As a result of further reorganisations within the Post Office, the Museum now finds itself within a large Royal Mail unit entitled the Post Office Services Group (POSG) along with the Post Office Archives. As Head of Personnel Services & Facilities within POSG I am delighted to have become responsible for both the Museum and the Archives and to have taken over the rôle of Chairman of the National Postal Museum Board. Having a keen interest in history, I am firmly of the view that the postal heritage contained within both units is a much under-utilised and under-valued asset, one that is not only of great potential benefit to the Post Office but also to the nation at large.

To this end, a review of the Post Office's heritage has been taking place. One result of this is the possibility of creating an NPM exhibition space in Glasgow, within the former Head Post Office building in George Square. This would be part of a proposed Gallery of Modern Scottish Art to be created by the National Galleries of Scotland and the Glasgow Development Agency. If this proposal comes to fruition it would be a marvellous opportunity (and a challenge) for the Post Office to display parts of its heritage in another part of the country.

The most important event in 1995 was the opening of the *Post Haste!* exhibition in the former London Chief Post Office. This, at last, gave the Museum the ability not only to display some of its larger artefacts but to do so in a way that puts them into their proper context. This display effectively doubled the Museum exhibition space and has provided a major additional attraction for visitors. Nor is this all - for next to the *Post Haste!* display is a new temporary exhibition area, opened in September 1995, where a varied programme of temporary displays has commenced.

The other important exhibition during the year was *Victorian Posts*. This display presented the fundamental changes to the postal system that took place during the lengthy reign of Queen Victoria, from the introduction of Uniform Penny Postage and postage stamps to the introduction of the Post Office Savings Bank and trials of steam- and electric-powered vehicles. For the first time, a number of our most important stamp treasures were put on display. More information on these exhibitions can be found elsewhere in this *Review*.

The Museum's collections continued to grow apace during the year. To help us keep pace with the inflow and to make further inroads into the backlog, a number of staff joined us for varying periods - Siân Parry, Gemma Caney and Harriet Standeven assisted Krystyna Koscia on conservation work; Zara Matthews catalogued the growing collection of Valentine cards and did much of the preparatory work for a display on Valentine cards; Karen Parr has been assisting Christine Jones manage the artefact collections; while Melanie Parker and Tom Norgate have been working on the philatelic and postal history collections.



Tony Gammons on his retirement, with a leaving present.

In April we said good-bye to Tony Gammons, the Museum's exhibition officer. Tony had been at the Museum for 17 years and was well-known for his inimitable knowledge of Post Office history and for his many displays over the year. We wish him a very happy retirement. We also said good-bye to Keith Alderton who had been managing the Museum shop for us on a temporary basis. Keith had also been with the Post Office for many years and we wish him, too, a happy retirement.

Finally, I would like to congratulate all the Museum staff for their patience, hard work and cheerful disposition during what was not an easy year. In so doing, I would also include those Friends who have continued to give generously of their time.



Work in Progress

A lot of work goes on behind the scenes, as in any museum, and some of this is long term, only becoming evident to the public much later. Here, some of this is summarised.

During the year a great deal of progress was made in various projects (some new), largely as a result of extra staff, either part-time or working on a short-term basis. Catalogues and listings were created or extended and put on to computer. This makes our collections much more accessible and information more easily retrievable. More research was undertaken and a lot of material was remounted on archival paper.

Postal History

A new project began in September with the arrival of Tom Norgate on a part-time basis. Since then he has been indexing and listing various categories of postal history material and these have been put on to computer. These listings make retrieval much easier and the identification of gaps possible.

Listings created so far:

Missent	108
Paid at	91
Fifth Clause	19
Ship Letters	151
India Letters	28
Post Offices Abroad	37
TPO/Railway	726

Additional albums have also been created, in particular for the TPO and Railway markings.

A start has now been made in remounting the Frank Staff postal history collections. Special archival pages have been prepared and the opportunity will be taken to add the collection to the Edicon computer listing. This will continue through 1996.



1856 example of a Missent marking

Research Project

In 1995 Andy Pendlebury and Giles Allen continued the special stamp histories project at Post Office Archives and completed those for the years 1972 to 1974, so there is now a complete sequence of these for the first 50 years of British special issues, from the Wembley Exhibition of 1924. They report that a gap was filled when they located the "lost" files for the 1965 ITU issue, thanks to Jean Farrugia of the Archives. Use was also made of the National Philatelic Society library for background, philatelic information.

A large number of updates to earlier histories were carried out. This is an ongoing process as fresh data are always turning up in unexpected places. In particular, an important section was added to the history of the 1964 Shakespeare issue included in last year's *Review* covering in detail the pictorial air letters associated with the issue.

Work also began on a new series of definitive issue histories. Those completed

during the year included: the proposed 1946-7 regionals, the George VI low values of 1936-9, the Wilding low values of 1952-4 and the Castles high values of 1955. Most of these were clearly much larger than one special stamp history and took far longer. Now the remaining George VI high values and Wilding regionals are being tackled to finish off the period completely.

StampMaster GB

During 1995, StampMaster GB v.2.0 was released. This is the updated computer disk produced by Philatelic Software Ltd in association with Royal Mail, incorporating the NPM Chronolist. The upgrade incorporated a number of improvements to the original version, including the full reproduction of the NPM Chronolist introduction and appendices on-screen. A further year of data was added and amendments made to earlier data where necessary.

Other programmes were released during 1995, including in particular StampMaster Channel Islands.

John Enoch of Philatelic Software Ltd reports that plans for 1996 are well advanced. Most exciting amongst the new products should be the StampMaster GB cd-rom, incorporating images of all the listed GB stamps. This will be one of only a handful of philatelic cd-roms in the world and many of the illustrations are being supplied by the NPM. It should be released in the summer.

In addition, Windows versions of all StampMaster programmes will be released, with transfer possibilities for those presently using DOS versions who would prefer to work with Windows. These programmes will include further improvements. A third strand in the 1996 plans for StampMaster is the release of the first thematic programmes.

Remounting

Resulting from the research into archival files our collections of special issue artwork and essays continue to be remounted on archival pages by George Hodges. He has now reached the stage where all the issues from 1924 to 1970 inclusive have been completed, including

entering the data on the Edicon image and text computer system.

Work on cataloguing the Phillips collection on Edicon came to a halt after all the remaining material not on display in the main gallery had been computerised. By the end of the year more than 19,000 files had been entered on Edicon.

Registration Sheets

Melanie Parker joined in October to take up the work of cataloguing and mounting stamp proof and registration sheets, previously undertaken by Nishi Sharma. Once remounted on archival card the details of the sheets are transferred on to computer. From the time of joining till the end of the year Melanie catalogued and mounted some 500 sheets of stamps.

These comprised:

Definitives Registration Sheets

QEII Regional and Country stamps for Northern Ireland, Scotland and Wales - pre-decimal and decimal

Postage Due Labels Registration Sheets

KGVI, KEVIII, KGVI, QEII pre-decimal and decimal

Trucial States Registration Sheets

Royal Mint Emergency Stamps: Proof Sheets

KGVI

By the end of the year a total of 2,465 sheets of stamps in all (proof and registration) had been mounted and catalogued.

Melanie also began cataloguing the Victorian stamp registration sheets. At the end of the year 13 volumes (out of a total of 22) had been catalogued, covering 503 sheets. These will subsequently be mounted by the paper conservator.

Visits, Slides & Talks

For the exhibition Stamp '95 Lionel Jones gave a talk most days on beginning a stamp collection. He also attended three Post Office Open Days at Shoreham, Hassocks and Eastbourne.

Slide shows were augmented during the year and were used on several visits to outside bodies undertaken by members of staff. In particular a lecture was given by Douglas Muir to the British Art Medal Society on medallists "From Wyon to Machin" and their work on stamp

designs. This will subsequently be published in their journal.

Slide shows are now available to local societies on loan, or for a lecture from one of the NPM staff. Texts are available for most shows. Slide shows available are:

Postal Mechanisation (to 1960s)

The Genesis of the Machin Design

The History of British Stamps

Behind the Scenes at the National Postal Museum

New slide shows

From Wyon to Machin

Rowland Hill and Postal Reform

Stamps of the World

Derrick Page completed, in August 1995, the remounting on to archival pages of the European section of the Stamps of the World collection. Most of Europe is now on display in the main gallery, taking up six display banks and showing 6,048 pages from Åland to Yugoslavia. Some of the larger countries of eastern Europe have been limited in display area, but all stamps not on display can be viewed on request. There are a few gaps of missing stamps which are still being obtained.

In September Derrick started the remounting of Commonwealth countries on to archival pages. These will be displayed in the main gallery over the coming year. Abu Dhabi to Canada had been completed by the end of 1995.

Researchers & Visitors

Some 66 researchers made appointments to see philatelic material not on view in the Museum. Most were researching the De La Rue archives held on microfilm, some on repeated visits, but a number were also interested in Victorian and Georgian registration sheets, together with stamp dies, and articles were published as a result of their visits. About 15 additional visitors wanted to view the letter box collection and stamp vending machines.

There were 43 group visits from both schools and adult groups, amounting to 910 visitors. As well as this there were seven V.I.P. groups, adding 28 visitors. The total number of visitors was 18,989, more than 5% up on the previous year.

Various functions and receptions were also held at the Museum including the launch of the Communications stamps, an evening for the exhibitors at Claridges and various receptions in the new exhibition area in the former London Chief Office.

Freddie Mercury Collection

During the year the Freddie Mercury collection, acquired in 1993, went on tour to various venues with Barry Tennant and Derrick Page.

In April it was on show at Stamp '95 when more than 6,000 people viewed it over the four days. Each person was given a souvenir postcard with the wording "I've seen the Freddie Mercury Collection".

The following month it was taken to Southport for the Queen Convention weekend when some 2,500 fans viewed it. For this event a set of NPM postcards showing the collection was produced along with a special handstamp used for the first day of sale.

Later in the year the collection was the star attraction at Bolton for the Red Ribbon Appeal organised by Denise Silcock, founder of "Kind of Magic" when some 1,500 fans came to see it. In November the "Kind of Magic" team presented to the Museum a small bust of Freddie Mercury in bronze.

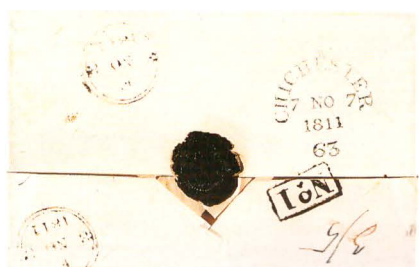
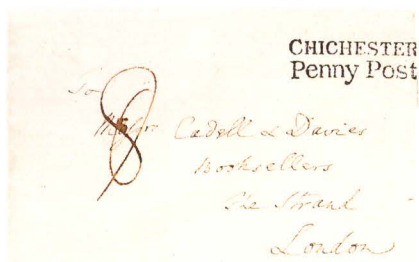
Friends

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

Mike Bament continued with the research and writing up of a variety of postal history items, including the continuing study of our collection of provincial Penny Posts. This particular collection now stands at some 1650 items, thanks mainly to a large number of penny posts acquired during the year to strengthen the Irish section.

Work has recently commenced on gathering together the Museum's collection of London penny posts for





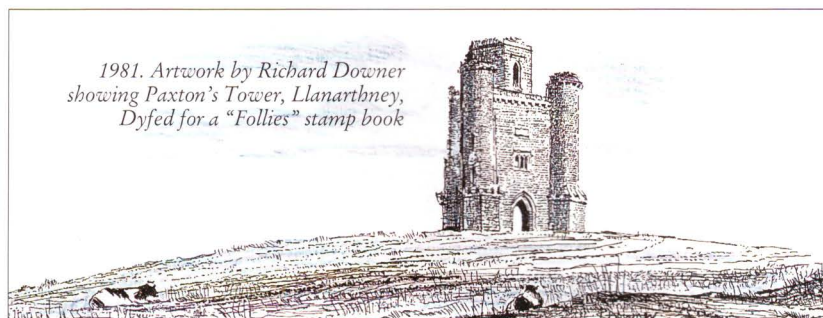
Front and reverse of an 1811 letter bearing a fine Chichester Penny Post marking.

entering on computer. Mike comments that this is a formidable task, but one which hopefully will provide benefit to researchers and also help us to target future acquisitions. He notes that he has found the work extremely satisfying and particularly enjoys the contact it brings with people outside the Museum with like interests. In this regard he constantly provides information to the editors of the County Catalogues and answers queries on the material. For his considerable contribution to the study of postal history Mike was recently elected a Fellow of the Society of Postal Historians.



Don Staddon

Don Staddon, also an NPM Board member, continued to help in re-organising the collection of QEII decimal vending machine booklets, mounting the chosen items in albums, and writing them up. A few gaps were identified which, when filled, will complete the project.



1981. Artwork by Richard Downer showing Paxton's Tower, Llanarthney, Dyfed for a "Follies" stamp book

Considerable assistance was also provided during the preparation of the album of unissued trials and proofs. At the same time the GB reference collection was kept up to date by the addition of new issues, examining the stamps to provide accurate information for visitors. The GB Chronolist was updated with this same information and this was then added to the StampMaster computer disk product.

Cyril Macey mounted Lord Reilly's collection of GB presentation material which was purchased by the Museum. Lord Reilly had been a member of the Stamp Advisory Committee for many



Cyril Macey at Stamp '95

years. Subsequently, a lot of work entailed the photocopying of album pages for documentation and research purposes. These were mainly of the Stamps of the World collection being remounted in the main gallery.

During Stamp '95 at Wembley, Cyril demonstrated to visitors how to find watermarks on stamps. He found that the children were more interested in seeing the phosphor markings under U.V. light, and the most interesting part for him was to talk to their stamp-collecting parents about the Museum to encourage them to visit.

Booklet Artwork

A large amount of unsorted artwork for stamp booklet covers was received

about two years ago, relating mainly to the 1970s and 1980s. During 1995 Lionel Jones has been sorting this material, describing it as far as possible and listing it on computer. Since none of this material has been labelled it has usually proved difficult to identify exactly which issues are concerned. Up till now Lionel has listed some 200 items. The project will soon be completed and the material will be available to researchers on request.

Booklet cover for the Smiles stamp booklet

Reply Coupons

Several hundred examples of reply coupons, both International and Commonwealth, are being sorted, mounted and listed by Lionel. These are the registration examples from the 1930s to the 1950s. The differences lay in layouts, text, price, even currency and resulted from Universal Postal Union agreements. Lionel remarks that he feels that this is an area worthy of greater study, providing considerable interest especially to Cinderella collectors.

Paper Collection

Thanks to material which has come through the Museum for use or destruction, we have managed to salvage enough paper to start gradually building up a collection of unmarked paper from the 19th century and earlier. This is an invaluable source for the paper conservator carrying out repairs on items of similar date, in matching repair papers to originals. Any paper scraps or sheets, either unmarked or with at least some areas not covered by writing or printing inks or seals, are useful to this end.



Royal Doulton character mug



Artefacts

Christine Jones, Collection Manager, Artefacts, here describes her year, especially the problems of storage and documentation, but also the achievements with the assistance of more staff.

Collections Management

The members of my department have been active in many areas. I can say "members" because in March Zara Matthews (a volunteer in 1994) was engaged primarily to work on the Valentine collection but also to help with other projects. In September, Zara left to embark upon a postgraduate museum course at the University of East Anglia and Karen Parr, a postgraduate in museum studies from Leicester University joined the Department on a six-month contract.

Perhaps the most noticeable achievement as a result of this activity that is obvious to Museum visitors is the exhibition *Post Haste!* now firmly in place in the former London Chief Office, (described fully elsewhere).

New Material Sought & Received

The acquisition of Post Office material continued throughout the year at a steady pace. Donations of redundant material are important sources of Post Office objects ranging from machinery, furniture, handstamps and signage no longer required by the business. Of particular interest is one of the original wagons from the Post Office's own London underground railway opened in 1927.

As Collections Manager, Artefacts I visited many Post Office premises including Battersea, Dover, the Isle of Wight, Lewes, Mill Hill, Reading, Southward and Swindon, to survey potential material. Post Office employees continue to respond to our advertisement in the internal Post Office *Gazette* and

send in items of interest such as a wall-mounted brass calendar, dated 1937, from Haselmere.

Documentation

The quantity of incoming material continues to pose a problem for both documentation and storage. Even with additional staff it is difficult to keep up to date with the paperwork for both new material and previously undocumented items already in storage. The manual documentation system implemented in 1994 is now fully operational and has laid the groundwork for a computer-based system. A computer program for the recording of the Museum's artefact collection has been identified and purchased. After a few modifications, it will be installed early in 1996.

Storage

Storage for all its artefact collections has been the major problem that has faced the Museum throughout 1995. Firstly, the loss of the storage unit at Kingston, in which many of our large objects were housed, the uncertainty as to when the Museum had to vacate these premises and the inability to find suitable alternative facilities, created an atmosphere of frustration and uncertainty. It was not possible to work on the collections as we were forced to store them in a very compact, space-saving way. This did not permit access to items, creating problems for the public who wanted to see an artefact.

In September, the collection was moved to an industrial storage unit in north London. However, conditions are far from ideal and the Museum is faced with

many basic problems to do with security and environmental controls before the unit can be considered adequate for the needs of a national museum. It is hoped that these shortcomings can be resolved.

Closer to home, the closure of the sorting office behind King Edward Building is posing the Museum problems for we are to lose three main storage areas that hold the remaining collections, including pillar boxes. The Museum had to vacate these by March 1996. However, we are confident that suitable areas will have been found within the basement of KEB itself. The most major change to affect the Museum will be the loss of a goods lift to service the collections. In anticipation of this, the heavyweight pillar boxes were, in December, relocated to the north London store, where they are available for public viewing, by appointment.

Loans & Other Work

Despite these excitements and upheavals in 1995 we have managed to maintain our other duties. We have processed loans to other institutions including the Science Museum, Croydon Museum, the Medway Heritage Centre, Stranraer Museum, and Bletchley Park Trust. Vehicles from the Heritage Fleet have been loaned within the Post Office for publicity events, have appeared on television in the Classic Vehicle series on Channel 4, and also featured in a V.E. display at Bletchley Park.

Over 600 entries have been made in the manual Accessions Register, revealing that, in total, some 2,000 artefacts have been fully documented and entered into the Museum's growing collection of artefacts.

Some of these recently acquired items such as stamp boxes, model Post Office vehicles and even a Postman Pat T-shirt, were displayed over the Christmas period in a festive display in the main gallery entitled "Season's Greetings".

A major project on cataloguing and storing the Valentine card collection was begun in March 1995 and completed by September. The work was undertaken by Zara Matthews. Over 920 items were recorded and researched for full documentation. With guidance and help from Krystyna Koscia, the Museum's paper conservator, Zara devised an archival-sound storage system for the collection which we hope to extend to all the ephemeral material.



Post Haste!

The most far reaching event of 1995 for the NPM was the taking over of the ground floor area previously occupied by the London Chief Office and the opening of the exhibition Post Haste! incorporating pillar boxes and vehicles. Here, Christine Jones Collection Manager, Artefacts, describes how it came about.

The closure of the impressive Post Office counter on the ground floor of King Edward Building resulted in a huge, gloomy void of some 370 square metres, greeting Museum visitors who had to pass through it. The unoccupied space also did little to enhance the overall image of Royal Mail, the Museum's immediate funding body. In the late summer of 1994 the idea of creating a museum exhibition in the redundant counter area was put forward to Royal Mail and eventually, after much discussion, agreed. The exhibition was to be funded by Royal Mail Property Holdings and the Design Department of Royal Mail.

Two major factors determined the theme of the exhibition. Firstly, the vast space itself that was available to us. Secondly, the Museum's collection of larger artefacts not previously displayable at KEB because it has always been impossible to get them into the Museum's main first floor gallery - namely pillar boxes and vehicles. The idea of an historical overview of the British mail delivery service grew out of this material.

The storyline of carrying the mails with ever-increasing speed and efficiency - Post Haste! - was then developed, stressing the Post Office's continuing readiness to experiment with new technologies and ideas. This also neatly encompassed posting boxes, introduced in the 1850s, as a method whereby the public could more easily and conveniently post their letters.

The first six months of 1995 were, therefore, very busy ones, preparing for the July opening of *Post Haste!* The London-based design company, The 400, were engaged to devise the layout of the exhibition and oversee production of

display stands and graphic panels. Colleagues in Post Office Archives and the Post Office Photographic Library were most helpful in locating and producing images for the exhibition. Royal Mail's own Exhibition Department undertook to produce the final section of *Post Haste!* which covers the story of mail delivery from today into the future. The result was light and attractive and doubled the space previously available for display. In July the previous gloomy void was banished when the exhibition was opened by Peter Howarth, Managing Director of Royal Mail.



Peter Howarth and young Rowland Hill (descended from Edwin Hill), and the Science and Arts letter box.

Speeding the Mails

Post Haste! divides into several parts. The first - a mainly graphic display - looks at the postal service from its earliest

days up until 1840. It details some of the reasons that led to postal reform in 1840, marked by the introduction of the Uniform Penny Post and the Penny Black postage stamp.

The next section concerns Anthony Trollope, possibly better known to the general public for his novels, but who, as a Post Office employee, was responsible for



19th century "Lion's mouth"

introducing pillar boxes into the United Kingdom. Trollope's own portable writing slope is featured in one of the display cabinets. The earliest posting aperture is the wooden "Lion's mouth" of the early 19th century but this is followed by a selection of Victorian boxes, along with a guide to the features of posting boxes that can help visitors understand the variety of boxes that still exist on the streets around them. Among the rare boxes from the NPM collection in the display are an example of the earliest type from the Channel Islands, the famous Suttie box, the Science and Arts and several others. In all some 16 are on display.

The third, and by far the largest section, looks at the many varieties of vehicle used to carry British mails, both at home and overseas. On open display is a five-wheeled cycle - a centre-cycle from Horsham; a 1935 Baby Morris van; a 175cc Bantam motorcycle; a variety of push bikes; a 1927 wagon from the Post Office's own underground railway and a battery-operated cart for bulk mail used today.

Smaller artefacts are displayed in cases. These include flintlock pistols and blunderbusses used by mail coach guards and packet boat captains. The two marine pistols on display were made in



London by a family firm of gunsmiths. Henry Nock was a major supplier of guns to the Falmouth and Weymouth packet stations. J. Wilkinson was his son-in-law who continued to supply the packet



stations after Nock's death. The pistol bearing Nock's name was made before 1804. It retains the long clip that fitted over a seaman's belt as holsters were not worn at sea. Wilkinson's gun has lost its clip, but has G.P.O. engraved on the butt.

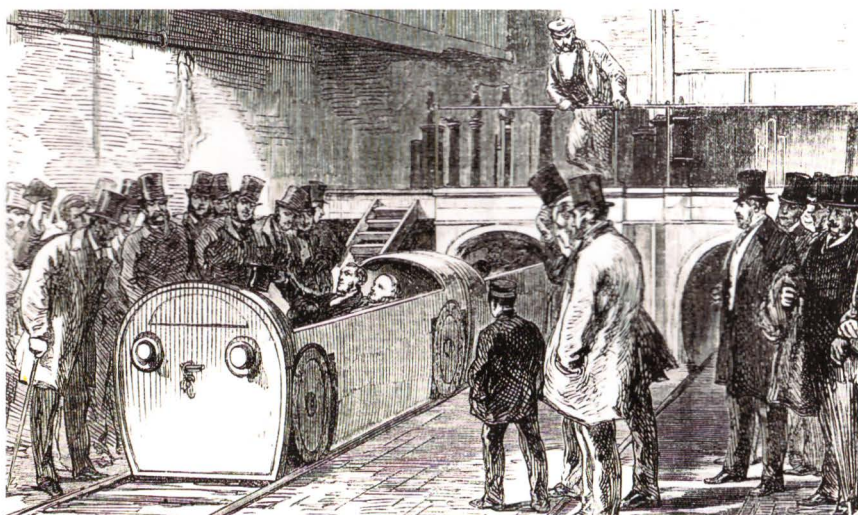
More recent small artefacts include model mail coaches, model vehicles, special wartime handstamps and even registered envelopes which were used in court as evidence of the 1963 Great Train Robbery.

Accompanying the objects are large graphic panels illustrating the developments and changes in Post Office transport. They explain the change-over from sailing ship to steam vessel and from mail coach to railway and motorised vehicles, and the beginnings of airmail.

In the early 1800s steam power was tried in ships. Paddle steamers were carrying passengers across the Irish Sea in 1818 and the crossing took less than half the time of the sailing ships. The Post Office built its own paddle steamers for the crossing to Ireland, starting the steamship service in 1821.



Steam packets were soon operating from Dover and, by 1835, from Falmouth for Malta and Egypt. In 1838 the SS *Great Western*, sailing into westerly winds, sailed from Bristol across the Atlantic to New York in just 15 days. Samuel Cunard, a Canadian merchant, invested in four paddle steamers. In 1840, he began the first regular Trans-Atlantic service. All such ships carried the mails.



1863 pneumatic underground railway

At about the same time as the change-over to steam power on the seas came the change to trains on land and the Post Office took early advantage of this. In 1838, to speed the exchange of the mails, a special chute was placed by the railway line. As the train slowed, the mail guard slid the bags of mail down the chute. The system was improved in 1848 when nets were placed alongside the track to catch the mailbags thrown out of the Travelling Post Office. Its subsequent development is illustrated in photographs.



Some of the more esoteric methods of speeding the mails are also illustrated graphically. In 1863 the Post Office experimented with a new type of transport system for carrying mail - a pneumatic underground railway. A tube was laid below ground for a third of a mile between Euston railway station and Eversholt Street, terminating near a main post office. Iron wagons, weighing nearly 8 cwt., ran on rails. These wagons were sucked through the tube in less than one minute. This experiment did not succeed, the business failing in 1876, and the service stopped.

It was only after World War I that the Post Office began regular airmail services to European cities - Paris, Amsterdam and Brussels. In 1921, the Royal Air Force started to fly official mail between Cairo and Baghdad. Within a few months, these flights were also taking civilian letters that arrived by ship at Cairo, reducing the overall journey from 27 days to 10.

Imperial Airways was formed in 1924 to expand the European services and to set up an Empire-wide network for passengers and mail. Special aeroplanes were built to take mail and passengers long distances. The De Havilland DH66 *Hercules* was one of the first, a three-engine bi-plane built to carry seven passengers and 465 cu. ft of mail.



Flying boats were also brought into service. In 1937, the first flight from Southampton Water to South Africa took place. In August 1939, specially designed flying boats began the first regular flights across the North Atlantic. The outbreak of war brought all civil airmail services to an abrupt halt.

Hiccups

Post Haste! includes some "warts" - the occasional moments when "due to circumstances beyond our control", the mail was delayed, or failed to get through. These occasions are highlighted in the displays by the use of a red exclamation mark. Such events include an attack on a mail coach by an escaped lioness,



shipwrecks, attack by pirates, train robberies, snowstorms and even a collapsed railway bridge.



A description of the sinking of the Titanic in 1912 in the P.O. magazine of the time. The ship had a post office on board.

Design faults in early pillar boxes are also indicated in the same way. The Science and Arts box, in particular, is pointed out for it was originally designed with an uncovered aperture in its roof, which, needless to say, let in the rain and snow as well as the letters!



The outbreak of World War II obviously disrupted the postal services. Many postmen were called up for the armed services and their places were taken by women and boys below call-up age (18). Post Office buildings were damaged by enemy bombs. Railway schedules were disrupted and petrol was rationed. These all posed problems for mail delivery.

Views of the exhibition giving an impression of the overall appearance.



POST OFFICE RAILWAY

Sign from the Post Office's underground railway

One panel illustrates in detail the new Airgraph service. This was introduced to reduce bulk and save precious space on planes that were carrying vital war supplies. Letters were photographed in miniature. Between 1600 and 1700 messages could be contained on 100 ft. of film. Each reel weighed only 5 oz. At the end of the flight, the film was printed and the letters enlarged for delivery. In 1943, 135,000,000 airgraphs were delivered.

Electronic Tools

The final section brings the story of *Post Haste!* up to date. It looks at the electronic tools used to sort and track mail. Some of the recently introduced services the Post Office offers to the public, as well as the new look for post offices themselves, are also included.

Summer visitors trying out the "Stamp-as-you-go" feature.



"Stamp-as-you-go"

Post Haste! features an activity that has proved popular with visitors of all ages. At the end of each main section of the



display there is a small work surface with a handstamp of relevant design - pillar box, mailcoach, motor vehicle, steamship, train and a falling bomb - which the visitors use to stamp their free souvenir "stamp-as-you-go" card. The first print run of 2,500 cards was exhausted within six weeks. This success was unexpected for it was originally thought only children would want to stamp the cards. However, we now know that adults also enjoy creating their own souvenir of their visit to *Post Haste!* It is intended that *Post Haste!* will remain on display until 1997.

Lord Carrington's Privilege

A Form of Delegation

The age-old privilege available to Members of Parliament during the 18th and 19th centuries of sending their letters free of postage, was liable to come unstuck when the Members, through bodily infirmity, were unable to address their letters and sign their name upon them.

In early days, the administrative procedure for retaining the privilege of franking whilst unable to write, was dealt with in correspondence between the MP, the Post Office Secretary and the Postmaster General. Eventually, this drawn-out process resulted in permission for the Member in question to be allowed to delegate a named party (usually his secretary or his wife) to address his letters and frank (sign) them on his behalf. The Franking Department in the Chief Office was notified of the change and told to allow such letters to pass free of charge.

In June 1802, an Act of Parliament (42 George III Cap. LXIII) provided for the first time that "Persons entitled to send Letters etc. free, may in case of bodily Infirmity, authorise a Person to write their Name, etc. thereon, and on Notice to the Postmaster, such Letters shall go free".

Out of this Act came an official printed form addressed to the PMG for completion by the incapacitated MP. The forms were printed by H. Teape, Tower Hill for His Majesty's Stationery Office. One such form has existed in the collections of the NPM as part of the George Crabb collection. Shown in

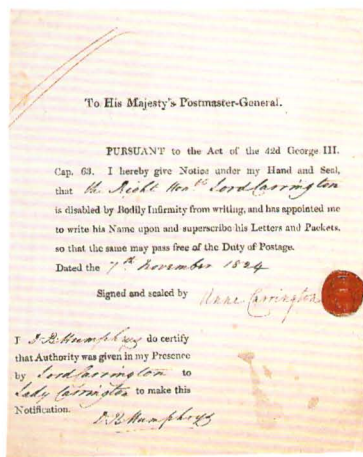
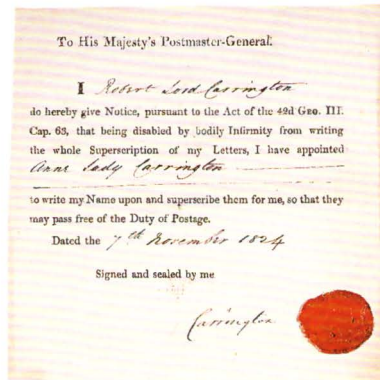


Figure 1 the form gives notice "that the Right Hon.ble Lord Carrington is disabled by Bodily Infirmity from writing", and has appointed his wife Anne

"to write his Name upon and superscribe his Letters and Packets, so that the same may pass free of the Duty of Postage." The form is signed by Anne Carrington and witnessed by a D.B. Humphrys.

Quite recently, a different form relating to this very same delegation of franking signature was obtained by the Museum. The second form (Figure 2), unlike the



first, is not witnessed and is completed on behalf of Lord Carrington himself rather than his delegate Anne. Both forms are identically dated "7th November 1824", suggesting that each is half or part of a composite form in which both parties are formally accepting responsibility for the delegation of the frank.

Study of the forms shows that they were both filled in by the witness, D.B. Humphrys, with Lord and Lady Carrington each adding their own signature.

Much time has been spent trying to trace the correspondence relative to the printing of the original forms but so far without success. Research so far suggests that figures 1 and 2 are not parts of a composite form and that the type of form shown in Figure 1 may have superseded an earlier type of form as in Figure 2. Certainly, the format of the notice in Figure 1 would seem far more appropriate to an MP who was having difficulty writing his name. It also provided a specimen signature of the delegate and was properly witnessed by an independent party.

The explanation for the two forms being completed by the Carringtons might be that at the time of his infirmity Carrington simply found himself in possession of both forms, and being uncertain of the procedure and believing them both to be necessary, each was completed and sent to the Post Office.*

The simple fact that both are now reunited at the NPM must surely render them unique.



Figure 3 portrays Carrington taken from a painting of the (so-called) Trial of Queen Caroline in the House of Lords by Sir George Hayter in 1820.

Robert Lord Carrington (1752-1838) was the third surviving son of Abel Smith and his wife Mary Bird of Barton, Warwickshire. He was born at Nottingham on 2 February 1752. On the death of his eldest brother Abel in 1779, Robert Smith succeeded him as MP for Nottingham and thus became eligible for the privilege of free franking. He represented the same constituency in five successive parliaments until his elevation to the peerage in 1797.

On 11 July 1796, as a reward for his fidelity and the support that he secured to Pitt, Smith was created Baron Carrington of Bulcot Lodge in the peerage of Ireland, and on 20 October 1797 Baron Carrington of Upton, Nottinghamshire. According to Wraxall, this was the only instance in

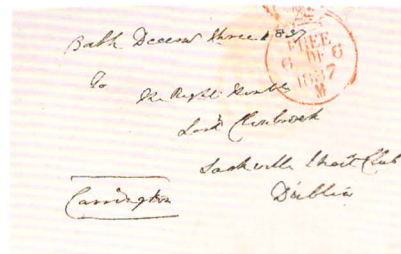


Figure 4

which George III's objections to giving English peerages to those engaged in trade were overcome.

Carrington married Anne, eldest daughter of Lewyns Boldero Barnard of Cave Castle, Yorkshire on 6 July 1780 by whom he had a son Robert John, born on 16 January 1796. However, he must have recovered for Figure 4 shows he was signing his letters again in 1837. Lord Carrington died on 18 September 1838 at his mansion in Whitehall and was buried at High Wycombe on 2 October.

MIKE BAMENT

*It is also possible that both forms were required by the Post Office, one giving an example of Anne Carrington's signature for future reference, the other authorising and guaranteeing it. - Editor



Recent Acquisitions

As in previous years, during 1995 a large number of new acquisitions were received by the Museum. Some of the more interesting are described here. A rather more extensive listing is provided in the inserted list.

Even more new items came into the Museum in 1995 than in previous years. In some areas there were considerable increases over what were already high figures. This was particularly true in the fields of stamp artwork and postal history items. Large purchases included the first four volumes of a collection of Travelling Post Office markings.

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

Stamp artwork - modern (adopted & unadopted)	555
Stamp artwork - older	26
Registration sheets of stamps etc.	67
New cylinders & plates (stamps)	147
Proofs and essays (cards)	706*
Proofs and trials	1500
Postal history items	249#
Handstamps	122
Posting boxes	2
Vehicles	4
Model vehicles	24
Textiles	22
Greetings cards, postcards, Valentines	378
Printed ephemera	202
Paintings, prints and photographs	93
Post Office machinery	15
Artefacts unclassified	461

* including many duplicates

plus collections in six volumes
including four of TPO markings

Not included in the above statistics are a number of issued booklets, stationery and aerogramme items, nor a very large

number of stamps from overseas - either distributed normally by the UPU or purchased to fill gaps in previous years.

Artefacts

In response to the continuing occasional advertisement placed in the internal Post Office *Gazette* members of the Post Office have been contacting the Museum throughout the year about operationally redundant items. Many unique items have thus found their way into the collections, such as a silver trowel used in the topping-out ceremony of a 1982 PO building with sorting office in Southwark, and an invitation and ticket to the opening in 1962 of a new post office in Stratford-upon-Avon. The Occupational Health division at Manchester also provided medical equipment not previously held in the Museum.

Operational handstamps no longer in use have been received from offices at Stockport, Norwich, and Parcel Force at Mount Pleasant. A bicycle maintenance cabinet, once used at Watford, came in along with a wooden telephone directory holder. Offices at Dover, Isle of Wight, Kentish Town, Leeds, Lewes, Mill Hill, Peterborough, Reading (Parcel Force) and South Eastern District Office, Southwark, have forwarded equipment no longer required ranging from tow and fork lift trucks, through stamp cancelling machines, to coin-counting equipment, chairs and even a Victorian tricycle adapted for carrying parcels. Also of Victorian date is the double aperture pillar box recovered from St. Helen's Bishopsgate.

Redundant equipment comes not only from the sorting offices and counters. The

Museum has been pleased to accept, from The Secretary to the Post Office, the seal press used to mark official papers.

Publicity Material

Publicity departments have also supplied a wide range of material,



including postal uniforms from other European countries. Some of the promotional material produced by Royal Mail such as ceramic plates, have also been accepted. A splendid model of a Skynet plane, one of a very limited edition, was transferred from the division responsible for the Skynet Project.

Memorabilia

Retired Post Office workers and their families have responded to appeals for artefacts. In one instance, we were pleased to accept a lifetime's collection of postal memorabilia - badges, whistles, rulers,



rule books, uniforms, buttons and so on. Of equal interest are the photographs and newspaper cuttings that have been donated showing employees with new equipment, such as the introduction of a stamp cancelling machine in Barnsley c.1935, or reporting the employment of the first postwoman in Scotland during World War I. The Museum has also continued to receive, for permanent safe keeping, Imperial Service medals.

Intellectual Property Unit

An extensive collection of proposed commercial products manufactured under licence was transferred to the Museum when the Intellectual Property Unit,

based at Swindon, was closed. These were mainly models of Post Office vehicles. Other objects include small figured scenes in pewter of Victorian postmen and post boxes, a character mug by Royal Doulton and a pair of plastic Penfold earrings.

Militaria

Selective purchase has enabled us to build up our collection of memorabilia associated with the Post Office's military history. A silver medal awarded to W.S. Chateris, a postmaster in the 1882 Egyptian campaign, was acquired early in the year. It has since been joined by two officers' swagger sticks from the Post Office Rifles dating from 1908. Acquired at auction were four further Post Office Rifles items - an officer's belt plate of about 1893; two badges from the campaigns of 1868-80 and 1902-8; and an 1868-80 pouch badge. We also received as a donation a certificate awarded to Major O'Rulach, Assistant Director of Postal Services, 1914-18, and signed by Winston Churchill.



Paintings

Again through purchase, the Museum has added two fine oil paintings to the collections. A full-length portrait of Edward Harrison, one-time governor of Madras, and later a Postmaster-General, was acquired at auction. The painting is by Charles Jervas, a popular 18th century artist, and dates to about 1727. Painted about a century later is the depiction of the London/Dover mailcoach. This is by the well-known Charles Cooper Henderson 1803-77, a specialist of this genre. Characteristically, flecks of mud are shown splattering up against the horses and coach.

Through donation, and by the influence of a Friend of the NPM, a further piece of artwork came into the collections. Although unsigned this is a page layout in ink and wash, for *Button's Summer Holiday!* one of the Postman Pat storybooks for children. This neatly complements other Postman Pat items in the collection.

Valentines

Gaps in the existing collection were identified during research by Zara Matthews, and purchases have been made to improve the collection. One of the earliest items is a handmade card of about 1790. It is a single sheet of paper with a pattern of two flying doves holding a wreath worked entirely in pinpricks. A card that has a wonderfully hand-painted bird decorating its surface, dates to about 1817. Attached to the centre of the image is a fine thread, which, when pulled,



reveals the surface has been finely cut into a lattice pattern. Fully extended, the lattice work appears like a cage revealing two mice previously hidden.

A representative example was also sought of cards designed by well-known artists, such as Kate Greenaway and Walter Crane. British card manufacturers such as Rimmel, Dobbs & Co., Meak and Rock and Co., are also represented in the collections. Addenbrook, credited with inventing paperlace - a decorative paper that became increasingly popular in the later 19th century - also has a sample of his work in the Museum.



To help explain how the cards were made, and how they were sent and received, several Victorian prints were bought. Mainly from the *Illustrated London News* and *The Graphic* of the 1860s to 80s, the prints reflect contemporary conditions for

the outworkers and factory hands involved in paperlace production, printing, embossing and applying decorative motifs.

Writing Materials

Small artefacts and postal ephemera were acquired from the late Frank Staff's collection. To the small collection of silver stamp cases reported in last year's *Review*, can now be added wooden stamp boxes in Tartan and Tunbridge Ware. A novelty item, a travelling inkwell in the form of a miniature Kelly's *P.O. Directory* for 1904, increased the Museum's holding of writing materials.



Frank Staff also wrote on the origins of the picture postcard and used material from his own collections to illustrate his work. We were fortunate to acquire some of the illustrated writing paper which was a forerunner of the picture postcard. Some sheets have simple seaside views printed across the top of the paper. However, humour is present on many examples, not just for the seaside, but also for specific members of the family.



Envelopes & Cards

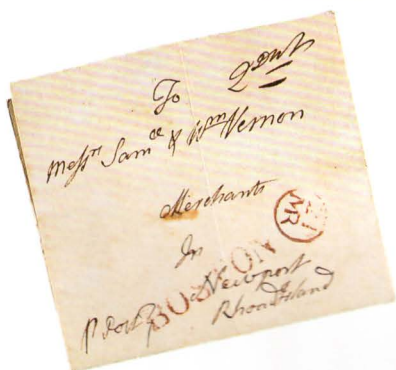
Victorian envelopes were also obtained from Staff's collection. Two miniature and colour-printed envelopes have a tiny sheet of printed notepaper to accompany them. An envelope to carry a love or Valentine letter, has a design of courting couples by J. Doyle. A pictorial envelope of about 1860 is printed with a view of the bridge at Runcorn. To complement this small collection a coloured print was also acquired showing the De La Rue stand at the Great Exhibition of 1851, depicting an envelope-making machine.



From the Staff collection we also received coaching timetables that listed the frequency of coaches carrying the Royal Mails. Illustrated trade cards also provide a contemporary view of post offices in late 18th and early 19th century England.

Postal History

From the large number of postal history items a few have been selected here to illustrate. Two of the earliest are



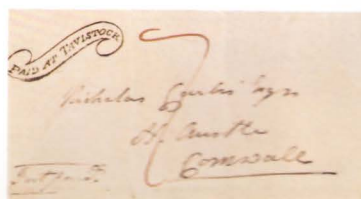
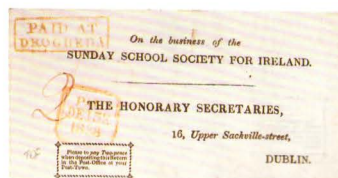
American Bishop Marks from 1770 and 1773, one from New York and the other from Boston. The latter has the markings in purple, which is normal for Boston. On the New York entire are Bishop Marks from both New York and London and the difference between them is thus very clear - American Bishop Marks have no dividing bar between day and month.

Another item from 1773 comes from Ireland. It bears a straight line provincial town stamp from Balbrigen and this is



the first year of operation of that office. The letter was sent to Dublin from Brussels being carried privately. When posted at Balbrigen it was charged 1d, being the rare General Post penny rate established in 1765 for letters travelling not more than one post stage.

Staying with Ireland the Museum obtained quite a number of Irish "Paid at" markings. Illustrated is an example of the framed "Paid at Mullingar" in blue from 1843. Another example bears the "Paid at Drogheda" marking in red, dating from



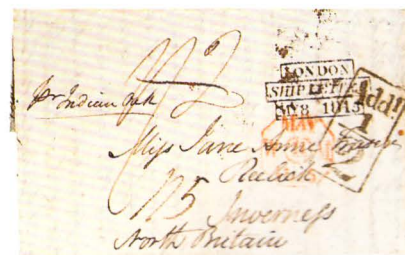
1838. Printed on the letter sheet is the framed instruction "Please to pay Twopence when depositing this Return in the Post-Office at your Post-Town." This was a special charity rate on the business of the Sunday School Society for Ireland, this rate also being clearly shown in manuscript. A further "Paid at" marking comes from Tavistock, in an attractive scroll formation.

From Devizes comes a remarkable combination entire. It shows a "Paid at



Devizes" between bars, an Oxley type 2 Devizes penny post and also the Devizes circular mileage mark with mileage removed. This dates from December 1831 which extends the dates for both the penny post and the paid at markings by one year in each case.

One of several Ship Letter markings obtained during the year was on a cover from India to Inverness on the ship *Indian Oak*. This rare London Ship Letter is only recorded by Robertson



in red from 1815 to 1816. As can be seen from the illustration this example is struck in black.

The Presteign/156 Boxed Mileage Mark

Mike Bament writes: An important acquisition has recently been made by the Museum in the form of an original handstamp from Presteigne in Radnorshire. The handstamp is one of the boxed type mileage marks used during the early years

of the 19th century and incorporates the Presteigne mileage figure of 156.



Mileage stamps were first introduced in the U.K. in 1784 at a time when, despite the growth of cross-posts, the majority of letters still passed through London. The introduction of the mileage from London into the town stamps enabled the clerk in a Receiving Office to add his own distance from London (which he would know from his own handstamp) to that of the sending office and thus check the charge endorsed by the latter. The great majority of first type mileage stamps are easily recognised with the mileage figure preceding the name of the post town.

By the end of the 18th century the first type mileage marks had become so inaccurate that the Post Office abandoned them and reverted simply to the use of name stamps. The idea of mileage stamps, however, remained in favour, and late in the 18th century, the PMG gave instructions to map-maker John Cary to prepare an accurate survey of each of the principal roads throughout the country under the supervision of Thomas Hasker, Superintendent of Mail Coaches. The mileages obtained from Cary's survey were embodied in a second series of

handstamps issued from 1801. It is from this second series that the PRESTEIGN handstamp comes (without the final "E"), and is listed in the current Willcocks and Jay County Catalogue of Postal History as type 29 with the mileage boxed and beneath the name of the post town.

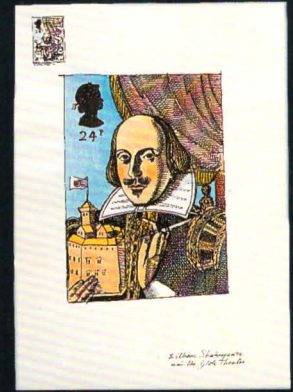
Presteign(e) had three type 29 handstamps each of differing size, as follows:

a. PRESTEIGN/156	box 10mm long
Overall size	Recorded use
44 x 11.5mm	1801 - 1802
b. PRESTEIGN/156	box 10mm long
Overall size	Recorded use
42 x 10.5mm	1802 - 1810
c. PRESTEIGN/156	box 13mm long
Overall size	Recorded use
40 x 11.5mm	1805 - 1811

The handstamp now in the Museum's possession is the one used between 1805 and 1811.

Proofs & Essays

A vast number of proofs (1500) were obtained to produce the Trials & Tribulations albums described elsewhere. As well as those proof stamps came a large number of cards of stamp essays. Most of these were duplicates and one of the tasks of the Museum is to select items for retention and destroy the rest under secure conditions. Occasionally, designs are essayed which subsequently are rejected. One such set was for Christmas 1995, designed by Why Not Associates. These essays are illustrated here.



A

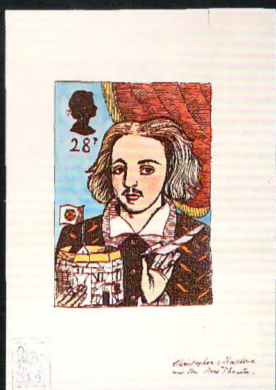


E Communications 1995. Debbie Cook.



N, O Wildfowl and Wetlands Trust 1996. Ken Lilly.





A, B, C, D.

Shakespeare's Globe 1995. Preliminary and presentation visuals, Lawrence Mynott.



Stamp Artwork

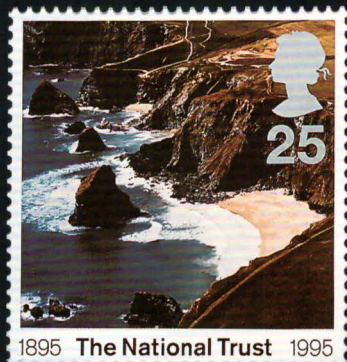
Considerably more pieces of stamp artwork were transferred to the Museum from the Design Department than last year (555 as opposed to 424). Some of these went back several years (to 1982) but most were for the issues which came out in 1994 and 1995 and a few for the forthcoming issues of 1996 which had already been decided. Both adopted and unadopted presentation visuals were included. Illustrated are a very small selection of unadopted visuals, with the complete list being incorporated in the acquisitions insert.



F Communications 1995. (Anthony Trollope) George Hardie.



G Communications 1995. (Kathleen Ferrier) George Hardie.



H, I, J The National Trust 1995. Carroll, Dempsey & Thirkell.



L, M Peace & Freedom 1995. Jean-Michel Folon.



K The National Trust 1995. Tony Evans.



Trials & Tribulations

A collection was created during the year of proof stamps related to technical developments in postal automation, the need for security and colour standardisation. This added considerably to the Museum's holdings.

One of the most interesting philatelic projects carried out during the year was the creation of an album of proofs entitled "Trials and Tribulations in British Stamp Production". This was undertaken at the behest of Alistair Sharp, Head of Philatelic Marketing and Production in Royal Mail National, and was a joint venture with Dr. A.R. (Tim) Lane, Head of the Materials Laboratory, Royal Mail Technology Centre in Swindon. The album eventually consisted of over 750 proofs and trials created over the period 1985 to date. Research was by Tim Lane, Douglas N. Muir and Don Staddon with the proofs being mounted by George Hodges. It was later displayed by Alistair Sharp and Tim Lane at exhibitions attracting considerable interest from collectors.

The aim was to document and illustrate technical developments in printing, security features and colour standardisation, the research for which had continued throughout the decade by printers and chemists alike. For the Museum this was an opportunity to gather material which might otherwise have been lost or remained undiscovered, and to document the background to the items while the files still existed or memories had not yet faded. A number of other miscellaneous trials were included such as star perforations, paper trials and phosphor matrices, none of which has reached issued stamps. To add variety a few special issues were also incorporated where tariff or design changes took place at the last minute, meaning that some sheets of rejected designs had already been printed.

Colour Standardisation



The Harrison head essayed in Jeffery Matthews' colours

One of the main sections was on colour standardisation and the subsequent introduction of the Dutch security printing firm Enschedé as a supplier. In 1984 it was decided to standardise all the colours of the low value definitive range and Jeffery Matthews, the stamp designer, was asked to choose a series of suitable pairs of colours. Some 16 were proofed by Harrisons using, initially, the Harrison head as a sample, then subsequently an 18p cylinder. This revised range was not large enough for all the values needed and in 1988 another 16 colours were required. On this occasion Harrisons proofed them on a 23p cylinder.

When the new supplier, Enschedé, was introduced it had to satisfy the Royal Mail that its product was up to the stringent standards required, both in terms of reproduction of design and colour. Thereafter, trials took place on machine and the required range of colour standards were agreed. Thus, a similar exercise to

that of Harrisons was carried out using firstly a 24p cylinder, and subsequently a 1p cylinder, to proof all the various colours required and match them to the accepted standard. These trials took place between December 1992 and September 1993. As each colour was agreed as correct, the individual cylinders were etched to achieve the required colour balance. At the same time the new elliptical perforations were introduced and these were used in different positions but this was in error - the APS drum was put in the wrong way round.

Security Trials

A number of security features were developed and tried out in connection with the issue of various high value stamps, both the Castles and the £10



The £1.50 Castles design proofed in fluorescent ink only, in four different colours.

Self-Adhesives

Proposed covers for first and second class self-adhesive stamps



designs. From 1990 trials took place using the Castles designs based on photographs by the Duke of York. These concentrated on ink and perforations.

Lengthy trials were carried out by Harrisons with optically variable ink (OVI) throughout 1991. Laboratory trials were carried out to decide the best feature to be printed in OVI. The value, lettering and monarch's head were all considered and the last adopted. This entailed the re-engraving of the original designs. Fluorescent material was also added to the printing ink for the Castles designs. At different stages one of the values was proofed in all of the four colours resulting in remarkable variations from the issued stamps. While the ink was being developed at the same time a new tool was produced to perforate the stamps with side ellipses. This was later incorporated into low value definitives as well.



Jeffery Matthews essays for the £10 under U.V. light showing fluorescent features.

The 1993 £10 definitive was developed with further features with the help of Harrisons and The House of Questa. This was achieved in essay rather than sheet format, and examples were added to the album from material already held in the Museum. All incorporated hidden aspects printed in fluorescent or phosphorescent inks.

More recently, similar tests took place at Enschedé when choosing the format for the use of the Iridodin ink on the 1995 £1 stamp. Again these only existed on essay cards.

Less well documented are a remarkable series of trials for self-adhesive stamps, including hitherto unsuspected versions for second class stamps. Before the first class booklet was issued in 1993 Jeffery Matthews, with the printers Walsall, evaluated a two-colour design with a neutral grey as the standard second colour. The grey had to vary to obtain sufficient contrast which made the subject too difficult and it was not pursued. However, proofs are included in the album of varying shades of grey for both first and second class stamps (the latter with a blue background) and in booklets of 10 stamps (the issued type was of 20 first class stamps). Also shown is a later example printed by Enschedé, based upon the normal, portrait, first class design but printed in maroon.



Variations of two-colour first and second class self-adhesive stamps (sections).



Self-adhesive trials by Enschedé.

When problems arose with the cancelling of the issued stamps, trials took place with an amended design which reduced the solid ink coverage to improve the adhesion of the cancellation ink. Eventually, the cancellation ink was reformulated instead. The new plates showed varying widths and frequency of horizontal white lines.



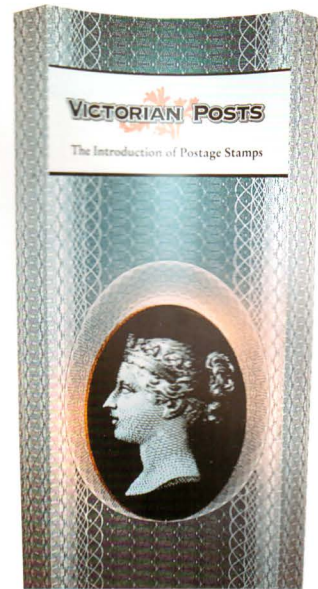
Trials by Walsall to lighten the ink load.



A sorting office in 1840

Exhibitions

The major exhibition *Post Haste!* is reported elsewhere. Here the other important exhibitions are described - on Rowland Hill, *Victorian Posts* and the new exhibition gallery which saw the launch of the *Communication stamps*.



When the *Victorian Posts* exhibition was being set up the opportunity was taken to replace the original fibre optic lighting in the display cases in the ground and mezzanine floors and at the same time to install new fibre optics in the ceilings. This has had the result of concentrating attention much more on the exhibits.



The main section on the ground floor was on the Rural Post Revision of 1851-9. Post Office Surveyors and their clerks visited every village and hamlet in the country setting up new services and bringing a large number of rural communities into the postal network for the first time. One result of this reform was the introduction of wall boxes which were placed in villages which at first did not warrant the setting up of a sub-office. Four early wall boxes, and two lamp boxes, were mounted in a wall feature dominating the centre of the gallery.

Victorian Posts

The major philatelic exhibition, *Victorian Posts*, opened on 5 May. There were three sections: the life and times of Rowland Hill, marking the bicentenary of his birth; postal services developed during the Victorian era; and the introduction of stamps and envelopes. This was held in conjunction with the national curriculum. The exhibition was designed by Mike Higgs, of Worth Communications as was the previous *Addressing Postcodes*.

During Queen Victoria's reign the Post Office began to move away from being a revenue-raising arm of the Treasury to become a more service-based organisation with a growing social conscience. It was during this period that purpose-built post offices came into being to provide the new "over the counter" services.

Sections on postal services and Rowland Hill were prepared by Tony

Gammons as his "last act" before retirement. That on Rowland Hill stood in the entrance area outside the Museum galleries. Tall interlocking panels told the story of Hill's life in graphic fashion. This put his life in the Post Office into the context of his life as a whole.



Other sections included the introduction of the use of the railways and TPOs, the Post Office turning to steamships rather than sailing vessels and the use of motor transport. Services introduced during the period and described in the exhibition included registration, the Post Office Savings Bank, Book Post and the Parcel Post. A number of items for these services were kindly loaned from Post Office Archives.

When it came to the use of motor transport the Post Office did not lag behind other industries. However, for all the original trials the vehicles were leased from private firms. This was demonstrated in a photographic section.

During the week ending 23 October 1897 a small "oil motor van" manufactured by Daimler, supplied by

the British Motor Syndicate of London, carried letter mails between the GPO at St. Martin's-le-Grand and the South West District Office, a distance of 2³/₄ miles. The trial was highly successful and the following week the van carried parcel mail from the SWDO to Kingston-upon-Thames.

A longer trial was carried out by a "Lifu" steam van supplied by Julius Harvey & Co. The reduction of postal rates on Jubilee Day brought about a considerable increase in traffic. The London to Brighton four-horse parcel mail coach could not cope with the extra weight and for a six-week period from 16 December 1897, the "Lifu" carried the excess from the Mount Pleasant Parcel Office to Red Hill (Redhill).

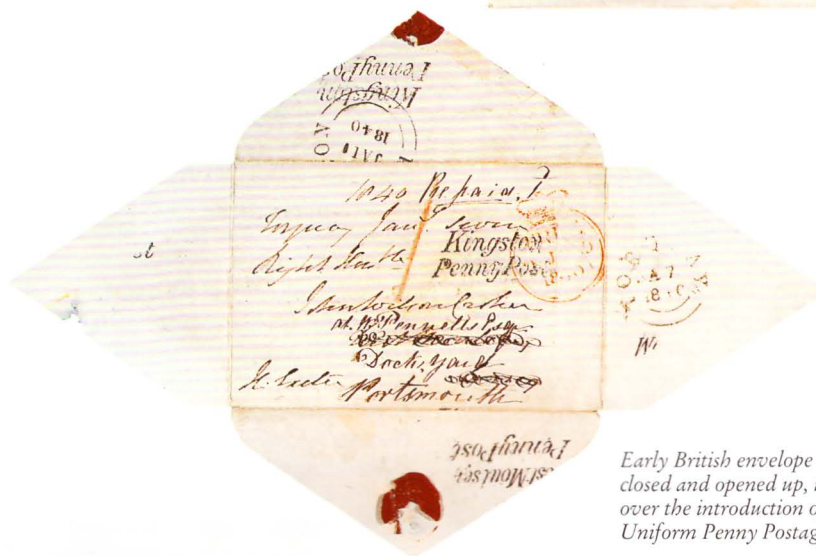
A third motive power, electricity, was used in January 1898 when a van supplied by The Electric Cab Company ran letter mails for a month between the GPO and Paddington District Office.

The Post Office had in fact been approached by various companies before 1897 with a view to using locomotives to carry mail. However, as the Locomotive Act of 1865 allowed speeds of only four mph on the open road and 2 mph in town and at least three people were required to drive the engines the employment of such vehicles was not a viable proposition. The use of many of the early postal vehicles was the result of cooperation between a postmaster and a local motor manufacturer or dealer. Although many of the official trials were satisfactory it was not until 1905 that the Post Office Stores bought the organisation's first motor vehicles.

The main gallery was devoted to the introduction and development of postage stamps. For their introduction a number of unique 1839 Treasury Competition items were generously loaned from the collection of Her Majesty The Queen, particularly those prize-winning submissions of Henry Cole and Charles Whiting. The background to postal reform and the development of the Penny Black were illustrated with material from the Museum's own rich collections. Equally, the problems of security at that early stage were highlighted. A large number of trials took place (the Rainbow trials) to establish which inks would be best to print the stamps and to use for cancellations to prevent re-use - the result was of course the change-over from Penny Black to Penny Red and from the red Maltese Cross to the black.

Of particular note, a number of unique registration sheets of Penny Blacks and later stamps were put on show, many for the first time. These had to be carefully conserved first and a rolling programme of conservation was put in hand. All Victorian registration sheets need conservation treatment, some rather more than others. Examples were chosen for the exhibition, to be replaced at three-monthly intervals. This meant not only a

subject were published in the philatelic press. In this section, and others, unique items were kindly loaned by Post Office Archives.



Early British envelope closed and opened up, used over the introduction of Uniform Penny Postage.

constantly changing exhibition but it also provided a focus for prioritising conservation treatment. For a short period at the beginning of the exhibition, the original complete proof sheet of the Penny Black was on show, but this was subsequently replaced by one of our registration sheets of issued Penny Blacks.

The registration sheets were all unique, but some held particular interest for philatelists in that they were of so-called "Abnormals" - i.e. they were of designs or certain plates which were registered but which never went into full production.

Changes in security printing could be traced over the 60 years - from the fine craftsmanship of the line-engraved Penny Blacks to the rather duller, flatter products of letterpress, which prevailed. Examples were taken from the first letterpress stamps right through to those issued at the end of the reign.

Another section of the exhibition was devoted to the introduction of envelopes into service in Great Britain. This resulted from considerable research into the origin of envelopes and their use throughout Europe, most of which was completely new. Popular and scholarly articles on this

Little research had been carried out into the origin of envelopes and it was only through the study of postal rates over many months, and with the help of postal historians in France, Italy and the United States that a story could be pieced together. It seems that paper envelopes originated in northern Italy at the end of the 16th century and were in common use there and in France from the 17th century. The word "envelope" comes from the French and thus it was probably introduced into Britain from there. The few early examples on show were purchased for the exhibition and tended to have a continental connection.



Lionel Jones studying the envelope section of Victorian Posts.

Although common on the continent, in Britain envelopes were normally only used for private communications, personally delivered. Before 1840 postage rates were calculated by the number of

sheets of a letter, combined with the distance. As the envelope would constitute one extra sheet the added expense could be considerable. With the reform of postage charges they became very popular. Even so they were coming into fashion during the 1830s.

One particular envelope in the exhibition, possibly made by Dickinson or Stocken, exemplified the changes that took place with Rowland Hill's postal reform in 1840. It was sent free by parliamentary privilege on 7 January 1840 from Torquay to West Moulsey in Surrey, with the 9 January London FREE mark, the last day of such free mail. There it was redirected to Portsmouth on 10 January, the first day of uniform penny postage and endorsed "Prepaid 1d" for the new rate. Sent via Kingston on 11 January it received the handstruck "1" of Kingston. Both the West Moulsey and Kingston Penny Post marks were now obsolete. Thus, it avoided the uniform fourpenny post by means of parliamentary privilege but incurred the new uniform penny charge on its first day.

The first envelopes officially produced for posting letters were those for Members of Parliament, first issued on 16 January 1840. A number of very rare items were displayed and the unique instruction in the President's Order book for that year, again loaned by Post Office Archives. Later items included illustrations of machinery used at the Great Exhibition of 1851 to manufacture envelopes.

New Gallery



Part of the area of the London Chief Office, at the far end of the *Post Haste!* exhibition was turned into a new gallery for temporary displays arranged by the Design Department of Royal Mail under Barry Robinson and Angela Reeves. This was first used for the press preview of the

Communications stamps designed by The 400, who also designed *Post Haste!* Thus it was fitting that they prepared the first exhibition showing how the Rowland Hill and Guiseppe Marconi designs were chosen and produced. After the launch of the stamps the exhibition remained *in situ* until the end of the year. A programme of short-term exhibitions in the gallery began in 1996.

Rare Stamps of the World

In July a remarkable display of rare stamps of the world took place at Claridges hotel in London. Collectors from around the world were invited to display selections of rare stamps from their collections, seen together for the first time. This resulted in a remarkable variety of rare and famous stamps from countries large and small.

The National Postal Museum contributed two sheets of stamps to the display. One was a registration sheet of the Penny Black, plate 5; the other was a sheet of perforated Edward VII 2d Tyrian Plums never issued because of the death of the King.

Although the number of visitors was not great, nevertheless they tended to be collectors of high renown, coming from several overseas countries. One evening, a reception was held in the Museum for exhibitors, including a large percentage of overseas guests.

Stamp '95

A new exhibition, Stamp '95, supported by Stanley Gibbons Ltd and Royal Mail took place at Wembley Exhibition Centre from 27 to 30 April. It was intended to promote stamp collecting at all age levels, but particularly with the young, and was opened by Fatima Whitbread, the stamp-collecting athlete.



The Museum was allocated an area for displays and divided this into three sections. One reproduced part of the *Victorian Posts* exhibition, that describing the origin of the Penny Black. In another



Barry Tennant and Derrick Page with Fatima Whitbread viewing the Freddie Mercury album.



Andy Pendlebury and Stan Goron at Stamp '95.

the use of UV lights and watermark detectors was demonstrated by Cyril Macey and Andy Pendlebury, and the Freddie Mercury album was shown by Derrick Page and Barry Tennant. On show in the display cases were a selection of stamps from around the world, designed to appeal to both young and old.

Loans

Only one major loan to another exhibition took place during the year, though preparations were made for several future loans. Buckinghamshire County Museum in Aylesbury was refurbished in 1995 and the first exhibition in the new surroundings was *We Three Kings: The Magi in Art and Legend*. This thematic display brought together many items from museums around the country and the National Postal Museum loaned 15 pieces of artwork for Christmas stamps, both issued and unadopted, which featured some aspect of The Three Kings. The exhibition lasted from October through to January 1996.



1974 UPU Centenary

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, Giles Allen, describes how the UPU Centenary issue of 1974 came about (slightly abridged).

Origins of the Issue

The foundation of the Universal Postal Union [UPU] may be traced back to the Paris Postal Conference of May 1863, where representatives of 15 nations gathered at the suggestion of Montgomery Blair, Postmaster General of the United States. Then the groundwork was laid for a second conference held by 22 nations in Berne, Switzerland, beginning on 15 September 1874. With the guidance of the Director General of the German postal administration, Heinrich von Stephan, the Treaty of Berne, agreeing universal delivery of mail and uniform postal rates, was signed on 9 October. This came into effect on 1 July 1875; the organisation it founded was known by its present name from 1879. Over the next century it came to include almost every nation in the world, and from 1948 was a specialised agency of the United Nations. Congresses of all members met every five years, while the Executive Council met annually in the interim.

As 1974 approached, it was duly noted that this was not only the year of the 17th Congress, to be held in Switzerland, but the centenary year of the UPU itself. Philatelists correctly anticipated a flood of commemorative stamp issues by all nations such as had marked the 75th anniversary in 1949. Some two-thirds of the UPU's member nations - 105 out of 146 - had in fact decided on such issues by the end of January 1973.

At the Executive Council session of May-June 1971, 31 member nations of the UPU resolved that various measures should be taken to mark the centenary, including the issue of special stamps. On 31 August that year the UPU

International Bureau circularised the postal administrations of all its members recommending the issue of stamps to mark the centenary - attention was drawn to the resolution of the Tokyo Congress of 1969 that members should take advantage of every opportunity "to make postal users better acquainted with the Union's aims and with the results already achieved", and to the 1957 Ottawa Congress recommendation that postage stamp designs should seek "to contribute to mutual understanding between peoples, the spread of their culture and, in a general way, to the strengthening of bonds of international friendship".

Further advice was that any date in 1974 would be suitable; issues should consist of at least two but no more than four values including the first weight steps for internal and international letters. No design was prescribed, but the UPU emblem and name and the dates 1874-1974 should be included. Lastly, under a 1962 ruling, only Switzerland, as the host country in 1974, should draw attention to the occasion of the 17th Congress for philatelic purposes. This approach was passed on by the Overseas Post Division of the Operations Department of the Post Office, and acknowledged by the stamps section of Postal Marketing on 22 September, promising that in due course the UPU centenary would be "very carefully considered" for inclusion in the list of subjects for 1974.

Early Considerations

Further deliberations by the UPU executive council in May 1972 added little to their previous recommendations other than that issues should be made after the 17th Congress, to be held at Lausanne

from 22 May to 5 July 1974, was over, and preferably on 9 October, the actual centenary date. Meanwhile, research by the British Post Office into significant anniversaries as subjects for potential stamp issues in 1974 and beyond was already under way in February 1972, at a time when the 1973 programme had still not been finalised. A commercial advisory service, the Historical Research Unit, had been commissioned by Postal Marketing to produce a list of suggestions for 1974-75; these were submitted at the end of February and included the centenary of "the International [sic] Postal Union founded 1875 [sic]". On 15 June the Stamp Advisory Committee [SAC] examined Postal Marketing's own preliminary suggestions for the 1974 programme, and the UPU anniversary

was among the ideas subsequently short listed by the SAC and reviewed at their next meeting on 7 September.



Stamp-sized rough designs by Peter North.



In a circular prepared to solicit contributions from regional directors and sent out on 12 September, the anniversary was mentioned as one of "a number of themes which would be difficult to translate into

effective stamp issues but which we may be under some pressure to adopt". In ensuing correspondence between Mr L G Gage, Chairman of the North Western Postal Board,

and Mr E G White, the Director of Marketing, the idea arose of "a series on Post Office achievements, with the two-fold object of gaining publicity as well as sales". This appealed to Mr White, whose reply indicated that, while "we have to be fairly careful not to overdo our privileged position in relation to the choice of stamp subjects", the possibility of incorporating "something related to postal achievement into the design of the UPU centenary" would certainly be looked into.

At the next SAC meeting on 19 October it was accepted that Britain's



Stamp-sized rough designs by Peter North.

status as a founder member of the UPU rendered an issue for the occasion among those "thought to be essential" in 1974. However, it was acknowledged that the subject was lacking in "design appeal" and below average in either general or sectional interest. The meeting was presented with two alternative recommendations for enhancing the issue's appeal:

- (i) a set featuring salient points in the history of Great Britain's role as a member of the UPU, e.g., the first air mails or the first Royal Mail ship
- (ii) a historic set of British postmen's uniforms.

The first suggestion was accepted in general terms, and from this point onward Postal Marketing and the SAC were agreed on "significant aspects of postal history" as the best approach to be adopted. It appears that no attention was paid to the second suggestion.

Proposal Accepted

In a minute to Mr A Currall, the Managing Director Posts [MDP], of 11 January 1973, Mr White presented the provisional 1974 stamp programme. His case for the UPU centenary issue was as follows:

It is likely that all major administrations in the UPU will issue stamps to mark its centenary. As a founder member we could hardly be an exception. Rather than treat the subject in an abstract way we are considering giving it public interest by depicting scenes from postal history that are relevant to the development of the UPU, e.g., mail coaches and pillar boxes for the inland rate, first Royal Mail steamship and early flights for the foreign and overseas air rates ... There are thematic collector interests - UPU; boats; airmail.

The proposal for a UPU issue was accepted without further comment, and was duly included in the 1974 programme plan approved by the Minister of Posts & Telecommunications and released to the press in July 1973. An issue date of 9 October to mark the exact anniversary of UPU's foundation in 1874 was briefly contemplated at an early stage; however, a memorandum by Cyril Sharwood of Postal Marketing noted on 8 February that the issue date should be provisionally scheduled for either 7 or 12 June 1974. This followed a discussion with Max Guggenheim, one of the organisers of the international philatelic exhibition to be held in Basle as part of UPU's centenary celebrations, who urged the advantages of any contemplated issue being arranged to coincide with it.

In July 1973 a provisional 1974 timetable was produced for internal reference. This gives an issue date of 12 June 1974 with an anticipated requirement of 900,000 sheets, implying that a standard set of four stamps was envisaged. As a result the organisers of INTERNABA, the Basle exhibition, were now able to fix 12 June 1974 as the event's "Great Britain Day".

First Artwork Commissioned

At the SAC meeting of 9 May it was announced that designs for a set of stamps were about to be commissioned. The artists approached were Peter North of the Garden Studio, who had not previously worked on stamps, and Rosalind Dease, who had considerable experience. Both artists were given verbal instructions by Stuart Rose, confirmed in writing to Dease on 6 August and North on the 31st. These instructions seemed to have been confined to the legend "Universal Postal Union 1874-1974", use of denominations in the range 3 1/2p-10p, and the recommendation of transport themes as the preferred approach (although as we shall see, Dease did not confine herself to these). The following artwork was received on 25 September in time for the SAC meeting two days later:

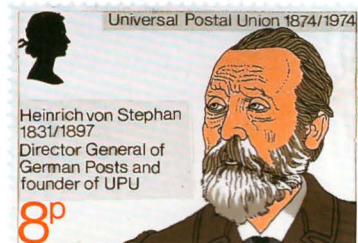
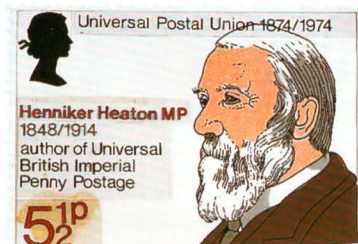
North

Value	Description
3p	19th century paddle steamer - horizontal, and one variant
3p	19th century paddle steamer - vertical
3 1/2p	19th century paddle steamer - horizontal, and two variants
3 1/2p	19th century paddle steamer - vertical, and one variant

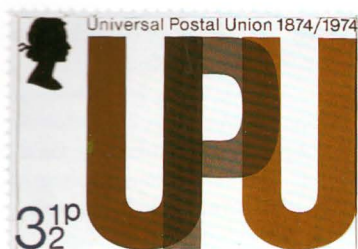
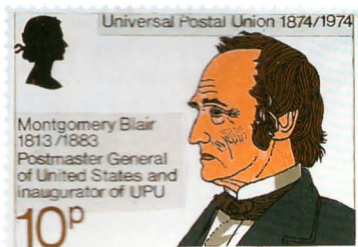
5p	20th century mailboat - horizontal, and three variants
5p	20th century mailboat - vertical, and one variant
5 1/2p	Variant of above
7 1/2p	Flying boat - vertical
7 1/2p	Variant of above - horizontal
8p	Biplane - horizontal, and two variants
8p	Biplane - vertical, and one variant
9p	Jet airliner - vertical
9p	Variant of above - horizontal
10p	Flying boat - horizontal, and two variants
10p	Flying boat - vertical

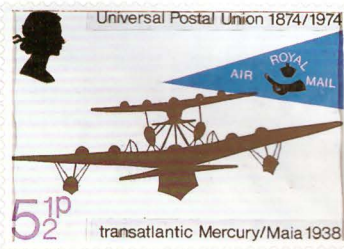
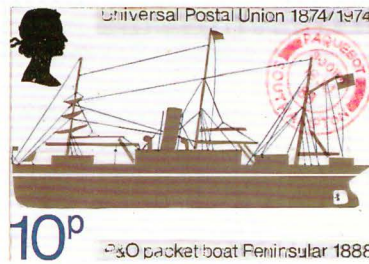
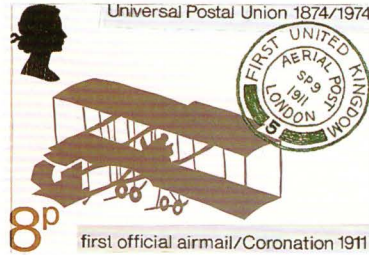
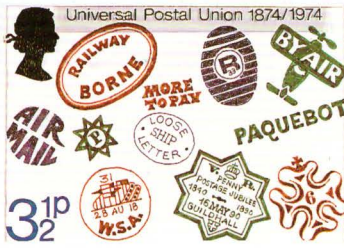
Dease

5 1/2p	Portrait of Henniker Heaton MP
8p	Portrait of Heinrich von Stephan



10p	Portrait of Montgomery Blair
3 1/2p	UPU initials





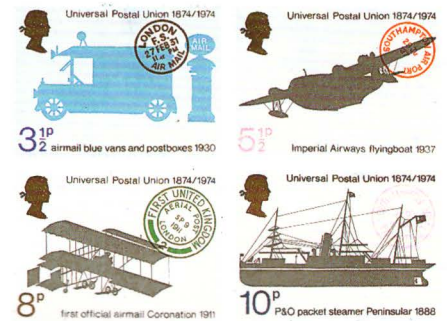
Peter North submitted conventional artwork for nine boat and seven aircraft designs, plus six boat and six aircraft designs on board-mounted envelopes, all 28 being in stamp size. Basically these were eight boat and six aircraft designs plus variations of colour, lettering, etc. All Rosalind Dease's designs were full size artwork in the horizontal format.

- 3 1/2p Cancellations
- 3 1/2p Airmail blue van and postbox with cancellation
- 5 1/2p Short Mayo composite flying boat with Royal Air Mail pennant
As above with cancellation replacing pennant
- 1/- "C" class flying boat - no cancellation
- 8p Farman biplane with "aerial post" cancellation
- 10p P & O packet steamer *Peninsular* with "paquebot" cancellation

Essays Supplied

The following essays were supplied by Harrison's on 21 November:

- 3 1/2p (Airmail van)
867, 869, 938, 941, 942, 949, 966
- 5 1/2p (Flying boat)
33, 49, 58, 170, 172, 173, 189
- 8p (Biplane)
791, 793, 807, 808, 809, 821, 822
- 10p (Steamer)
214, 215, 231, 269, 270, 271, 273



At the SAC meeting it was agreed that the most promising set was Rosalind Dease's trio of steamer, biplane and airmail van with historic cancellations. Finished versions of these designs were seen at the next meeting a month later, on 25 October. Also to hand was the artwork depicting the 1938 "C" class flying boat *Calpurnia*, which Dease had submitted in September, but which had been executed previous to the commission (as the pre-decimal denomination indicates) for another, unspecified, purpose. Dease mistakenly described this later as a "Canopus", believing it to be the type of aircraft rather than the individual name of another aircraft of the same class as was the case. It was agreed that this could be redrawn to conform with the other designs to make up a set of four. Dease's Mayo designs, which were already in the style of the other three, were passed over because the composite had not flown a regular air route. George York of Harrison & Sons Ltd, the stamp printers, promised that the set would be essayed in time for the next meeting. It was also decided that the steamer design should be in the 3 1/2p value, the airmail van 5 1/2p, and the two aircraft the 8p and 10p values.

It will be noticed that the values had not yet been altered, except on the 5 1/2p where the original "1/-" had been removed but not replaced by the new value. The artist's hand-drawn cancellations had been replaced with more accurate replicas, and more detail added to the original drawings, especially to the biplane spars and struts and the rigging of the steamer. The 5 1/2p now bore the entirely new caption "Imperial Airways flying boat 1937" and a "Southampton Airport" cancellation for 29 June that year, marking the inauguration of the Empire Airmail programme between London and Durban. Dease's various flying boat designs had previously been identified in the captions as "1938 flying boat" or "transatlantic *Mercury/Maia* 1938". The wording of the other captions was also revised. In the case of the 3 1/2p the year was changed to "1930", despite the continued use of a 1931 cancellation, an anomaly which does not seem to have attracted any subsequent comment.

A further set of essays followed on 5 December, on which the values had now been revised, but not wholly as agreed on 25 October. The steamer was now on the 3 1/2p and an aircraft on the 10p, but the airmail van had become the 8p and the biplane the 5 1/2p. The 10p now showed *Maia*, the lower partner of the *Mayo*



composite, as before but with *Mercury*, the upper partner, removed from the artwork; the intent was to depict a conventional Imperial Airways flying boat of 1937 as described in the caption. The *Calpurnia* design had been dropped as it was felt too dissimilar to the other stamps; Dease had been asked if she could supply a head-on view of the aircraft, but the only such picture available in the source material was that of the *Mayo* which she had already used. This second set of essays was numbered as follows:

3½p (Steamer)

1602, 1606, 1607, 1610, 1617, 1623, 1624

5½p (Biplane)

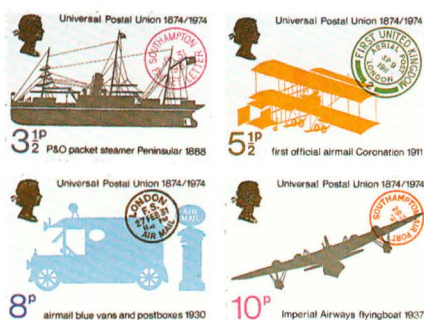
582, 661, 663, 664, 668, 678, 680

8p (Airmail van)

1896, 1969, 1970, 1974, 1976, 1981, 1985

10p (Flying boat)

1714, 1796, 1799, 1811, 1813, 1820, 1845.



The revised essays were seen by the SAC at their meeting the next day, 6 December, where it was decided to capitalise the first letter of the 5½p and 8p captions. This was to conform with the 3½p and 10p captions, which already began with capitals - "P & O" and "Imperial" respectively. In answer to a query by R.A.G. Lee, one of the "philatelic" members of the Committee, it was confirmed that all the cancellations would be checked for accuracy. It was also decided to move the cancellation mark on the 10p slightly to the left so that the date was not obliterated by the wing of the aircraft.

A third and final set of essays was supplied by Harrison's on 11 January 1974 and included a further amendment, the caption of the 8p being revised to read "blue van and postbox" rather than "blue vans and postboxes". As with practically all the other revisions made but not recorded in the SAC's deliberations, there is no mention of this elsewhere in the files and it was presumably the result of verbal discussion between Dease, Harrison's, and the Design Director, Stuart Rose.

The final sets of essays were numbered as follows:

3½p (Steamer)

1035, 1118, 1121, 1122, 1159, 1189

5½p (Biplane)

4646, 4648, 4652, 4680, 4685, 4686

8p (Airmail van)

1340, 1341, 1365, 1366, 1367, 1369

10p (Flying boat)

1474, 1475, 1479, 1480, 1481, 1482.

A single set of the essays (nos. 1122, 4680, 1341, and 1479) was submitted to the Ministry of Posts and Telecommunications on 24 January, and returned on 14 February after approval by the Queen's Counsellors of State in her absence. Two sheets of 100 of each value were supplied by Harrison's in time for the press conference announcing the issue on 30 April.

Issue and Sales

The set was issued as scheduled on 12 June 1974, printed in the following colours: deep brownish-grey, bright mauve, grey-black, gold (3½p); pale orange, light emerald, grey-black, gold (5½p); cobalt, brown, grey-black, gold (8p); deep brownish-grey, orange, grey-black, gold (10p). It was printed in photogravure on "all-over" phosphor-coated paper in sheets of 100 stamps in the 41 mm x 30 mm format now standard.

A preliminary estimate on 30 January had suggested that 52,600,000 3½p, 10,000,000 5½p, 8,700,000 8p and 8,400,000 10p stamps in "good" condition would be supplied. This suggests a normal wastage rate of just over 10% against the 900,000 sheets noted as required the previous July. Actual issue and sales figures were as follows:

Sheets/100 stamps	3½p	5½p	8p	10p	Totals
Est. 30/1/74	526,000	100,000	87,000	84,000	797,000
Actual nos. issued	522,058	100,030	87,530	93,028	802,646
Sales	388,808	74,143	64,500	65,938	593,389
% sales vs issued	74.5	74.1	73.7	70.9	73.9

Some 105,500 presentation packs were also sold with insert cards in either English or German. These included portraits by Rosalind Dease of Heinrich von Stephan and Montgomery Blair as originally submitted in her stamp artwork the previous September, plus an additional portrait of Rowland Hill (her third 1973 portrait, that of Henniker Heaton MP,

the pioneer of Imperial penny post in the 1890s, was omitted, probably for political reasons). Dease designed both the presentation pack and first day cover for the issue.

Ordinary "first day issue" cancellations were available via philatelic posting boxes at 186 offices, and a special five-sided handstamp from the Philatelic Bureau, Edinburgh. The British Post Office stand at the INTERNABA philatelic exhibition in Switzerland marked the event's "Great Britain Day" on 12 June by selling handstamped covers with the exhibition cachet, which could be posted with the addition of a local stamp.

Historical Background

Stuart Rose later praised Rosalind Dease's set as "highly successful examples of explanatory graphics", illustrating significant moments of postal history.

P & O Packet Steamer

The *Peninsular* was purpose-built in 1888 for the Peninsular and Oriental Steam Navigation Company's Bombay service, and later held the speed record for several years on the Shanghai run. She was one of a fleet of 50 P & O ships operating mails contracts, most importantly to India and Australia. The "Southampton Packet Letter" cancellation was in use from 1881 to 1901.

First Regular Official Airmail

In 1911 a group of private enthusiasts organised this "aerial post" service between Windsor and London (via Hendon airfield) to celebrate George V's coronation year. As their number included three senior postal officials,

they were able to secure the GPO's full co-operation.



Most London postings were routed through the Wimpole St post office and then flown (at a

giddy 37 mph) from Hendon to Windsor between 9 and 26 September; there was a service from Windsor to Hendon on the 17th and 18th only. Two Farman biplanes and two Blériot monoplanes were used. The special cancellation was reserved for commemorative covers and postcards carried on flights during 9-15 September, of which many were also autographed by the pilots. Dease's original design bore the numeral "5", one of the rare Hendon cancellations; the "2" which replaced it indicates the much commoner Wimpole St cancellation.

Airmail Blue Van and Postbox



On 23 June 1930 blue Air Mail pillar boxes were introduced in London; collections were

carried out by Morris vans painted in the same colour ("air force" blue). By 1936 there were over 300 boxes in London and other major cities. The initial aim was to promote use of the surcharged airmail service; when cheaper air mails to Europe and the Empire were regularised after 1936, the boxes' usefulness diminished, and plans for their withdrawal were announced in August 1938. The first box to be erected, outside the London Chief Office, was the last to be withdrawn.

Imperial Airways Flying Boat

At the end of 1934 the Government announced the Empire Air Mail Scheme; this stated that all letter mails from the United Kingdom to Empire destinations on Imperial air routes would from 1937 be carried by air and without surcharge as far as practicable. To carry out the service Imperial Airways ordered a new fleet of flying boats from Short Brothers of Belfast - 31 of these were built between July 1936 and March 1938. Correctly described as the Short S23 and known popularly as the "Empire" flying boats, these were known by Imperial Airways as their "C" class, and were given names such as *Canopus*, *Corsair*, *Cheviot*, etc. Although *Canopus* was the first to go into service in 1936, the Empire scheme was launched by *Centurion* on 29 June 1937, taking off from Southampton to inaugurate the London-Durban air mail service.

The cancellation came from a silver handstamp applied only to a few very privileged items, e.g., a letter from the King to the Governor-General of South Africa; "Southampton Airport" referred to the flying boat and seaplane berth in the docks, not to the airport's current location at Eastleigh. The service was

extended to India, Australia and Malaya in 1938; the "C" class flying boats later evolved into the wartime Sunderland.

10p "Flying boat" Controversy

The inaccuracy in the 10p stamp, widely identified after the press release but too late for the design to be corrected, was that while the caption and cancellation referred to 1937 and the service initiated by the "C" class aircraft, the flying boat depicted related to neither. As already explained it was the lower part of the *Mayo* composite. In full this consisted of *Mercury*, a Short S20 four-



engined seaplane, mounted on the back of *Maia*, a Short S21 four-engined flying boat. The concept was for *Mayo* to take off using the power of all eight engines; *Maia* would carry its smaller partner to within its range of the destination, after which *Mercury* would separate and complete the journey. The object was to extend Imperial Airways' services to North America; *Mayo* carried out two experimental flights to Montreal and New York in 1938 before the composite project was abandoned, and the service was later introduced by the conventional "C" class in 1939.

Both the S20 and S21 were one-off models, unlike the S23 "C" class; the S21 was similar to the latter but by no means identical, being slightly heavier and 84' 10³/₄" in fuselage length as opposed to 88'. It also bore the tell-tale tripod support structures on its wings designed to carry *Mercury*, and these gave away its identity immediately.

Following a reader's letter, the *Daily Telegraph* pointed out the error in the 10p in an article of 21 May 1974 which included an interview with Rosalind Dease; this in turn sparked off a letter to Postal Marketing by Wing Commander P R Woodward DFC describing the

stamp as "an insult to the past Flying Boat Industry, [and] British Aviation in general". Further discussion followed after the stamps' issue. An authoritative article by John C W Field appeared in the magazine *Aero Field*, while enough adverse comment on the 10p's inaccuracy was heard in the Bath head post office area alone to fill a page of *Contact*, the local staff newsletter, plus the editorial remark that "the strongest opposition came from the aircraft enthusiasts and they are a force to be reckoned with".

The advice given to Rosalind Dease, that the start of the Empire Air Mails programme in 1937 was more significant than the *Mayo* experiments of the following year, was undoubtedly correct. Unfortunately, most of the ensuing furore seems to have been due to the fact that she was not then given adequate information about the aircraft operating the programme.

References

PO Archive files

- MKD/BS/57 (1974 stamp programme)
- MKD/BS/58 (Correspondence with regions)
- MKD/BS/282 (UPU stamps 1974 - correspondence with printers)
- MKD/BS/283 (UPU stamps 1974 - payments record)
- MKD/BS/284 (UPU stamps 1974 - instructions to artists)
- MKD/BS/630 (Special stamps for UPU Congress)
- MKD/BS/680 (Brief for UPU Congress)
- MKD/BS/836 (Stamp production costs 1972-74)
- POD/BA/751 (Stamp issue for UPU centenary)

Press & Broadcast Notice

MM69, 30 April 1974

The artwork and essays of the 1974 UPU Centenary issue are on show in the pull-out frames in the main gallery.



Paper Conservation

Here *Krystyna Koscia*, the paper conservator of the National Postal Museum, reports on conservation projects of 1995.

Monitoring of Environmental Conditions

The responsibilities of a conservator in a museum environment are rarely



Figure 1

restricted to working solely in the conservation studio. The studio is where items in the NPM's collections are treated i.e. conserved. Their safe storage - individually and generally - is one of the ways in which they are preserved. This

requires careful monitoring and action to keep conditions stable. The overall 'environmental health' of the collections, the Museum's safes, its visitors and its staff all need to be taken into account.

At the beginning of the year the method of environmental monitoring was considerably updated by introducing a continuous data retrieval system. A museum monitoring system of environmental conditions developed and marketed by Meaco Sales & Marketing was tested and subsequently installed. The whole process has not been without its problems, but overall it has allowed for a far truer picture to emerge of environmental conditions inside the Museum because it provides virtually continuous readings 24 hours a day, seven days a week.

A Meaco Museum Monitor can measure several different environmental parameters, such as relative humidity,

temperature, UV, lux. The data collected is relayed back to a central point by radio-telemetry. Each unit in the system is stand-alone, involving no wiring or cables. At the NPM we have installed standard relative humidity and temperature transmitter units throughout the Museum's galleries and safe-storage areas. Each unit is made up of two sensors (relative humidity and temperature), a built-in LCD (liquid crystal display) as well as a transmitter to send back the information gathered in the location the unit has been placed in - such as a display cabinet (Figure 1), on a gallery wall or in a safe - back to the conservation studio. Here, a receiver picks up the data and loads the information on to computer, where it can be viewed (and acted upon!) (Figure 2). Readings come in at set half-hourly intervals and can be seen in graph format showing trends or *en masse* to give an overall picture of current conditions. A unit has also been installed on the roof of the building, which allows for correlation of external weather conditions and patterns with environmental conditions inside the building.



Figure 2

Victorian Registration Sheets

These are the core of the NPM philatelic collections. This year they have been conserved mainly in preparation for

display in the *Victorian Posts* exhibition. For reasons of preservation the registration sheets are being displayed for a limited time only and so have been changed approximately every three months. In this way they are protected from too long exposure to light, and to the ambient dust particles and other gaseous matter which can be found even in an air-conditioned space, such as a museum.

The challenges one comes across in the conservation studio when treating the registration sheets before they go on display are repeated time and again, though they vary in difficulty and complexity. A factor, such as whether a sheet is gummed on the back or not, can make a difference in how it is treated.

Treating the inscriptions written on the back of registration sheets by Post Office officials is a case in point. In the 19th



Figure 3

Back and front of 2d Blue registration sheet showing ink corroding through.



Figure 4

century various recipes containing gallic and sulphuric acids were commonly used for making up writing inks. Unfortunately, with time and given humid conditions (such as could be found in the places registration sheets, documents and archives were stored over the last century) the acid ingredient in these inks begins to corrode the paper it is written on, slowly destroying its cellulose fibres (Figures 3 and 4). One can slow down, even halt, this corrosion but it is not possible to reverse the process. An alkaline solution can be applied to counter the acid reacting in the ink. Given that the ink will bleed or the process be reactivated in water, an organic solvent has to be used to thus deacidify it. This is only possible after tests and checks

that the solvent used will not affect or alter either the printing inks used, or any gum or other mediums present on a given registration sheet. The area of text or inscription corroded by an ink can then be supported from the back with an appropriate Japanese, lens or heat-set tissue - again taking into account whether the sheet is gummed and water-soluble or not.

The backs of registration sheets are often covered all round their edges with discoloured, brittle glassine paper hinges. These require to be removed (usually with damp swabs) without reactivating the gummed paper surface beneath them.

Disfiguring glue residues along the back margins are another familiar occurrence. The glue was probably used to attach a sheet to an album page or in a Post Office ledger. It has often degraded into thick troughs of yellowed residue



(Figure 5), which has stained the paper, migrating and showing through from the back to the printed front.

Where a registration sheet is gummed on the back, one often finds that the front is less affected by local discolouration by glue deposits, though this is not always the case. The thickness and make-up of the paper come into play as well. The gum, though inclining towards the acidic, which is potentially harmful to the paper and mediums in the long-term, acts as a barrier, stopping the additional glue from binding with the paper fibres on the surface of the sheet. This also means that removal of the glue deposits, though requiring great care and precision, can sometimes be more successful than when found on ungummed registration sheets.

With sufficient care glassine paper hinges can be removed leaving virtually no trace. Glue deposits are more difficult to remove without leaving some trace or irremovable stain (Figure 6).

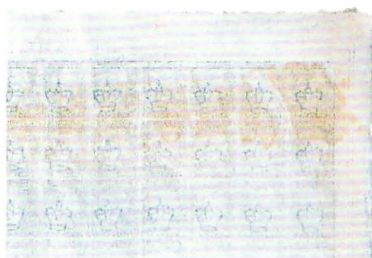


Figure 6

After conservation treatment all Victorian registration sheets are window-mounted, using Japanese tissue and wheat starch paste, on to Museum quality 100% cotton (rag) boards i.e. the highest archival quality boards available. Any information which might be found on the back of a sheet is photocopied and "attached" to the back of the mount. The sheet is further protected by a sheet of polyester (chemically inert plastic, containing no plasticisers) which covers the sheet from the front. Mounted registration sheets are stored flat in

archival quality boxes made of MicroChamber Active Archival Board, and then listed. This means that the registration sheets can be easily viewed and examined with a minimum of handling, reducing the risk of either mechanical or chemical damage.

Active preservation is vital both before and after any conservation treatment is undertaken. It is carried out by:

- * monitoring to try and keep the environmental conditions in which they are kept stable
- * storing the items in archival quality materials, such as boxes or wrapping materials
- * ensuring that items, whether on display or in storage, come into direct contact only with archival quality materials

Re-packing of Stamp Artwork

Due to the size of the Museum's collections many items can still be found which came into the Museum before the current all-encompassing practice of storing everything in archival-quality materials began. These are now readily available from conservation suppliers and this year it was possible to implement a special project to re-pack a large volume of stamp artwork which comes into the Museum in great numbers every year. The artwork is made by designers who follow their own creative guidelines but not,

unfortunately, generally accepted, conservation guidelines.

The project entailed:

1. Sorting through packed boxes of stamp artwork and grouping them into their categories;
2. Inserting each piece of artwork into polyester protectors and labelling them. Many pieces required custom-made polyester protectors due to their size;
3. Re-boxing the artwork in the archival-quality boxes and listing it on computer. Each box could then be sealed with a list of its contents inside it.

Student Placements

We also took on student placements for the first time this year. One paper conservation graduate and one student came and worked at the Museum for six months and three weeks respectively. Siân Parry, as mentioned above, graduated from the M.A. Paper Conservation Course at the University of Northumbria (until recently Gateshead Technical College) in the summer of 1995, coming as a placement, though this was extended into a contract running till Christmas. Gemma Caney is a student in her second year of the B.A. Paper Conservation Course at Camberwell College of Arts. She came for a three-week placement, as part of her course, in November.

The concept of student placements is two-fold. Firstly it gives a student or graduate the opportunity to gain some job experience of working in a museum environment and seeing the every-day running of a conservation studio. Secondly a museum gains (supervised) help in the conservation studio.

Supervising can be very time-consuming, but at times also very rewarding and refreshing. The help can also be very real as in the work Siân and Gemma carried out preparing valentines for exhibition in January 1996. It is intended that more placements should take place in the future.

We also had considerable help from Harriet Standeven with the repacking of artwork.

For addresses of conservation institutions and conservation suppliers, see last year's Review, or contact the NPM.



Post Office Archives

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

Tasks Progressed

For much of the year, resulting from two year-long sick absences and a six months' secondment of another of my managers, my team fell to 25% below normal strength. Despite this major handicap, the team laboured on without complaint and, with the temporary help of vacation students, achieved an astonishing amount of work against our planned objectives for the year. I am grateful to each and every one of my team for their commitment and support in what was an exceptionally difficult year for us all, and one filled with uncertainty.

Our cataloguing efforts focused on four major areas. One was progressing the long-overdue task of producing a Supplementary Listing of the many accessions over the years to a variety of Post classes, ranging from account books and records on postal transport to records relating to services and staff. The target was to list the contents of 60 shelves (60 linear metres), and we achieved 75!

Another goal achieved was the production of a new catalogue for class Post 52 (Stamp Depot records), a listing of over 1,000 records, dating from around 1914 when stamp production work passed from the Inland Revenue to the Post Office. This covers postal orders and stamped stationery as well as adhesive postage stamps, and includes records relating to items overprinted for use overseas.

Headway was also made with updated editions of Posts 121 and 122, during which the contents of another 34 shelves of HQ files on a wide variety of subjects were prepared for release to researchers. With the continuing help of students and

Friends, further headway was again made possible in the enormous task of sorting, conserving and cataloguing the Poster and Uniform Collections, including badges and buttons (Figures 1 to 3).



Figure 1. Colin Bendall, student, examining the badge collection.



Figure 2. c.1720 identity badge with Royal Arms.



Figure 3. Catherine Orton, student, assisting cataloguing.

Increased Use of Services

Usage of our services continues to grow apace: historical enquiries by telephone and letter reached well over 5,000; personal visitors to the search room were close on 2,000 and the number of modern business records handled for internal customers was up by over 50%. This last was particularly welcome because, without an injection of today's records, the archive would die.

Capturing the Heritage

The goal of ensuring that our rich archival heritage will continue to grow as history is being made today throughout the modern Post Office by its various businesses, is made more certain of success with every new "Heritage Partnership" that we make with key people. Our target for the year was 10 partnerships, and, despite the double handicap of extra-heavy demands on individual members of my team and pressures on our targeted partners as a result of a major business reorganisation, this was achieved. New partnerships of 1995 included the Board Secretariat, the Film & Video Library, the Photograph Library, Communication Services, Parcellforce and Post Office Counters Ltd. Within Royal Mail, partnerships were concluded with the "Trunk Network" (Railnet and Skynet projects - Figure 4); Road transport - Figure 5; Automation; Uniforms; Collection (postboxes - Figure 6); and, for the importance of its impact on people, the Employee Agenda Project.



Figure 4. Skynet plane service.

The Museum's need for artefacts is not forgotten and, wherever appropriate, we seek for the Museum our partner's support of its efforts to preserve this kind of record of how things are done today.

Outreach Activities

Little outreach was feasible in 1995 for the reasons already given, but we managed to staff an Archives stand at the second Family History Fair at the Royal Horticultural Society's New Hall in May. The pursuit of family history research is still increasing in popularity and, the Post



Figure 5. Road transport - green van.

Figure 6. New Business postbox.



Office having been for so long an employer on a large scale with its activities reaching out to every part of the country, our archive has much to offer any family historian whose ancestor once worked for the

Post Office. In September, to further raise awareness of what we have to offer, Kevin Squelch, the Archivist, gave an illustrated talk on "The Victorian Postman" to the Federation of Family History Societies at its conference at Reading University.

To show colleagues in other work areas something of the work of the Archives & Records Services Unit, and how we can help them to manage their records and the information in them, Frank O'Neill (who provides a range of services to internal customers) produced and manned a stand at Royal Mail London's Teamwork 95 event in the Barbican.

Retired Post Office staff were not forgotten, either, and in May Frank produced and manned a display in the Hall of King Edward Building, to mark the 50th anniversary of the Post Office HQ Old Colleagues' Association.



Figure 7. New products - models of wartime double aperture box and 1940 postwoman.

The team also managed to launch two new products in our miniatures range, to mark the 50th anniversary of the ending of the war in Europe in 1945. One features a W.W.II post-box with gas-detecting paint on its roof and a broad white painted stripe at its base to aid the movement of traffic in darkened streets during the blackout. The other features a W.W.II postwoman of 1940 carrying a tin hat for those dangerous days during the Blitz. Figure 7.

Heritage Review & Organisational Change 1896-1996

A major project launched early in 1995, one focusing on us and the Museum, is the Heritage Review. Led by The Secretary with the help of a small committee, recommendations were due in March 1996. Another, wider review of the Post Office was completed in 1995. This led to a major organisational change with effect from 1 October, when our unit (and the Museum) left the Secretary's Office to become part of the new Post Office Services Group, under the direction of James Foley, Head of Personnel Services & Facilities.

At the start of the year, with my retirement due in the summer of 1996, I had promised my team that I would record for them before I left as much as I could of my recollections, which cover over 30 years in both the Archives unit (in the 1960s), the Museum (in the 1970s) and as head of the Archives (from 1980). Surprisingly, I had never in all that time ever attempted to establish exactly when it was that the Archives unit as we know it today first came into being. My conviction that it had always been there was as strong as my feeling that it should always be there!

With a little digging, I quickly discovered that early in 1896 the then Secretary to the Post Office had charged the Third Secretary, Herbert Joyce CB (and author of the work *The History of the Post Office*, Bentley & Son, 1893) with the task of bringing together in one place all the Post Office's historical manuscripts, artefacts and printed books, and then forming a committee to review what needed to be done to manage this heritage properly and make it more accessible. The report of Joyce's committee in March 1896 led to the formal establishment of the Record Room

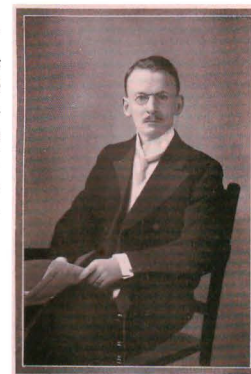


Figure 8. (above) The original Muniment Room with Herbert Joyce and Buxton Forman.



Figures 9-11.

Personalities associated with the Records - H. Buxton Forman, R. W. Hatswell and A. M. Ogilvie.



on 1 May 1896, with John Henty (by whose knowledge, as a senior Paperkeeper in the Registry, the various records had been located) placed in charge as its Curator Figures 8 to 11. From this small beginning exactly a century ago has come all that we have today in both the Post Office Archives (the successor of the Record Room and, from 1987, the HQ Registry) and the National Postal Museum (separately established in 1966). I now take this opportunity, my last through these pages, to wish both of them every success in the years to come.

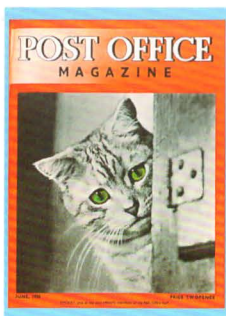


Publications

Publications during 1995 included some 21 postcards together with exhibition leaflets. The computer disk catalogue was updated to include issues for 1994.

As before, postcards formed the main publishing activity with 21 cards. The general NPM leaflet was updated and special postmarks were used on several occasions. The GB Chronolist was updated to include issues for 1994 and this was published in computer disk format as part of StampMaster produced by Philatelic Software Ltd in association with Royal Mail.

The NPM video *Postboy to Postcode*, produced in 1994 was entered by the Post Office Film and Video Unit in category C (Documentary and Publicity Films) in the International Festival of Film and Video Programmes, Techfilm '95, in Prague. It won first prize in its category.



NPM 95/1

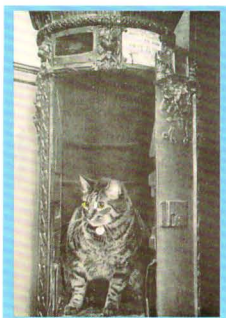
Postal Cats

NPM 95/1
Smokey (Post Office Headquarters) from the June 1950 edition of the *Post Office Magazine*.

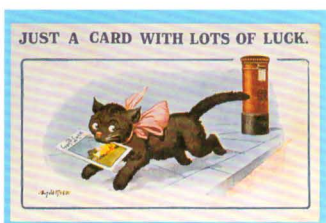
NPM 95/2
Tibs (Post Office Headquarters).

NPM 95/3
Postcard design by Lawson Wood.

NPM 95/4
Postcard design by Donald McGill.



NPM 95/2



NPM 95/4



NPM 95/3



Freddie Mercury

NPM 95/5
Freddie Mercury's childhood stamp album with a selection of pages.

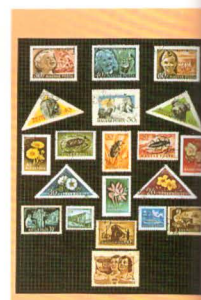
NPM 95/6
A page of Monaco stamps from Freddie Mercury's childhood stamp album.

NPM 95/7
A page of Hungary stamps from Freddie Mercury's childhood stamp album.

NPM 95/8
A page of GB stamps from Freddie Mercury's childhood stamp album arranged in the shape of an "F".



NPM 95/5



NPM 95/7



NPM 95/6



NPM 95/8

Victorian Posts

NPM 95/9
Queen Victoria of Great Britain, Empress of India. Photograph by G.R. & Co. London, taken in her Jubilee Year, 1887.

NPM 95/10
The Country Letter Carrier, watercolour, artist unknown. His splendid gold-banded hat would not have been official issue.

NPM 95/11
The Fourteenth of February by G.B. O'Neil. A Rural Postman delivering Valentine cards. *Illustrated London News* 11 February 1871.



NPM 95/9



NPM 95/10



NPM 95/11



NPM 95/12



NPM 95/13

NPM 95/12

The Postman by Thomas Liddall Armitage, oil on canvas. The postman wears single peak shako (cap) and has two good conduct stripes on his tunic.

NPM 95/13

The Postman by John Frederick Herring, Snr. (1795-1865). Oil on canvas, showing mounted rural letter carrier, c.1830, knocking on the front door with his riding crop, holding a sealed letter in his other hand

Postal Uniforms

NPM 95/14

Moses Nobbs, last of the Mail Coach guards. Scarlet coat with gold braid and blue collar, black hat with gold band. Armed with a blunderbuss and a pair of pistols. Portrait dated 1890. *Post Office Archives*



NPM 95/15

Mail Guard, 1861. Scarlet frock coat with gold lace facings and blue collar. Letters GPO in gold on each side of the collar. Photograph dated 1910. *Post Office Archives*

NPM 95/16

Horse-drawn Parcel Mail Coach Guard c.1900. Standard dark blue uniform with Guard's hat with wide gold band. Armed with service revolver and sword bayonet. *Post Office Photograph Library*

NPM 95/17

Motor Parcel Mail Van 1910. The guard wears standard uniform with Guard's hat with wide gold band. Armed with truncheon and whistle. *Post Office Photograph Library*



NPM 95/14



NPM 95/15



NPM 95/16



NPM 95/17



NPM 95/18



NPM 95/19



NPM 95/20



NPM 95/21

Christmas 1995

NPM 95/18 *The Royal Mail in Snow* c.1850. Painting by Samuel Henry Alken, jnr (1810-1894). *National Postal Museum Collection*

NPM 95/19 A 1943 Christmas Airgraph, sent from the Middle East to Glasgow. *National Postal Museum Collection*

NPM 95/20 Postman trudging through the snow back to a Post Office Morris Minor 50cf van. Winter in Scotland, 1962. *Post Office Photograph Library*

NPM 95/21 Post Office van being dug out of the snow. Winter in Scotland, 1962. *Post Office Photograph Library*

Cards Sold Out

- 1992 92/4 The Queen's Stamps
- 1992 92/12 Machin Head

1995 Postmark Figures

- 17 Jan. Postal Cats 2478
- 5 May Freddie Mercury 1232
- 5 May Victorian Posts 1137
- 8 Aug. Postal Uniforms 2083
- 30 Oct. Christmas 2103
- 1995 Maltese Cross 6664

1995 Postcard Print Figures

- 17 Jan. Postal Cats (95/1-4) 8,000 (sets)
- 5 May Freddie Mercury (95/5-8) 10,000 (sets)
- 5 May Victorian Posts (95/9-13) 8,000 (sets)
- 8 Aug. Postal Uniforms (95/14-17) 8,000 (sets)
- 30 Oct. Christmas (95/18-21) 8,000 (sets)





Association of Friends

Ray Pottle, the Secretary of the Association of Friends of the National Postal Museum, reports on their activities during 1995, their 10th anniversary year.

Anniversary Year

On 8 April 1995, some 50 Friends and their guests celebrated the 10th anniversary of the foundation of the Association of Friends at a luncheon held in KEB Hall. They marked this milestone by presenting to the Museum three letter scales. Two were candlestick types of about 1840, one by Robert W. Winfield, the other by Joseph and Edmund Ratcliff, both from Birmingham. The third was a fine ladder scale by De Grave, Short, Fanner & Co. of London. This last has three brass trays on a wooden base and came complete with its original weights.



Scales donated by the Friends.

Appropriately, these items were purchased, at auction, from the estate of our late Friend, Bernard R Smith of Charmouth, Dorset.

At the same time the anniversary was marked by a bumper 60-page edition of *Cross Post*, the journal of the Friends, edited by Allan Daniell. This contained a short history of all the pre-foundation work undertaken by a very small group of members, through to our inaugural meeting and the succeeding 10 years. Amongst others, James Negus contributed an article on a decade of souvenirs and Stan Goron and Jean Farrugia gave histories of the Museum and Post Office Archives during this period.

The year was marked by a steady increase in membership numbers. At the end of our financial year on 31 March this stood at 539; at the time of writing it is well over 600.

Visits & Talks

The first talk of the year was by Colin Gibson, Technical Director of The House of Questa, who delivered a very interesting talk on his company and its postage stamp printing work. On the same day Stephen Holder FRPS,L showed GB GVI on cover. Later in March the Friends visited the 66th Scottish Philatelic Congress held in Falkirk.

We were extremely grateful to receive an invitation from the sponsors to attend Stamp '95 at the Wembley Exhibition

Centre in April and were able to recruit some 50 new Friends there.

Other visits included one to the Royal Air Force Museum, Hendon, to Post Office Archives and to the Great Western Society at Didcot where Railway Express Services exhibited a modern four-carriage TPO unit. While at a seminar at Coton House Management & Conference Centre near Rugby a small party of Friends were able to travel on a TPO between Derby and Birmingham and observe the service in operation. At the same seminar another highlight was a visit to East Midlands Airport to view the hub of air mail operations nationwide.



The old home of Enschedé in the city of Haarlem

For the first time in our history the Friends went overseas when we visited the works and museum of the security printers Enschedé of Haarlem in Holland. Enschedé provide the back-up printing capability for many of our definitives. Their own private museum was of considerable interest.

Finally, on 25 November our AGM was attended by 104 Friends and guests.



Avis Harmes with some of her miniature letter boxes at the Friends' AGM.

Following the formal proceedings Avis Harmes of the Letter Box Study Group and Tony Gammons made a fine presentation for our enjoyment. This was followed by a private viewing of the new NPM exhibition *Post Haste!*

You may well judge the foregoing to be a fine annual programme to mark the 10th anniversary of our foundation. Why not join us for this year's events? A short letter of enquiry for membership to me, Raymond Pottle, PO Box 40, Uckfield, East Sussex, TN22 2SP, will bring a quick, friendly response.





15th cent. royal messenger (Post Haste! exhibition)



King Edward Building,
King Edward Street,
London EC1A 1LP

Telephone 0171 239 5420
Facsimile 0171 600 3021

**National
Postal Museum**

Price £5.00

Acquisitions 1995

This is a detailed listing of some of the acquisitions, philatelic and artefacts, which came to the Museum during 1995.

Artwork 1995

Issue Name	Issue Date	Artists	No. of Pieces
British Textiles	23/7/1982	J. Lawrence	8
350 Years of Royal Mail	30/7/1985	P. Hogarth	1
Christmas 1989	14/11/1989	D. Gentleman	11
Greetings 1991	5/2/1991	T. Meeuwissen	1
Sport 1991	11/6/1991	Huntley Muir	1
Greetings 1993	2/2/1993	The Partners	11
£10	2/3/1993	M. Denny	1
£10	2/3/1993	J. Matthews	1
Christmas 1993	9/11/1993	Q. Blake	5
Christmas 1993	9/11/1993	Carroll, Dempsey & Thirkell	5
Age of Steam	18/1/1994	B. Delaney	21
Age of Steam	18/1/1994	P. Hawkins	9
Age of Steam	18/1/1994	A. Lindholm	5
Age of Steam	18/1/1994	Roundel Design	9
Age of Steam	18/1/1994	P. Wood	15
Greetings 1994	1/2/1994	Newell & Sorrell	16
Greetings 1994	1/2/1994	Why Not Assoc.	1
Pictorial Postcards	12/4/1994	Carroll, Dempsey & Thirkell	8
D-Day	6/6/1994	K. Bassford	5
Golf	5/7/1994	P. Hogarth	6
Bank of England	27/7/1994	Sedley Place	1
Summertime	2/8/1994	M. Cook	5
Summertime	2/8/1994	A. Goldsworthy	5
Medical Discoveries	27/9/1994	Halpin Grey Vermeir	2
Christmas 1994	1/11/1994	Y. Gilbert	5
Christmas 1994	1/11/1994	Why Not Assoc.	7
Cats	17/1/1995	E. Blackadder	5
Springtime	14/3/1995	A. Goldsworthy	32
Springtime	14/3/1995	J. Thomson	4
Greetings 1995	21/3/1995	Newell & Sorrell	12
Greetings 1995	21/3/1995	G. Tutssel	16
Greetings 1995	21/3/1995	Why Not Assoc.	4
National Trust	11/4/1995	N. Ackroyd	5
National Trust	11/4/1995	K. Bassford	24
National Trust	11/4/1995	Carroll, Dempsey & Thirkell	6
National Trust	11/4/1995	T. Evans	6
National Trust	11/4/1995	D. Gentleman	5
Peace & Freedom	2/5/1995	J-M. Folon	12
Peace & Freedom	2/5/1995	D. Hillman & Pentagram	15
Science Fiction	6/6/1995	G. Baxter	4
Science Fiction	6/6/1995	G. Powell	9

Issue Name	Issue Date	Artists	No. of Pieces
Shakespeare	8/8/1995	P. Ashcroft	4
Shakespeare	8/8/1995	A. Fletcher, Pentagram	10
Shakespeare	8/8/1995	C.W. Hodges	10
Shakespeare	8/8/1995	M. Jessett Assoc.	4
Shakespeare	8/8/1995	L. Mynott	8
Communications	5/9/1995	D. Cook	4
Communications	5/9/1995	G. Hardie	6
Communications	5/9/1995	The 400	11
Rugby League	3/10/1995	Giant	8
Rugby League	3/10/1995	D. Hiscock	8
Rugby League	3/10/1995	A. Magill	4
Christmas 1995	30/10/1995	P. Blake	3
Christmas 1995	30/10/1995	Carroll, Dempsey & Thirkell	5
Christmas 1995	30/10/1995	J Hedgecoe & H. Brown	5
Christmas 1995	30/10/1995	Landor Assoc.	10
Christmas 1995	30/10/1995	Why Not Assoc.	25
Robert Burns	25/1/1996	A. Kitching	21
Robert Burns	25/1/1996	W. McLean	4
Greetings 1996	26/2/1996	G. Baxter	10
Wildfowl & Wetlands	12/3/1996	K. Lilly	5
Wildfowl & Wetlands	12/3/1996	C. Wormell	5
European Football	14/5/1996	Sedley Place	26
European Football	14/5/1996	M. White	5
Classic Cars	1/10/1996	B. Rowe	5

and 25 other pieces of stamp artwork.

Registration Sheets 1995

Definitives

Value	Date of Issue	Sheet Size	Notes
25p	20/12/94	200	By Harrisons (2 bands)
2p	11/4/95	200	By Enschedé (2 bands)
1st	16/5/95	144	With Reginald Mitchell label
£1	22/8/95	200	By Enschedé
£3	22/8/95	100	By Harrisons
25p	24/10/95	200	By Enschedé, opaque gum
1st		55	Unappropriated "Boots" style label
1st		400	By Harrisons with 2 bars for x10 NVI books
25p		48	By Harrisons with 2 bars plus 2 postcode labels for 50p stamp books
25p		96	By Harrisons with 2 bars for £1 books
25p		128	By Harrisons with 2 bars for £2 books
25p		120	By Harrisons with 2 bars for CL rolls

Special Issues

Issue Name	Date of Issue	Values	Sheet Size	Notes
Cats	17/1/1995	19p,25p,30p,35p,41p	100	By Questa
Springtime	14/3/1995	19p,25p,30p,35p,41p	100	By Harrison's
Greetings 1995	21/3/1995	1st x 10	80	By Walsall
National Trust	11/4/1995	19p,25p,30p,35p,41p	100	By Harrison's
Peace & Freedom	2/5/1995	19p,19p,25p,25p,30p	100	By Harrison's
Science Fiction	6/6/1995	25p,30p,35p,41p	100	By Questa
Shakespeare	8/8/1995	25p x 5	100	By Walsall
Communications	5/9/1995	19p,25p,41p,60p	100	By Harrison's
Rugby League	3/10/1995	19p,25p,30p,35p,41p	100	By Harrison's
Christmas 1995	30/10/1995	19p,25p,30p,41p,60p	100	By Harrison's
Greetings 1996	26/2/1996	1st x 10	80	By Walsall

Prestige Stamp Book

Name	Date of Issue	Value	Sheet Size	Notes
National Trust	25/4/1995	25p NT	48	Pane 1 by Harrison's
National Trust	25/4/1995	10p + 19p + 25p + 30p + 35p + 41p	96	Pane 2 by Questa
National Trust	25/4/1995	19p + 25p W; 19p + 25p NI; 19p + 25p S.	72	Pane 3 by Questa
National Trust	25/4/1995	19p	72	Pane 4 by Questa

Stamped Stationery

Name	Date of Issue	Value	Type	Notes
Glasgow School of Art	4/4/1995	45p	Scottish aerogramme	McCorquodales
Youth Olympics	4/7/1995	45p	Aerogramme	McCorquodales
Prehistoric Scotland	18/7/1995	45p	Scottish aerogramme	McCorquodales
Priority Services	7/8/95		Six envelopes	
Christmas 1995	3/10/1995	45p	Aerogramme	McCorquodales

Essays 1995

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
Rugby League	3/10/95	1st	2/3/1995	2 new designs
Christmas 1995	30/10/95	2nd	20/7/1995	designs by Ken Lilly
Robert Burns	25/1/95	1st	21/9/1995	
Robert Burns	25/1/95	2nd	19/10/1995	
Greetings 1996	26/2/96	1st	20/7/1995	10 stamps & labels
Greetings 1996	26/2/96	1st	20/7/1995	4 alternative designs
Wildfowl & Wetlands	12/3/96	1st	21/9/1995	
Wildfowl & Wetlands	12/3/96	2nd	19/10/1995	
European Football	14/5/96	1st	21/9/1995	

Artefacts 1995

These are the artefacts which arrived in the Museum during 1995 and were accessioned. A number of other items are included in the overall statistics but await accessioning. Missing numbers refer to the backlog.

Accession No.	Description	Accession No.	Description
OB1995.1	Handstamp; "Parcelpost EPCO London E16 4TD"	OB1995.33	2 prints on Valentine themes, from <i>The Illustrated News</i> , and <i>The Illustrated Times</i> . 1875 and 1856.
OB1995.2	Four rubber handstamps; Blackburn; Rosendale; Stockport	OB1995.34	2 prints on Valentine themes, from <i>The Illustrated Times</i> . 1863 and 1865
OB1995.3	Money safe in form of a book	OB1995.35	2 prints (from newspaper) on Valentine theme - one from <i>The Pictorial World</i> and one from <i>The Illustrated Times</i> . 1866 & 1875
OB1995.4	GPO personal telephone directory. 1961	OB1995.36	Print <i>The Fourteenth of February</i> from <i>The Illustrated Times</i> . 1871
OB1995.5	Imperial Service Medal (J. W. Munn) and letter. 1934	OB1995.37	2 prints on Valentine themes from <i>The Illustrated London News</i> , 1871 and 1872
OB1995.6	NPM postcard overprinted with questionnaire	OB1995.38	2 prints on Valentine themes from <i>The Illustrated London News</i> . 1874 & 1875
OB1995.7	Uniform of Belgian postman. 1992	OB1995.39	Print from <i>The Graphic</i> on Valentine theme. 1875
OB1995.8	Uniform of Greek postman. 1992	OB1995.40	Print on Valentine theme from <i>The Illustrated London News</i> . 1874
OB1995.9	Uniform of Danish postman. 1992	OB1995.41	Victorian wedding celebration card and pair of white paper gloves. 1863
OB1995.10	Uniform of Spanish postman. 1992	OB1995.42	5 Valentine cards c.1915
OB1995.11	Uniform of Italian postman. 1992	OB1995.43	20 postcards and cards on Valentine theme c.1910
OB1995.12	Uniform of German postman. 1992	OB1995.44	5 Valentine cards c.1913
OB1995.13	2 flags, stamps and crown appliqué	OB1995.45	5 humorous Valentine cards c.1913
OB1995.14	Flag with Olympic motifs	OB1995.46	Victorian Valentine card in form of grey gloves
OB1995.15	Flag; 'Royal Mail 1840-1990'	OB1995.47	Victorian puzzle Valentine
OB1995.16	2 postcards and 1 greetings card	OB1995.48	Victorian hand painted Valentine
OB1995.17	84 early 20th cent. Valentine postcards	OB1995.49	Bird cage Valentine. 1817
OB1995.18	2 paperlace Valentine cards c.1870	OB1995.50	6 Valentine cards by George Meek c.1840
OB1995.19	2 paperlace Valentine cards c.1860-70	OB1995.51	3 Valentine cards c.1840-60
OB1995.20	2 paperlace Valentine cards c.1840-50's	OB1995.52	20 20th cent. Valentine cards c.1920-30
OB1995.21	4 paperlace Valentine cards c.1860-80	OB1995.53	14 Valentine cards with animals. 20th century
OB1995.22	3 paperlace Valentine cards c.1860-80	OB1995.54	2 Valentine cards, theatre scenes c.1920
OB1995.23	3 Valentine cards c.1870	OB1995.55	5 'pop-up' or 3-D Valentine cards c.1920
OB1995.24	2 Valentine cards c.1870	OB1995.56	28 Valentine cards, some with movable elements c.1920-1930
OB1995.25	41 assorted greetings cards late 19th and 20th century cards for various occasions	OB1995.57	5 3-D 'pop-up' Valentine cards. 1925-35
OB1995.26	7 Valentines cards c.1860-1900		
OB1995.27	19 assorted greetings cards c.1840-1880		
OB1995.28	Valentine card - flower cage, c.1820		
OB1995.29	Victorian sheet music - <i>The Musical Valentine</i>		
OB1995.30	6 humorous transformation Valentines c.1840-70		
OB1995.31	7 Victorian Valentines c.1880		
OB1995.32	6 perfumed sachet Valentines c.1860-70		

Accession No.	Description
OB1995.58	15 assorted Valentines and telegrams. 1936-1960
OB1995.59	5 early 20th-century Valentine cards
OB1995.60	A Victorian honeycomb Valentine card
OB1995.61	Early 20th century 'pop-up' Valentine cards
OB1995.62	24 3-D, 'pop-up' cards. c.1920.
OB1995.63	4 3-D honeycomb Valentine cards c.1930s
OB1995.64	6 embroidered greetings cards. 1916-17
OB1995.65	Late Victorian, heart-shaped, fabric 'pin-cushion
OB1995.66	Victorian printed booklet: <i>Verses for Valentines</i>
OB1995.67	Map of Bedfordshire
OB1995.68	White Post Office mackintosh
OB1995.69	6 pieces of Christmas card artwork by Peter Firmin - commissioned by Royal Mail
OB1995.70	Christmas card stationery and design proof. 1994
OB1995.71	Sumlock comptometer - adding machine
OB1995.72	Captive weight balance, 5-pin type
OB1995.73	Flintlock pistol by J Wilkinson. 1810
OB1995.74	Brass calendar, wall mounted. 1937
OB1995.75	Ephemera from sorting office
OB1995.76	Valedictory Certificate 1889, Great War Service Medal, letter, etc.
OB1995.77	Handstamp from Hepworth, Diss
OB1995.78	Seal matrix, bowl and box of metal seals marked, 'EC'
OB1995.79	Embroidered first aid badge
OB1995.80	Carved wooden panel
OB1995.81	Imperial Service Medal - M.S. Moore
OB1995.82	Letter for above medal
OB1995.83	Model 'T' Ford 1992 Bypost. 1991
OB1995.84	Model 'A.A.' Ford, 1934 Bypost. 1991
OB1995.85	Model 6 wheel van, 1935 Bypost. 1991
OB1995.86	Model commercial van, 1929 Bypost. 1991
OB1995.87	Model large parcel van, 1950's Days Gone By limited edition
OB1995.88	Model special commemorative model van "350 years"
OB1995.89	Model special commemorative model "350 years of RM"
OB1995.90	Model 1950 Morris '2' van
OB1995.91	Seal press from the Office of the Secretary to the Post Office.
OB1995.92	Automatic bag sealer (with wires)
OB1995.93	Stamp wobbler and Royal Mail promotional material

Accession No.	Description
OB1995.94	Certificate of Major O. Rulach, Asst. Dir. of Postal Services, 1914-1918, signed by W.S. Churchill. 1919
OB1995.95	Officers pouch/belt plate. P.O. Rifles c.1893
OB1995.96	1868-80 Glengarry badge. Middx Rifle volunteers 49
OB1995.97	1902-8 officers cap badge. Middx Rifle volunteers 24
OB1995.98	1868-80 pouch badge. Middx Rifle volunteers 24
OB1995.99	Theatre programme: world premiere of 'Postman's Knock' signed by author Paul Groves
OB1995.101	Airgraph; envelope, form and film
OB1995.102	Motorbike: BSA 175cc in GPO livery
OB1995.104	190 handstamps
OB1995.105	Imperial Service Medal, GviR Charles F. Field
OB1995.112	Embroidered New Year card. 1914-19
OB1995.113	Publicity material, for 'Teamwork '95', including T-shirt
OB1995.114	9 handstamps, 1 punch, 1 seal press
OB1995.115	24 miscellaneous items of office equipment
OB1995.116	Poster - pl (m) 7118
OB1995.117	Poster - pl (s) 4141
OB1995.118	Section of specially woven Post Office carpet
OB1995.125	Model 1920 'T' Ford van, celebrating 'Stamp 95'.
OB1995.126	Egyptian campaign Medal of W.S. Chateris
OB1995.127	Brass letter balance on wooden base
OB1995.128	Brass quadrant balance made by Ges Gesch.
OB1995.129	Advertisement for mourning stationery c.1891
OB1995.130	Proof engraving for Valentine envelope. 19th century
OB1995.131	Ink bottle - dark green plastic
OB1995.132	Copy of original photograph showing inspector G. Hoyle, Barnsley, late 1930s
OB1995.133	3 'proof' ceramic plates of the "Cats" collection, produced by Royal Mail
OB1995.134	Miscellaneous promotional material from Royal Mail
OB1995.135	4 ceramic plates with train designs, and ephemera. Produced by Royal Mail
OB1995.136	Ephemera relating to 'stamp master'

Accession No.	Description
OB1995.137	Door sign 'Processing Managers Support Group' from Royal Mail, King Edward Building
OB1995.138	General issue biro 'PO SP15'
OB1995.139	Medallion - bust of Eric Gill, engraver
OB1995.140	Mug - 'The Stamp Bug Club' produced by Royal Mail
OB1995.142	Full length portrait (oil on canvas) of Governor E. Harrison, 1727, former Postmaster General. By Charles Jervas.
OB1995.143	Activity book <i>The Jolly Postman</i> by Allan and Janet Ahlberg
OB1995.144	2 Christmas cards, German and Danish. 1914
OB1995.145	Red GPO safety helmet
OB1995.146	11 miscellaneous items of GPO equipment
OB1995.147	2 certificates - to William Waine c.1970
OB1995.148	2 P.O. notices relating to telegraphs
OB1995.149	Black direction sign with white lettering 'Civil Defence Control Room', wartime sign removed 1995
OB1995.150	Black and white, metal, P.O. and Savings Bank sign
OB1995.151	Miscellaneous P.O. equipment
OB1995.152	Miscellaneous stationery items
OB1995.153	Ticket and invitation to opening of new P.O. at Stratford-upon-Avon. 1962
OB1995.154	Valentines by artist Walter Crane c.1876
OB1995.155	2 circular-shaped Valentine cards. 1850-60
OB1995.157	Valentine with postally used envelope. 1852
OB1995.158	Valentine 4-sided sachet c.1870
OB1995.159	5 Valentines 'silent tear' 'doubt not' and 3 others. 1860-90
OB1995.160	2 Valentine cards with envelopes. 1850 and 1900
OB1995.162	63 Valentines, mixed postcards and greetings cards. 1880-1920
OB1995.163	16 Valentines various. 1860-1900
OB1995.164	12 Valentines various. 1840-1920
OB1995.166	Valentine fan "pretty ladies". 1890s
OB1995.169	3 Valentines by F. Quarré. 1850-60
OB1995.170	Paperlace Valentine card c.1870
OB1995.171	4 Valentines with envelopes, 1 by Addenbrooke. 1840-60
OB1995.172	3 Valentines. 1840-60
OB1995.174	4 paperlace Valentines, with 1 envelope. 1850-1874
OB1995.176	4 paperlace Valentines c.1850-1860

Accession No.	Description
OB1995.177	4 Valentines with envelopes, including cobweb design. 19th century
OB1995.178	Paperlace Valentine by Kershaw c.1850
OB1995.180	Valentine card attributed to Mansell c.1850
OB1995.183	2 paperlace Valentines with chromolithograph decoration c.1850.
OB1995.184	2 Valentines with envelope c.1850
OB1995.186	4 paperlace Valentines c.1860-70
OB1995.187	5 sachet Valentines with envelopes c.1870
OB1995.188	2 paperlace Valentines by Mossman c.1840-60
OB1995.189	3 Valentines, 2 with envelopes, by Mullord c.1860
OB1995.190	Valentine card by Ernest Nister c.1900-10
OB1995.191	Novelty Valentine card. 1881
OB1995.192	3 Valentines with fabric parts c.1860-70
OB1995.193	3 Valentines, 2 with envelopes c.1860
OB1995.194	3 paperlace Valentines c.1870-90
OB1995.195	9 assorted Valentines c.1860-80
OB1995.197	3 paperlace Valentines c.1880
OB1995.198	3 paperlace Valentines c.1860-70
OB1995.199	4 paperlace Valentines c.1860-70
OB1995.200	3 paperlace Valentines c.1870
OB1995.203	2 paperlace Valentines c.1850-1
OB1995.205	2 paperlace Valentines c.1870-1890
OB1995.206	2 chromolithograph Valentines with envelopes. 1858 and 1872
OB1995.208	3 paperlace Valentines c.1860-75
OB1995.209	2 paperlace Valentines c.1870-80
OB1995.210	11 chromolithograph Valentines c.1860-1890
OB1995.211	Heart-shaped chromolithographic Valentine c.1900-10
OB1995.212	4 hand-coloured Valentines, attributed to Whitney. 1890-1900
OB1995.213	2 handcoloured Valentines c.1840
OB1995.215	2 mechanical Valentines c.1900
OB1995.216	2 'pop-up' Valentines c.1920.
OB1995.217	2 mugs and carrier bag - promotional material for Stamp Advisory Committee, Christmas. 1994
OB1995.218	Certificate of Service, P.O. Rifles. 1879-1908
OB1995.219	Four beam ladder scale
OB1995.229	3 Valentines, one by Mansell c.1860
OB1995.230	5 Valentines by Mansell c.1865
OB1995.231	3 Valentines by Rock & Co. c.1840-50
OB1995.232	3 handcoloured Valentines by Whatman. 1839, 1840, 1859
OB1995.233	2 Mullord Valentines c.1840-1860

Accession No.	Description
OB1995.234	2 Valentines by Rimmel c.1865
OB1995.235	2 aquatint Valentines c.1830-40
OB1995.236	2 aquatint Valentines c.1830-40
OB1995.237	Poonah or theorem Valentine card c.1845.
OB1995.238	4 lithograph Valentines c.1822
OB1995.239	Handcoloured Valentine card c.1822
OB1995.240	5 handcoloured Valentines c.1840
OB1995.241	5 Valentines with gold powder frames
OB1995.242	Handcoloured Valentine c.1825
OB1995.243	2 wood blocks Valentines c.1817
OB1995.244	11 Jewish New Year cards. Mid to late 19th century
OB1995.245	Assorted P.O. memorabilia, particularly Rifle Club
OB1995.246	3 Valentines c.1870-75
OB1995.247	4 Valentines c.1860
OB1995.248	5 novelty Valentines c.1900-20
OB1995.249	Valentine token - novelty fan in box c.1890
OB1995.250	2 Valentine cards c.1840.
OB1995.251	'Pop-up' Valentine card c.1900-10
OB1995.252	3 'pop-up' Valentine cards c.1900-27
OB1995.253	'Pop-up' Valentine card c.1920
OB1995.254	4 mechanical Valentines c.1920
OB1995.255	2 Valentine cards c.1890
OB1995.256	12 paperlace Valentine cards c.1860-80
OB1995.257	5 Valentine cards
OB1995.258	3 hanging Valentines c.1890-1900
OB1995.259	7 novelty Valentine cards c.1910-20
OB1995.260	7 silk fringed Valentines c.1890-1900
OB1995.261	Valentine in form of a paper doll with poem. Postally used. 1813
OB1995.262	1 cobweb Valentine c.1820
OB1995.263	1 puzzle Valentine c.1790
OB1995.264	6 Valentines cards c.1930
OB1995.265	G.P.O. motorcycle helmet and goggles
OB1995.266	King George V metal toilet roll holder from P.O. in Lytham, St. Anne's
OB1995.267	Blue Post Office dust coat
OB1995.268	Wooden wall calendar. 1937
OB1995.269	London street directory
OB1995.270	Assorted P.O. instruction books. 1966
OB1995.271	Wooden desk top box
OB1995.276	Valentine card by Mullord c.1873
OB1995.277	Paperlace Valentine card c.1890-1900
OB1995.278	Paperlace Valentine card c.1860
OB1995.279	Paperlace Valentine with hand-painted decoration. By Dobbs Bailey & Co. 1850
OB1995.280	Paperlace Valentine c.1850
OB1995.281	Valentine card by Whatman and Dobbs c.1850

Accession No.	Description
OB1995.282	Paperlace Valentine c.1849/1850
OB1995.283	Paperlace Valentine. 1850
OB1995.284	Paperlace Valentine. 1850-60
OB1995.285	Valentine fan by Rimmel. 1880-90
OB1995.286	Valentine card by Mansell c.1845-50
OB1995.287	Valentine card with envelope c.1850
OB1995.288	Paperlace Valentine c.1850-60
OB1995.289	2 paperlace Valentines, including one envelope c.1850
OB1995.290	Hand printed Valentine c.1840
OB1995.291	Paperlace Valentine c.1850
OB1995.292	3 paperlace Valentine cards c.1860-70
OB1995.293	2 paperlace Valentine cards c.1860-1900
OB1995.294	Valentine card with envelope c.1875
OB1995.295	2 paperlace Valentines and 1 envelope c.1870
OB1995.296	3 paperlace Valentines by Dobbs Kidd and Co. c.1860-70
OB1995.297	Paperlace Valentine by Meek c.1870
OB1995.298	Valentine card with scraps, by Mansell c.1870
OB1995.299	Paperlace Valentine by Kershaw and Son c.1850
OB1995.300	Paperlace Valentine, postally used. 1812
OB1995.301	Comic Valentine, postally used. 1812
OB1995.302	Valentine card by Marcus Ward. 1876
OB1995.303	Victorian embossed Valentine envelope. 1858
OB1995.304	Postally used Valentine envelope. 1872
OB1995.307	Battery powered P.O. clock 13-24 hr
OB1995.309	1 Valentine and 2 Christmas cards. 19th century
OB1995.313	G.P.O. puncture repair tin and 6 G.P.O. badges
OB1995.316	P.O. counter equipment
OB1995.323	Selected paper items from Great Train Robbery
OB1995.356	175cc. Bantam motorcycle
OB1995.358	Colour print of 19th century sorting office
OB1995.373	Rectangular stamp box in Tunbridge ware
OB1995.374	Circular stampbox in Tunbridge ware
OB1995.375	5 stamp boxes in Tartan ware
OB1995.376	Stamp box wood with enamel decoration
OB1995.377	Novelty inkwell in form of Kelly's Directory. 1904
OB1995.383	Book: <i>Illustrations of the Site and Neighbourhood of the New Post Office - St. Martin's-le-Grand and its Liberty.</i> 1830.

Accession No.	Description
OB1995.384	Book - <i>The Quiver of Love</i> - W Crane and K Greenaway
OB1995.385	Print - The De la Rue stand at the Great Exhibition, (1851) depicting envelope making machine
OB1995.401	Pictorial envelope, signed Alfred Gray c.1885
OB1995.402	Birthday card, signed Alfred Gray c.1890
OB1995.404	2 Valentine postcards. c.1910
OB1995.405	Pictorial envelope showing the Bridge at Runcorn. c.1860
OB1995.407	Pair of miniature envelopes and 1 sheet of matching writing paper
OB1995.408	'Courting' envelope. Drawn by J Doyle. 19th century
OB1995.416	'The Wonderland postage stamp case'. 1889-1910
OB1995.417	Ashtray, form holder and ticket dispenser, Post Office issue
OB1995.418	Illustrated writing paper, Rock and Co. 1844.
OB1995.419	Embossed writing paper, signed Mark Noble. 1825
OB1995.420	Illustrated writing paper by Rock and Co. 1844
OB1995.421	8 sheets of illustrated writing paper with printed decorative headings
OB1995.422	8 sheets of comic seaside note paper. 1850s.
OB1995.423	2 sheets of illustrated writing paper, New Year 1858.
OB1995.424	3 sheets illustrated Christmas writing paper. 1858
OB1995.425	8 sheets comic seaside note paper. 1850s
OB1995.426	6 sheets illustrated writing paper, depicting seamen/marines
OB1995.427	Illustrated writing-paper; coloured depiction of Ottawa. 1850s
OB1995.428	Trade card, Bristol. 1820s-30s
OB1995.429	Trade card. London. 1840s-50s
OB1995.430	Trade card, Southampton. 1790-1810s
OB1995.431	Trade card, Torquay. 1820s-30s
OB1995.432	Trade card, Tunbridge wells 1790-1810s
OB1995.433	Trade card, Weymouth. 1820s-30s
OB1995.434	Newspaper entry about robbery of the mail. <i>The London Evening Post</i> 1787
OB1995.435	Coaching card, mentioning George and Blue Boar Coaching Inn, London
OB1995.436	Coaching advert mentioning 'Royal Mail'

Accession No.	Description
OB1995.437	Visiting cards 'Playing Cards Italian' c.1750
OB1995.438	2 British visiting cards c.1790
OB1995.439	Christmas card, 'Venetian blind' variety
OB1995.440	Illustrated writing paper with 6-verse love poem 1797
OB1995.441	Collection of love letters on illustrated writing paper. 1845 and 1847
OB1995.442	All seasons Valentine c.1865
OB1995.443	Paperdoll Valentine c.1860
OB1995.444	Mechanical comic Valentine c.1840s
OB1995.445	Gilded Valentine with fabric. 1875
OB1995.446	Heart-shaped Valentine c.1860-70
OB1995.447	'Love - Office Telegram' by Rimmel. 1871
OB1995.448	4 portrait Valentines c.1890
OB1995.449	2 Kate Greenaway Valentines 'elves and fairies' c.1880
OB1995.450	2 Valentine lampoons. c.1890s
OB1995.451	Colour puzzle Valentine. 1890-1900
OB1995.452	'3-D' Valentine card, by Raphael Tuck. c.1900
OB1995.453	'3-D' Valentine card c.1920
OB1995.454	Artwork for Victorian comic Valentine
OB1995.455	Artwork for Victorian comic Valentine
OB1995.456	Mechanical Valentine c.1890s
OB1995.459	75 items of GPO memorabilia - signage, lamps, badges and inkwell
OB1995.460	Assorted GPO posters
OB1995.461	Greetings telegram 'GviR' - unused
OB1995.463	Tow truck used by Parcelforce
OB1995.464	Tow truck used by Parcelforce
OB1995.465	Tow truck used by Parcelforce
OB1995.466	Fork lift used by Parcelforce
OB1995.467	Wood trolley with notice board and shelves
OB1995.468	Tow truck with battery pack used by Parcelforce
OB1995.469	Wooden stool
OB1995.470	Wooden table
OB1995.471	Sorting frame and table
OB1995.472	Signage
OB1995.473	Metal and wood trolley
OB1995.474	Lady's bicycle, marked 'Royal Mail'
OB1995.475	Post Office clock, battery operated
OB1995.476	Wood cupboard with wire mesh door
OB1995.477	Supervisors signing-in desk, wooden
OB1995.478	4 - unit metal locker, green. 1936-52
OB1995.479	2 - unit metal locker, green. 1936-52
OB1995.480	2 - unit metal locker, brown. 1959
OB1995.481	Wooden posting box
OB1995.483	Fire extinguisher - marked GvR

Accession No.	Description
OB1995.484	Postman's Salter balance in case
OB1995.485	Iron sign 'Post Office Telephones'
OB1995.488	Royal Mail sign
OB1995.489	2 swagger sticks from P.O. Rifles.
OB1995.493	Silver trowel in box for topping-out ceremony at S.E.D.O., Southwark. 1982
OB1995.513	Plastic fire bucket (with lid) and signage
OB1995.514	Set of 7 Royal Mail model vehicles, limited edition collectors series
OB1995.515	2 sets of 2 Corgi Royal Mail and Parcel vans Range Rover/Transit
OB1995.516	Corgi model celebrating the 150th anniversary of the Penny Post
OB1995.517	London tram bus with the inscription "150th Anniversary of the Penny Post" 1840-1990
OB1995.518	2 model trains - Travelling Post Office
OB1995.521	2 models of Ford Transit vans - Royal Mail Datapost
OB1995.522	2 sets of 3 models (Corgi) - Royal Mail helicopter, van and car
OB1995.523	Model Morris 'J' van by Corgi Models
OB1995.524	Model Fordson 5 cwt. van - Royal Mail (Corgi)
OB1995.525	Model Royal Mail Parcels lorry, Matchbox
OB1995.526	Royal Mail Cabover, model by Corgi Classics
OB1995.527	Post box letter opener with presentation box
OB1995.528	2 models of Transit vans - Royal Mail Parcels by Corgi
OB1995.529	2 models of Landrover vans - Royal Mail Parcels by Corgi
OB1995.530	2 Matchbox models of MB72 parcel trucks
OB1995.531	Set of 6 Royal Mail commemorative collection models
OB1995.532	1 set of superhauler despatch vehicles by Corgi
OB1995.533	G.P.O. trolley
OB1995.534	Medical equipment used in Occupational Health Centre, Manchester
OB1995.535	4 articulated lorries (2 sets), Royal Mail letters and Parcelforce
OB1995.536	Model of POV29 1964 - Scammell Scarab 3 ton Royal Mail truck by Corgi
OB1995.537	Model POV 21 Morris 'J' van, Bypost Cresta. 1950

Accession No.	Description
OB1995.538	Ceramic character mug: postman mug with pillar box handle by Royal Doulton
OB1995.539	Model of Royal Mail night rider black van
OB1995.540	3 models of post boxes - Penfold, red and green - by Gearbox Models
OB1995.541	2 Royal Mail teddy bears, 'Cheeky Bear' and 'Honey Bear'
OB1995.542	Model 'T' Ford Royal Mail van 250 cwt
OB1995.543	Wooden telephone directory holder
OB1995.544	Double bag trolley
OB1995.545	Wooden cabinet with double doors. 1938
OB1995.546	Brown Post Office dust coat
OB1995.547	Navy canvas pouch trimmed with leather
OB1995.548	2 red canvas pouches from double bar postal trolley
OB1995.549	Brown leather T.P.O. brief case
OB1995.550	Skynet plane model
OB1995.551	Wooden reading trolley
OB1995.552	Pitney Bowes franking machine
OB1995.553	Folder marked "postal mechanisation programme D-test"
OB1995.554	Framed roll of honour from the 1914-1919 war
OB1995.555	Supervisor's machine for checking phosphor dots
OB1995.556	Royal Mail umbrella
OB1995.557	2 green metal document/licence holders. 1936-52
OB1995.558	Framed paper item Royal Mail and relocation of Post Office Headquarters document, April '93
OB1995.559	Framed document - Colchester Road Transport Workshop Opening
OB1995.560	Award to 'Royal Mail Streamline' - opening of Distribution Centre 1992
OB1995.561	Award to 'Royal Agricultural Society' - Royal show 1965
OB1995.562	Framed print of George Inn, Southwark, a coaching inn
OB1995.563	Framed document - 'British Industrial Initiative Award', 1978-1988
OB1995.564	Franked Post Office award
OB1995.565	Framed film award for 'Someone, Somewhere'
OB1995.566	I.T.V.A. T.V. award of merit for 'training' (Post Office)
OB1995.567	I.T.V.A. T.V. award for 'our postal award year'

Accession No.	Description
OB1995.568	British Industrial Film Association national award 1964 - awarded to the story of letter sorting
OB1995.569	Certificate of merit from the British Industrial Film Festival 1971 sponsored by Post Office publicity branch.
OB1995.570	Framed Post Office diploma for philately
OB1995.571	Certificate of special merit from the British Industrial and Scientific Film Association
OB1995.572	Silver award presented to the Post Office for 'County Cricket Centenary Stamps'. 1973
OB1995.573	Award for the 1st exhibition of postal mechanisation in Rome - (with medal)
OB1995.574	Wooden posting box used in promotions
OB1995.575	2-seater Post Office bench
OB1995.576	Counter high chair
OB1995.577	Metal bed frame from first aid room
OB1995.578	Single bag trolley with castor wheels
OB1995.579	Screen from first aid room
OB1995.580	Postman's whistle on a ring
OB1995.581	Seal press
OB1995.582	1 complete brass ticket-holder for registered letters
OB1995.583	Self-inking automatic numerator
OB1995.584	Key for posting box aperture closure
OB1995.585	19 handstamps - 1 used for wax
OB1995.586	Dark grey plastic coin separator
OB1995.587	Light grey Post Office quick change till unit
OB1995.588	GV fire blanket container
OB1995.589	2 postmaster's badges
OB1995.590	Ceramic wall plaque of Victorian P.O. by Hazle
OB1995.591	Little P.O. model by Avon
OB1995.592	Ceramic post box by Quince Honey Farm
OB1995.593	2 Ford Escort 55 vans RM. postal engineering and RM. Datapost van, by Corgi
OB1995.594	Post box money box by Churchill's - unauthorised
OB1995.595	5 Corgi vehicles 1991 including Iveco Landrover, Ford Cargo Container and Ford Transit with Royal Mail logo.
OB1995.596	Royal Mail post bus by Hart Models
OB1995.597	Royal Mail post bus by <i>Stamp Magazine</i>
OB1995.598	Model post box and Royal Mail cycle with rider

Accession No.	Description
OB1995.599	2 model BSA motorbike riders with P.O. telephones sidecar
OB1995.600	Model Ford Escort van by Roxley Models
OB1995.601	Datapost van - Royal Mail by Roxley Models
OB1995.602	Royal Mail Sherpa van - Welsh, by Roxley Models
OB1995.603	Royal Mail RoMEC van by Roxley Models
OB1995.604	Royal Mail Datapost van by Roxley Models
OB1995.605	Morris 10 cwt van Royal Mail wartime livery by K and R Models
OB1995.606	Set of 10 models classic cars by Littlewoods Models
OB1995.607	Set of three Royal Mail Matchbox models by Promod.
OB1995.608	Model Post Office telephone van - Bedford series in green
OB1995.609	Set of 6 Datapost despatch centre models by Corgi
OB1995.610	Model pillar-boxes in red/green by Gearbox Models
OB1995.611	Set of 3 Bypost models by Corgi
OB1995.612	Set of 3 Bypost postman figures in pewter
OB1995.613	Set of 3 Bypost diorama samples by Gearbox
OB1995.614	3 model vehicles - Range Rover, mail van and parcel van
OB1995.615	Royal Mail 2 piece set by Corgi - model 'T' Ford Royal Mail van and a Royal Mail AEC van
OB1995.616	2 models of Ford Transit Royal Mail letters van
OB1995.617	Model Morris 'J' van by Corgi
OB1995.618	Model of Ford Transit van by Corgi
OB1995.619	Model 'T' Ford Royal Mail van by Corgi
OB1995.620	Model of Leyland DAF Royal Mail van
OB1995.621	Model AEC mammoth lorry by licence "EFE"
OB1995.623	Model of Royal Mail 'J' type Morris van
OB1995.624	Model of Royal Mail Ford Escort van by Roxley
OB1995.625	Model of Morris 1000 van by K&P replicas
OB1995.626	Plaque with cheque from First Chicago FCC National Bank, Delaware paid to Post Office UK

Accession No.	Description
OB1995.627	Royal Mail Bedford van by Roxley Models
OB1995.628	Child's T-shirt with 'Postman Pat in Scotland' design on front
OB1995.629	Wooden display rack for model vehicles
OB1995.630	Set of miniature plastic red pillar box earrings
OB1995.631	Set of Royal Mail Corgi Classics D7/1 limited edition
OB1995.632	1866 Penfold post box in pewter Bypost
OB1995.633	2 models of Royal Mail Escort 55 vans by Corgi
OB1995.634	Bentleys of London fruit bon-bon tin in style of a pillar box
OB1995.635	Wooden wall calendar, table and grill - formerly used at Breage sub P.O., Cornwall
OB1995.636	Post bus ticket machine with carrying case from Honiton
OB1995.637	1/43 scale pewter 1948 Morris 'Y' T.V. detector van from licensee Scotland Direct Ltd
OB1995.638	15 model resin post boxes, wall plaque and VR sign
OB1995.639	3 diaramas in pewter by Gearbox Models
OB1995.640	Model 1866 Penfold in pewter.
OB1995.641	4 model pillar boxes in pewter, Bypost.
OB1995.642	Postal franker from Universal Postal Franking
OB1995.643	Set of 3 unpainted model postman in pewter
OB1995.644	2 model Escort 55 vans by Promod Ltd
OB1995.645	Resin post box by licensee
OB1995.646	Royal Mail van, in pewter, by Gearbox
OB1995.647	Model Penfold pillar boxes in green and red by Gearbox.
OB1995.648	Set of 3 post boxes from Gearbox Models
OB1995.649	Set of 4 postman figures by Gearbox.
OB1995.650	Set of 3 sided letter boxes
OB1995.652	GPO cap badge in brass and blue enamel
OB1995.654	Page of unsigned artwork for <i>Postman Pat</i> book by J Cunliffe. 1983

Accession No.	Description
OB1995.655	4 Royal Mail 150th anniversary commemorative packs - marking introduction of Uniform Post and Penny Blacks
OB1995.656	Book: <i>The Jolly Postman for Christmas</i> by Janet and Alan Ahlberg
OB1995.657	Silver envelope -style stamp case
OB1995.658	Silvered stamp case
OB1995.659	Christmas card depicting a pillar box. 1995
OB1995.660	Wooden handstamp 'Presteign 156'
OB1995.662	Souvenir greetings telegram 1951, and 2 airgraphs Christmas 1944
OB1995.663	Postcard:- a view from Somerset House Gardens
OB1995.664	Handmade embroidered Christmas card. 1995.
OB1995.665	Photographs from a display case at Catford SDO. 1957
OB1995.667	Hand stamp - 'Sheffield'
OB1995.668	Steel gauge for stamped postal stationery and 1 'stamp mate'
OB1995.669	Post Office savings bank with original box
OB1995.670	Double aperture pillar box from Bishopsgate, London. Victorian
OB1995.671	8 Jewish greetings cards. 1995
OB1995.672	Christmas greetings tag showing George V pillar box
OB1995.673	Postal ephemera

