



National
Postal Museum

National Postal Museum Review of 1996



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Foreword

By Richard Osmond,
Secretary to the Post Office



Over the past 12 months I have followed, with particular interest, the developments involving the National Postal Museum and the Post Office Archives. The two, previously separately-administered units, combined in late 1996 to form Heritage Services, a division within Support Services (within Post Office Services Group). Although the two remain, for the time being, in their established locations at King Edward Building and Freeling House, Mount Pleasant, they are united under the newly-appointed Director of Heritage Services, Christine Jones. Within the coming months, close administrative ties will create a more efficient and integrated heritage service that will respond to the needs of both the Post Office and the public.

For the staff of the Museum especially, 1996 was a time of uncertainty, with several major plans failing to come to fruition. Notable amongst these were the schemes for exhibiting part of the Museum's philatelic collections in a proposed new Gallery of Modern Scottish Art in Glasgow, and, in partnership with the British Museum (amongst others), to relocate the entire Museum to a site in central London.

Cover design:

The 2d "Post Office" Mauritius from the Collection of HM The Queen with the coat of arms of King George V and a view of Port Louis, Mauritius.

The redevelopment of King Edward Building to accommodate the headquarters staff of Post Office Counters Ltd, has also brought the Museum staff additional problems of which temporary closure of the galleries in November to the public was just one. Work on certain aspects of the collections was brought to a premature halt as was a major display. The trend of growing visitor numbers over the previous 18 months was also curtailed. It is hoped that all will be back to normal by the time this *Review* appears. I congratulate the staff for maintaining normal services as far as possible during this time.

Despite such setbacks, I nonetheless foresee 1997 as a positive period of evolution in which Heritage Services will develop into a department of which the Post Office and all its employees will be duly proud. I wish the staff every success in exploiting this exciting time of growth and opportunity.

I write this from the desk of Sir Rowland Hill (Secretary 1846-1864). I dare say the Museum would like to claim it as an exhibit - a battle they can join with my successor as I am retiring this autumn after 30 years in the Post Office. Association with the heritage of the Post Office is one of the aspects of my career which I have enjoyed most. I am delighted to write this foreword and to express confident good wishes for the next 362 years!

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Introduction

The year 1996 at the National Postal Museum by Christine Jones, the new Director, Heritage Services within Post Office Services Group.



During the past 12 months the Museum and its staff have continued operations in what can only be described as "trying circumstances". The possibility of relocation to a site in central London and/or the addition of a very large exhibition space in Glasgow remained on the cards until the end of the year. It was only in the dying months of 1996 that word came through that the philatelic section would not be displaying in Scotland and that plans for moving to the former West Central District Office in Holborn, as part of a private finance initiative in conjunction with the British Museum, had fallen through. Thus we start 1997 still in residence, and with no firm plans to move from King Edward Building.

Yet during the latter months of 1996 King Edward Building underwent something of a transformation - at least on the inside. Royal Mail's London Division vacated the building in the summer to make way for the new tenants who are to be the headquarters staff of Post Office Counters Ltd. Major building works have been underway since September, resulting in the periodic loss of electricity, fresh water, lifts and heating to the Museum. The noise and dust caused by the renovation, as well as the temporary loss of power necessitated the closure of the Museum to the public in November and the premature dismantling of the major philatelic exhibition on loan from HM The Queen - *The Queen's Stamps: Mauritius*.

Despite these traumas, Museum staff have continued to achieve considerable success in many areas. The public have seen several temporary exhibitions - *Robert Burns: Man of Letters*; *Cupid's workshop: A labour of love* and *Letter Carriers Framed!* - as well as a number of exhibitions in the lower gallery arranged by Royal Mail, including the Royal Society of Arts display and a display about Sub-Post Offices showing entries and award-winning photographs

from a national competition organised jointly by Royal Mail and the magazine *Practical Photography*.

Krystyna Koscia, our paper conservator, was invited to go to Mauritius as a consultant on paper conservation for the Mauritius Commercial Bank Ltd.

There have been several changes in personnel over the past year. Melanie Parker, who had worked on a short-term contract with both the Philatelic and Artefacts Departments, and Karen Parr who had been in the latter department since August 1995, left for pastures new in May. Both made great contributions to preparing artefacts for relocation from stores in the basement beneath the Sorting Office Building which had closed. At the same time Andy Pendlebury left after 2½ years on the philatelic research team at Post Office Archives. Zara Matthews, who had worked here previously as a volunteer and on a short-term contract prior to taking a postgraduate course in museology at the University of East Anglia, rejoined the Artefacts Department in August; and Lesley Wright took over Melanie Parker's work on registration sheets and documentation. In June, Jane Pimlott, a graduate of the Camberwell College of Arts, London joined the Museum as a paper conservator, working three days a week. Ayub Patel, from Mount Pleasant office was seconded to the custodial staff. His duties have been mainly concerned with safeguarding the *Post Haste!* exhibition.



To the delight of Museum staff Krystyna Koscia (Paper Conservator) married Keith Dumas (Deputy Chief Custodian) in July, followed by a honeymoon in Mexico.

Sadly, Jack Goodwin, formerly consultant in the Philatelic Department and well-known in the philatelic world, died at his new home in Ireland. Our condolences go to his widow, Brenda.

The Museum said goodbye to one of its long-serving Board Members. Jean Farrugia, Post Office Archivist, retired in June. Jean's good nature and professional opinions will be missed by her fellow Board Members. We all wish her a happy retirement.

Another colleague we bade farewell to last year was David Paton. David had been the Museum's Deputy Manager since 1989, and served as Secretary to the NPM Board. He ensured the smooth running of the Museum's administrative and security services, supporting and enabling the other departments to work effectively. David also had a passion for the Museum and was conscious of the need to broaden its appeal to a wider audience. Under his guidance, the Museum began to collect works of art that depicted the people and work of the Post Office and examples of social mail.



Jean Farrugia



Sam Kelly

It is unfortunate that persistent ill-health forced David's early retirement. He is sorely missed, but we know that his enjoyment will be enriched by his time at home surrounded by his grandchildren. He has been replaced by Sam Kelly, another Scot, who joined us from Community Affairs.

The last, but hardly least, departure was that of the Museum's Manager, Stan Goron. After some 10 years in post, steering the Museum at first through troubled waters and on to a period of relative calm, Stan retired in October. We all wish him well. A short biography appears elsewhere.

One of the results of his work was to encourage the Post Office Executive Committee to accept a combined Museum and Archives unit. Both will be run together as an integrated heritage service for Post Office and public use and enjoyment. The precise nature of the newly-formed Heritage Services is still subject to planning revisions but we hope to provide the Post Office with a dynamic, useful and worthwhile resource.

Work in Progress

As in all museums, a lot of work goes on behind the scenes, and some of this is long term, only becoming evident to the public much later. Here, some of this is summarised.

Despite closure to the public towards the end of the year much work continued in the background and considerable progress was made in various projects, largely as a result of part-time staff or staff working on a short-term basis.

Catalogue listings were extended and many more items were remounted on archival paper.

Postal History

The postal history project continued with Tom Norgate both creating listings from material already acquired and remounting and describing new items. No additional listings were created but those already in existence were expanded. They now stand at:

Missent	165
Paid at	99
Fifth Clause	19
Ship Letters	166
India Letters	29
Post Offices Abroad	37
TPO/Railway	1,341

This gives a total of items listed as 1,856. During the year the postal history albums were renumbered. There are now 140 albums - a number (with various titles) containing a range of postal history material have been incorporated into new albums.

Rationalisation of the Airmail collection albums has also taken place, in particular the Coronation Aerial Post of September 1911.

Tom has also remounted and rationalised postal mechanisation material and created new albums, in particular housing material from the 1985 - 1996 period, which had been stored 'ready for attention' for some time.

Research Project

During 1996 the special stamp histories project at Post Office Archives gradually slowed down with the departure of Andy Pendlebury in the early part of the year. Giles Allen continued throughout the year and now 126 histories have been completed, taking the project up to 1975.

A lot of effort was applied to the definitives of George VI and the Wilding regionals so that histories are now complete up to 1975. Several histories were again revised with the discovery of more production files and their transfer to Post Office Archives.

The first of these stamp histories, that for the 1953 Coronation, is due to be published as a separate booklet during 1997.

StampMaster GB

1996 saw major developments of the computer software programme StampMaster GB, which incorporates the data of the NPM *Chronolist*. In November, Philatelic Software Ltd brought out a Windows version of the programme, and simultaneously released the StampMaster GB CD-ROM. This is one of a handful of philatelic CD-ROMs world-wide, and it enables GB collectors to see a colour image of every GB stamp from 1840 to 1996, in conjunction with the detailed information from the *Chronolist*. The images appear in two sizes, thumbnail reference whilst browsing through data and enlarged for viewing the pictorial detail. The National Postal Museum provided the Victorian stamps from which the CD-ROM images of that reign are derived.

The NPM *Chronolist*, which has a separate listing for every stamp deliberately issued by the Post Office, has now passed the 4,000 stamp records mark, with a further 119 entries added to the StampMaster programmes and updates for 1996.

The StampMaster GB CD-ROM won the Rowland Hill Award for product innovation in January 1997.



Hard hats - hard workers!

Left to right Terry Brown, Ayub Patel, Christine Jones, Krystyna Koscia, Jane Pimlott, Zara Matthews, Keith Dumas, Barry Ilett, Barry Tennant, Mehmet Ali, Henry Berry, Douglas N. Muir, Julian Stray, Lionel Jones, Lesley Wright, Bunmi Above, George Hodges, Liz Arthurs, Derrick Page, Peter Hajbok.

Remounting

George Hodges continued to remount our collections of special issue artwork and essays, resulting from the research into archival files. He reports that the total number of all issues now completed has passed the 100 mark, having reached 1975 in the special issues. Towards the end of the year he concentrated more on the definitive issues and by then the George VI Arms high values, the 1951 Festival high values and the QEII low value Wildings had all been completed.

Once re-written and re-mounted all items are catalogued on the Edicon image/text computer and there remains a hefty backlog of work awaiting attention in that area. Work on cataloguing the Phillips collection on Edicon is due to recommence during 1997. By the end of 1996 some 21,491 files had been entered.

Registration Sheets

Melanie Parker continued work on cataloguing and mounting stamp proof and registration sheets at the beginning of the year before leaving for another job in the Museum world. In October Lesley Wright restarted the project and during the year as a whole some 490 sheets were mounted and catalogued.

These comprised:

Definitives Registration Sheets

All QEII country stamps for Northern Ireland, Scotland, Wales and the national definitives, bringing these right up to date.

Special Issues

All QEII special issues from 1993 to 1997, other than a number of oversize booklet sheets.

Royal Mint Proof Sheets

King George V

Therefore, by the end of 1996 some 2,955 sheets of stamps in all (proof and registration) had been mounted and catalogued on computer.

Melanie's work on cataloguing the Victorian registration sheets was completed. All 22 volumes are now catalogued, covering 728 sheets, some now being mounted by the paper conservator.

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 to write up a variety of new postal history acquisitions that arrived at the Museum during the year, and,

together with Tom Norgate, has worked on the collection of Missent marks, the scope of which was given a new dimension by the addition of several important items acquired from the "Millson" collection. Progress on collating and writing up the Museum's holding of London Penny and Two-penny posts made slow progress, being largely due to a greater volume of work in other areas of the collections.

Mike has continued to correspond with many people, particularly those responsible for keeping the County records up to date, and he reports that this has been rewarding both in terms of the new Friends made and also for the feedback information received and placed in the Museum records. Happily, Mike enjoys his regular visits borne out by the reports he provides to *Crosspost* about some of our new postal history acquisitions.

Cyril Macey continued his good work with the documentation of the collections. In particular, he worked on the Stamps of the World display being mounted and remounted in the upper gallery. Many of the gaps in this collection have been filled requiring a new photocopy record. Cyril reports that this has been his regular pattern each week, except when other requests appeared, especially during the major building works.

He also borrowed a set of Museum slides to give a talk to a non-philatelic audience, which was well received. He remarks that he feels it is a shame that the slide talks are not used more often as it is not necessary to be a specialist group to appreciate them.



Don Staddon reports that much of his work in 1996 was concerned with the Museum's collections of Wilding and Machin stamp booklets. It included

the writing-up and mounting of acquisitions from the Royal Mail Design department, and others obtained from outside sources to help fill the gaps. He also wrote up and mounted new stamp issues as they appeared, for display in the upper gallery.

Work on Machin definitives included the monitoring of variants resulting from changes in phosphor and gum, so enabling the Museum to order examples from Supplies Department. Listings of such issues were produced for StampMaster, the computer catalogue listing.

Visits



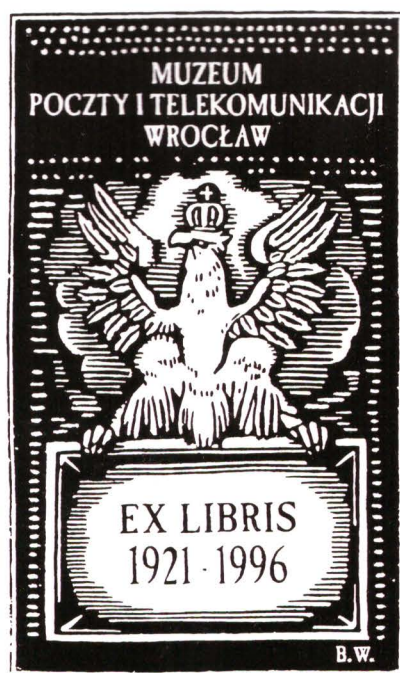
Czeslaw Slania (right) with a collector

The Museum was invited to send a representative to attend the 75th anniversary celebrations of the Museum of Posts and Telecommunications (Muzeum Telekomunikacji i Poczty) in Wroclaw, southern Poland in October. Appropriately, Krystyna Koscia, the NPM paper conservator, was able to go and the occasion was doubly interesting because of the opening of an exhibition at the Museum of an exhibition (from the extensive private collections of Jerzy Krysiak) of the graphic works of Czeslaw Slania on the occasion of his 75th birthday.

The Museum of Posts and Telecommunications was founded in Warsaw in 1921 at the time of the creation of the Second Republic of Poland. Before World War II its achievements included the organisation of large philatelic exhibitions in 1928 and 1938. After the War it was re-established in Wroclaw in 1956.

Slania was born in Czeladz, near Bedzin in the mining region of southern Poland in 1921, the same year as the Museum's inception. In 1945 he entered Krakow's Academy of Fine Arts and his Diploma work was a steel engraving of *The Battle of Grunwald* by Jan Matejko, executed in the form of a postage stamp. His designs were first accepted in 1951 (the 80th anniversary of the Paris Commune and a series entitled "The 7th anniversary of the July Manifesto") working with M R Polak. Between 1951 and 1956 Slania executed 22 postage stamp designs and another 14 designs for Poczta Polska. In 1956 he left Poland and settled in Sweden where he lives to this day producing stamp designs for countries all over the world.

The exhibition of his graphic works was a delight. Both accepted designs and private projects were shown, including examples of his famous "forgeries" and minute changes to known images. For the 75th anniversary of the Museum of Posts and Telecommunications Slania engraved an *ex libris* incorporating a Polish stamp from 1919 as a motif.



Czeslaw Slania's *ex libris* engraving

Nearer to home Lionel Jones attended a Post Office Open Day at Eastbourne and also gave talks locally. Other talks and displays were given by members of the staff.

Stamps of the World

Derrick Page completed the remounting on to archival pages of the Commonwealth section of Stamps of the World. Most of the

remounted pages are now on display in the upper gallery. These have taken up four display banks of pull-out frames and show 4,032 pages from Abu Dhabi to Zimbabwe. Most countries are displayed up to c.1995 with any remainder being available on request. Some of the smaller, more profligate territories are restricted in display space with the rest being kept in albums.

Researchers & Visitors

As in the previous year some 66 researchers made appointments to see philatelic material not on view in the Museum. Even though the galleries were closed to the public researchers were still able to come to the Museum but access was rather more restricted than normal. Most wanted to study the De La Rue records but other fields of interest included: postal orders; George V dies and proofs; Victorian and Edwardian registration sheets; and modern registration sheets. There were also additional visitors to view various artefacts.

Total visitor numbers were 21,755 despite being closed for six weeks. This was a 14.6% increase over the 1995 figure for 12 months (18,989). Group visits were reduced totalling 367 visitors (against 910 for the previous year).

Various functions and receptions were also held at the Museum including several evenings in connection with exhibitions in the new exhibition area in the lower gallery area.

Storage

Because of the re-arrangement of the storage areas for artefacts more space was made available for albums and other philatelic material. New racking was installed to accommodate more archival

boxes resulting from the projects to mount registration and other sheets and from the conservation programme.

Freddie Mercury Collection

Since its acquisition in 1993 the stamp collection belonging to the late Freddie Mercury has become a crowd puller at stamp exhibitions. During 1996 the NPM was invited to exhibit it at Capex '96 held in Toronto between 8 and 16 June. Derrick Page took the collection and gave presentations every 30 minutes. It was seen by over 20,000 over the nine days.



At Capex it became a star attraction and was shown on eight television channels and received publicity on three radio stations and various daily newspapers. The publicity in Canada alone was worth more than the amount originally paid for the collection.

In November it was shown at Stamp '96 which was held for the first time at the National Exhibition Centre, Birmingham. Again, Derrick took the collection and gave two presentations each day showing the stamps on to a video wall. More than 10,000 people attended the exhibition, some of whom were Queen fans. Once again the collection received good media coverage on Central TV and BBC TV Midlands.

Stan Goron: NPM Manager 1986-96



Stan Goron came to the Post Office in 1970, starting out in postal mechanisation where he was involved with the planning and installation of machinery for sorting mails by postcode. In 1973 he joined the British Postal Consultancy Service working on various projects that took him to Malaysia, Cameroon, Barbados and Iraq. Stan also worked in Postal Finance and Management and then in the Postal Marketing Department before taking on the duties of Museum Manager.

His contribution to the smooth running of the Museum and its increased stature in the museum world cannot be underestimated. Indeed, as Secretary to the International Association of Transport and Communication Museums Stan has been able to carry the good name of the NPM abroad and has worked hard at promoting the Museum on all levels.

Within the past few years, much of Stan's time was devoted to developing plans for a way forward for both the Museum and the Archives.

Exhibitions

For the first time a major exhibition of part of the Royal Collection (the world-famous stamps of Mauritius) took place in the Museum. This was in addition to a display on Robert Burns and several temporary displays.

Cupid's Workshop: A Labour of Love

"Cupid's Workshop" was the first new exhibition of the year opening on 31 January and running for three months in the upper gallery. Designed by Alan Murray, it was based on 45 Valentines and seven related prints selected by Zara Matthews.

The NPM collect Valentine greeting cards as a popular example of social mail. In 1995 Zara worked on the documentation and research of this collection, during



Cupid's Workshop

which time she identified many fine examples of handmade and handfinished Valentines. "Cupid's Workshop" explored the variety of those Valentines from about 1790 to 1996.

In the first section were displayed the earliest handmade Valentines in the Museum's care dating from about 1790. One is a single sheet of paper whose decoration of a pair of doves carrying a love letter is made entirely of tiny pinpricks. The other is a Rebus, or "puzzle purse". This is a complex item which opens in 10 moves to reveal handwritten messages and painted patterns.

Intricate scissor work was demonstrated by two cards described as "flowercage" and "birdcage". Both items have an exquisitely painted surface, one of a flower the other a bird. Attached to the centre of both images

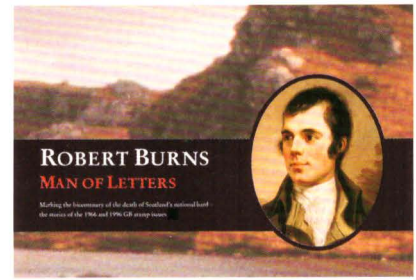


is a fine thread, which, when pulled reveals that the paper has been cut into a delicate lattice pattern which forms a dove or "cage". Through the lattice a previously hidden image can be seen on the surface below.

During the 19th century the production of greetings cards became more mechanised and as a result commercialised Valentines became readily available to working people. This was reflected in the second section of the exhibition entitled "Cupid's Handmaids" which displayed some early mass-produced cards. Monochrome designs were printed and then often coloured by hand. In the earliest Valentines this may have been done by the sender, but more often girls and women were employed in workshops or at home by card manufacturers to embellish the printed designs. The quality of this work varies considerably.

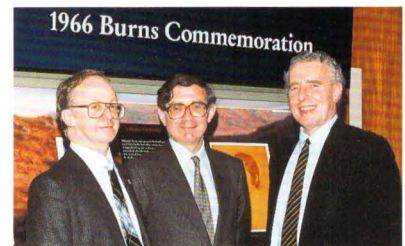
The exhibition used contemporary prints to illustrate the processes involved in making Valentines. Some of these prints show the workshops where the later cards were made. Men worked the printing presses, the paper-embossing and paper-lacemaking machines, whilst women applied the "scraps".

"Cupid's Workshop" was brought up to date by a small selection of cards made in 1996. They demonstrate the arts of cross-stitch embroidery (produced by Melanie Parker) and paper quilling, parchment work and pinpricking (made by Ann Bramley).



Robert Burns: Man of Letters

The bicentenary of the death of Robert Burns, Scotland's national bard, was marked in 1996 by the issue of four stamps by Royal Mail. How that issue came about, together with the previous stamp issue of 1966 were the subjects of a major exhibition which opened in May in the upper gallery. This was produced by Douglas Muir and designed by Paul Dennis of The Four Hundred. It featured all the artwork and essays of the two stamp issues and the 1975 Scottish air letter, together with philatelic items and medals loaned by John Holman and Dr James Mackay. The panels were punctuated by reproductions of all the authenticated portraits of Burns by courtesy of The Scottish National Portrait Gallery and reproductions of some of his handwritten verse from the Trustees of Burns Monument and Cottage.



Douglas N Muir, Stan Goron and Dr James Mackay

After an introduction to Burns the poet and man the first section dealt with the first stamp issue and how it came about. Although the bicentenary of his birth fell in 1959 it was not until 1966 that the Post Office commemorated Burns with stamps, after long and vociferous campaigns in Scotland, particularly after the Shakespeare issue of 1964. This resulted from the new, more liberal stamp-issuing policy initiated by the Postmaster General, Anthony Wedgwood Benn.

It was stipulated that the artist should be Scottish, and eight were invited to submit designs. Most unusually, they were informed that they could produce "non-traditional" designs omitting the Queen's head and substituting another royal motif, though it was by no means certain that these would be considered for the final issue.

1975 Scottish Aerogramme



This was the only occasion with special stamps that artists were allowed this latitude.

All the resulting artwork was put on show in the exhibition. Equally unusually, a large number of designs were taken to essay stage, several with "UK Postage" replacing the Queen, even though not all had been recommended by the Stamp Advisory Committee. It was at this time that Sir Kenneth Clark resigned in disgust as Chairman of the Committee.



"Stamps without the Queen's head" proved to be an excellent publicity angle, being reported in more than one national newspaper.

The 1966 commemoratives had concentrated on portraits of Robert Burns. To make an obvious contrast, the special issue of 1976 (to mark the bicentenary of his death) took the poems as subject matter. Alternative designs included illustrations of scenes from the best-known songs and poems. However, it was quickly decided that extracts from the texts, in varying formats but from original sources, together with a small illustration, were preferable.

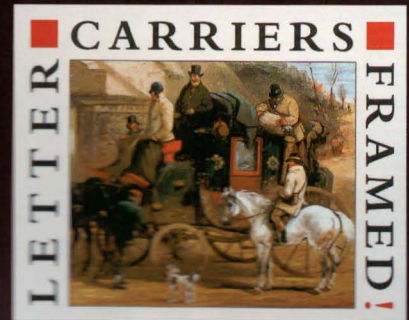
One of the three submissions from the design group Tayburn, McIlroy and Coates stood out, incorporating different treatments of *A Red, Red Rose*, *To a Mouse*, *Robert the Bruce's Address to his Troops at Bannockburn* ["Scots Wha Hae"] and *Auld Lang Syne*.

Other panels included artwork and colour trials for the 1975 Scottish air letter and a series of propaganda labels featuring Burns and associated places, these loaned by John Holman. Commemorative postmarks, postcards and envelopes were also loaned by John and Dr James Mackay.

For the exhibition, factsheets were prepared reproducing the texts of the various poems chosen for the stamps together with a glossary of old Scots words used so that visitors of more modern generations could understand the texts.

For the opening ceremony on 3 May Dr James Mackay, the well-known philatelic journalist and worldwide authority on Burns, gave an admirably concise but informative speech on the background of the poet and his importance. (James Mackay is author of *Burns: A Biography of Robert Burns* [1992] and was made DLitt of the University of Glasgow for this.) To illustrate the beauty of Burns's songs three were then sung by David Young of the chorus of Covent Garden Opera House.

1996 Burns Death Bicentenary



Letter Carriers Framed!

"*Letter Carriers Framed!*" opened on 12 June in the centre of the upper gallery and ran until 13 September. Conceived and researched by Christine Jones and designed by Alan Murray this was an exhibition of five of our oil paintings.

The theme that linked the pictures on display was the role of the horse in delivering the mail. During the 19th century paintings of horses were popular, and this included scenes depicting mailcoaches. Although by 1850 the mailcoach had been superseded by the steam train the romance of the mailcoach remained, and artists continued to paint this subject.

Four of the paintings in the exhibition depicted a mailcoach. The fifth, *The Postman*, represented a different method of delivering the post before the advent of bicycles and motor vehicles.

The National Postal Museum was fortunate to be able to display examples of work by the leading exponents of this genre: Henry Thomas Alken, Samuel Henry Alken, Charles Cooper Henderson, and John Frederick Herring. A brief history of each artist is given below.

Henry Thomas Alken (1785-1851)

Henry Alken senior was born in Soho, London and received his early artistic training from his father, also an artist. Later he studied under John T B Beaumont (more commonly known as J T Barber), a miniaturist.

The 1820s is considered to be the period for his finest oil paintings, during which time he also produced substantial works such as *The Beauties and Defects in the figure of a Horse*. Alken worked in both oils and watercolour, and also produced etchings of much of his work. A competent engraver, he produced the book *A Treatise on Etching* a teaching aid.

Alken's knowledge of hunting and of horses was excellent. This is reflected in his accurate and detailed portrayal of horses, which were often of Arab stock. Well-known for his hunting and racing scenes, Alken was also accomplished at painting mailcoaches, often favouring snow scenes and galloping horses. Most of his work is illustrative and designed in the manner of a frieze, lacking a focal point, unlike the fine painting *A Halted Coach*, in the NPM's collection.

From the 1830s, however, Alken's work declined in quality. He became a recluse, working mainly for his patron Hollingsworth Magniac. He died penniless in 1851.

Samuel Alken (1810-1894)

The eldest son of Henry Alken, Samuel worked in oils and watercolour. His style was deliberately to imitate that of his father. However, his work is not of the same quality although Samuel paid more attention to detail. He often used a dapple-grey horse, a chestnut and a bay as the main features in his paintings that imitated his father's style. There is some evidence however that he attempted to form a style of his own during the 1850s.

Unfortunately, Samuel Alken did not enjoy the fame or success that his father had achieved. Although a competent artist he was never successful financially, nor did he enjoy the security of working for a patron. In 1894 he also died penniless in the workhouse at Poplar, London.

Charles Cooper Henderson (1803-1877)

Charles Cooper Henderson was tutored as a child by Samuel Prout (a young master engaged by his father). Like many other young men from affluent families of this time, Cooper Henderson travelled widely in Europe. He sketched roadside scenes and vehicles that were to become the inspiration for his painting. When he married against his father's wishes he turned to painting to supplement his income.

From the 1830s the publisher Rudolph Ackermann produced engravings of Cooper Henderson's work. By the end of the decade he had realised the popularity of mailcoach pictures with the general public. Cooper Henderson began to develop the landscapes that formed the backdrop to the various horse-drawn vehicles that he now chose to paint. This most famous phase of his work has depictions of scenes at night, in the wind and the rain, as well as fine weather. His work was frequently engraved and he enjoyed considerable financial success during the 1830s and 40s.

The publisher Calvet produced a series of 12 vignettes by Cooper Henderson and he left his publisher Ackermann for Fores. Fores then published Cooper Henderson's *Coaching Recollections*, several of which are held by Post Office Archives.

Cooper Henderson is widely considered to be one of the finest coaching painters of his time. His work demonstrates well the movement and strength of both coach and horses. He is particularly praised for his attention to detail against a background of dramatic weather conditions.

John Frederick Herring Snr (1795-1865)

Herring spent his childhood in Newgate Street, London, where he spent much of his time at local stables and also began to paint for his own pleasure. At 18 he ran away to Doncaster and secured a position as a coach painter, but he was soon working as driver on the Wakefield to Lincoln coach.

Whilst he was driver on the Doncaster to Halifax coach, he met a passenger, Charles Spencer-Stanhope, who was to become Herring's first patron. In 1818 he exhibited for the first time at the Royal Academy, which he was to do again several times.

In 1830 he moved to Newmarket before moving again in 1833 to London. During this time he was helped through financial difficulties by W T Copeland, who commissioned several paintings. He spent 1840-41 in Paris at the invitation of the Duc d'Orleans and the resulting paintings were published in both England and France. This was followed in 1845 by a commission from the Duchess of Kent, Queen Victoria's mother. Queen Victoria then became Herring's patron until his death in 1865.

Herring frequently painted his beautiful Arab horse Imaum, which he had bought at Tattershall's Sale. The horse had once been a gift from the Imaum of Muscat to Queen Victoria.

Other Displays

Lower Exhibition Area

A number of short term displays were organised in the lower exhibition area by the Design Department of Royal Mail, and various receptions were held as a result. The exhibitions were:

1. *Go By Train; An Exhibition of Railway Photography* by Colin T Gifford.
8 January - 23 February
2. *Cartoons* (The Times) 26 February - 3 May
3. RSA Bursary 13 May

4. RSA Europe "New Design for Old" 24 June

5. *Olympics* 8 July - 19 July

6. *SubPostmasters* 12 August

Outside Displays

Several displays or loans were made throughout the year including the 1948 Olympics artwork to Spring Stampex and various items to the Railway Museum at York. More major displays are described in the following notes.

Newcastle '96

Organised on behalf of the Association of British Philatelic Societies, Newcastle-upon-Tyne '96 was the first of their bi-annual philatelic events outside London. It was held in the Civic Centre, open for two days at the end of November. The Museum was invited to give a display and Lionel Jones took and mounted eight frames from the collection "The Genesis of the Machin". There were an estimated 1,500 visitors and Lionel was very impressed by the enthusiasm of both organisers and visitors.

Royal Philatelic Society

A major display was given by Douglas Muir to the Royal Philatelic Society at the invitation of the President on 19 December. Entitled "The Twelve Days of Christmas" it provided an overview of many different aspects of the NPM collections and work, ranging from postal history and Penny Blacks to photographs of The Post Office Heritage Fleet, stamp dies and Valentines. As a result several serious researchers came to the Museum to investigate aspects that they did not realise we possessed.

Design of the Times (Royal College of Art)

For their centenary exhibition the Royal College of Art borrowed some artwork and essays of designs by artists who had all been connected with the College. Held for six weeks during February and March in the Gulbenkian Gallery at the RCA, this very large exhibition was opened by Prince Charles.

All Change (Bank of England)

To mark the 25th anniversary of decimalisation an exhibition was mounted at the Bank of England Museum in conjunction with the Royal Mint. The NPM contributed a number of postal items connected with decimalisation including the plate used to print one of the high value stamps. Other items of printed ephemera etc were contributed from the private collection of Lionel Jones.



The Queen's Stamps: Mauritius

For the first time the National Postal Museum was host to an exhibition of part of HM The Queen's collection which included the two "Post Office" Mauritius stamps, some of the most famous stamps in the world. This was due to run from 24 September until December but had to be curtailed because of the closure of the Museum. It was held in the centre of the upper gallery in frames partly purchased for the exhibition with panels designed by Mike Higgs of Sheard Thomson Harris.



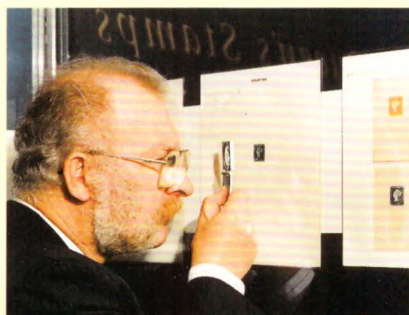
Shown by Gracious Permission of Her Majesty The Queen this was an honour immediately grasped and suitably advertised. It was a unique opportunity for members of the public to see rare stamps which are not to be found in the NPM collections.

Mauritius was the first British colony, and only the fifth country in the world, to issue adhesive postage stamps. The engraver of the first stamps was Joseph Barnard, a watchmaker and engraver in Port Louis, who engraved one image of each value on the back of a small copper plate. A large majority of the resulting stamps were used on invitations sent out for a ball at Government House by Lady Gomm, the wife of the Governor.



Known as "Post Office" Mauritius the 1d and 2d stamps are amongst the most famous in the world. Printed locally in a primitive design based on the 1d black, only 15 1ds have survived (two unused, 13 used) and only 12 2ds exist (four unused, eight used). One of each value had pride of place in the exhibition.

The "ball envelope" in the Royal Collection bears a 1d red stamp. The Collection also includes an unused 2d blue, regarded as the finest stamp in the Collection. It was sold at auction in 1904 for £1,450, the buyer (through an agent) being the Prince of Wales, later King George V. Subsequently, the story goes, a courtier asked the Prince if he had heard that "some fool" had paid £1,450 for a stamp. The Prince replied: "I was that fool".



Other locally-printed, primitive, classic stamps were also displayed, especially the "Post Paid" versions which show the deterioration in printing quality. As a result later stamps were printed in London. On show were a wide representation of these including the Britannia design, the Arms of Mauritius, early commemorative stamps and designs for the Silver Jubilee of King George V. Many of the items were very rare or unique.

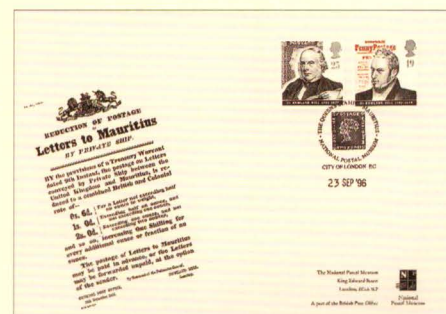
The exhibition ended with the stamps of King George VI issued to mark the centenary of the "Post Office" Mauritius, including unissued designs and proofs.

In addition to the pages from the Royal Collection a number of artefacts were loaned by other institutions.

Plates for the "Post Paid" stamps were loaned by the Royal Philatelic Society, together with an engraving book from Perkins Bacon, the printers of the Britannia stamps. British postal notices connected with Mauritius came from Post Office Archives and the Crown Agents provided illustrations of forthcoming stamps to mark the 150th anniversary.

To advertise "The Queen's Stamps" a special leaflet was produced. This was based on a more detailed brochure written by Peter Ibbotson, a well-known authority on the stamps and postal history of Mauritius. In this he described the background and history of the production of the stamps and some of the important items on show. Both brochure and leaflet were designed by Pete Dawson of The Four Hundred and are illustrated on page thirty one. The brochure was available free for all visitors to the exhibition.

For the opening of the exhibition on 23 September a special cover was produced featuring one of the posters from Post Office Archives. Stamps were cancelled by a special postmark featuring the "Post Office" Mauritius stamp and this lasted until mid-December.



Sir Satcam Boolell and John Roberts

The High Commissioner for Mauritius, Sir Satcam Boolell Q.C., kindly agreed to open the exhibition. At the opening ceremony both John Roberts, Chief Executive of the Post Office, and Charles Goodwyn, Keeper of the Royal Philatelic Collection, made short speeches.

Special Stamp History No.100

1975 J. M. W. Turner Bicentenary

Published here is one of the stamp histories researched during 1996 from files in Post Office Archives. Giles Allen describes how the Turner Bicentenary issue of 1975 came about (slightly abridged).

Origins of the Issue

As was the practice, the first steps toward the 1975 stamp programme were taken when regional directors were formally canvassed for their proposals on 12 September 1973. Even before this date the Post Office had received a large number of suggestions for possible subjects, at least three of which proposed the bicentenary of Turner's birth. The most notable of these emanated from Sir Norman Reid, Director of the Tate Gallery, who were already making joint plans with the Royal Academy for an exhibition of Turner's work to mark the anniversary.

The printers Harrison & Sons Ltd had already essayed Turner's works on two previous occasions - *The Fighting Temeraire* [1839] early in 1967, and *Portsmouth* [1824], from the artist's "Ports of England" series, in early 1968. These had not been solicited by the Post Office but produced as demonstrations of what Harrisons' could achieve if asked to do this kind of stamp. In each case they had been viewed by the Stamp Advisory Committee [SAC] in connection with projected issues on paintings, but turned down in favour of other essays.

When the SAC began discussion of the 1975 programme on 25 October, the artist's bicentenary did not at first attract general support. E G White, chairman of the SAC and Director of Marketing, explained that the Post Office felt they were already "virtually committed" to four issues marking Christmas, the 150th anniversary of Britain's first railway, the opening of the National Theatre and the European Architectural Heritage Year.

Mr White also favoured a sports issue centred around the 50th anniversary of Anglo-Swiss ski racing. As it was hoped

to limit the total number of special issues to six, this left one subject open. Anthony Lousada, chairman of the Royal College of Art and a former chairman of Trustees of the Tate Gallery, suggested that this might be another "Great Britons" set to follow the "mediaeval warriors" stamps already agreed for 1974 - he proposed that it should combine the bi-centenaries of both Turner and the birth of Jane Austen. However, the meeting only adopted the second half of this suggestion, probably due to the urging of SAC member Stuart Rose.

It should be explained that, as Design Adviser to the Post Office Mr Rose did not object to the inclusion of *details* of paintings, sketches, engravings, *et cetera* where these would highlight or harmonise with other features of a design. However, he generally, as on this occasion, opposed on aesthetic grounds the "paintings on stamps" concept of issues solely dedicated to reproducing existing paintings in full reduced to stamp size. A typical expression of his views was that "it is difficult to defend the printing in minuscule of original works which were created at a different scale and in a different medium".

Despite his consistent advice there had nevertheless been, starting in July 1967, five such sets issued and it was acknowledged that these were extremely popular. In the course of time Mr Rose had succeeded, not without difficulty, in establishing it as design policy that none of the "design elements" (ie, Queen's head, denomination and legend) in these sets should intrude on the space of the reproduction itself. He customarily contributed these "design elements" personally, feeling it invidious to ask another designer to do something of which he himself disapproved.

At the SAC's next meeting on 6 December the residue of the 1975 programme remained undecided. The "sports" theme had proved on consideration to present difficulties and the Chairman now felt that another issue on flowers as in 1964 and 1967 would be "an attractive and popular alternative". Amid this indecision Mr Lousada again urged the adoption into the programme of Turner, as being "probably the greatest English painter". Mr Rose argued that there were some subjects the undeniable greatness of which could not be properly commemorated in stamp form and thought that Turner might prove a case in point. However, the meeting agreed that Lousada should show slides of paintings by Turner in support of his case when they next met on 16 January 1974.

Mr Lousada reiterated at the January meeting that Turner was probably the only British painter of international stature and that the opportunity for an issue should not be missed, despite the design problems he was aware would arise. He repeated his earlier suggestion that Turner might be included in the same issue as Austen.

The meeting agreed that it was not only unnecessary but undesirable for design reasons, to combine Turner and Austen in one set and that the artist merited an issue to himself. This was facilitated to an extent by the decision to relieve a rather congested programme through combining the National Theatre and European Architectural Year proposals.

Michelangelo vs Turner

The SAC were forced to consider another suggestion bearing on the proposed Turner issue. This was for a set marking the 500th anniversary of Michelangelo's birth, a suggestion which dated back almost a year and was known to be strongly favoured by the Prime Minister, Edward Heath, who had brought informal pressure to bear via the office of Sir William Ryland, Chairman of the Post Office Corporation. If sufficient pressure were applied, it might be necessary to introduce a Michelangelo set either additional to or combined with Turner, or even replacing it outright. The SAC contemplated these possibilities and rejected them decisively.

The following day, Mr White wrote to A Currall, the Managing Director, Posts [MDP]: "SAC members feel that British stamps should deal with British subjects, as indeed do I. We could not even fit this in with the same set as Turner." Michelangelo had no British associations, while Turner was of comparable international stature -

indeed, as Mr White commented, he was of rather greater eminence than some of the artists to whom the Post Office had given notice in the past. The feeling was also expressed that two separate issues on painters would unbalance the 1975 programme as a whole, whilst a combined issue would not work because of the differences in period and style. These views were reiterated in papers prepared for the next Post Office Management Board meeting on 18 February. Nevertheless, the Board concluded that the SAC should reconsider including Michelangelo, either separately or jointly with Turner.



Peace - Burial at sea

This immediately provoked a strong reaction. Stuart Rose wrote in a memorandum to David Burn of Postal Marketing on 19 February that “to replace Turner, one of the world’s best painters, by Michelangelo would betray an oddly-distorted sense of patriotism and fine art judgement”. On the 21st Mr Burn in turn warned the MDP:

The Stamp Advisory Committee are firmly of the opinion that there is no case for the inclusion of Michelangelo ... To replace the Turner issue with Michelangelo would probably result in resignations from the SAC. To combine the Turner issue with Michelangelo would meet with the strongest opposition from the SAC (though probably not to the point of resignation) because the styles of the two men are so different as to detract seriously from the design value of such an issue ... We should not make their task more difficult or go against their advice on design unless we have a very sound reason.

The SAC met on 27 February and discussed the Board’s argument that there was a strong case for including Michelangelo (whether or

not at Turner’s expense) under the criteria for special issues laid down in 1964, which included “important anniversaries” and events of “international importance”. While conceding that it was strictly possible to commemorate “a foreigner with no British associations” under these terms, there had been “a consistent practice of choosing events and anniversaries having a direct relationship to British affairs or people”. It was the “strong and unanimous” view of the meeting to re-affirm the position they had taken on 16 January.

On 1 March Mr White urged the MDP not to press the Michelangelo proposal further, as it could not be achieved without detriment to the Turner issue, damage to stamp design standards in general, or both. He wished to avoid any resignations from the SAC over the principles involved, which he thought a possibility, as it was hoped to re-appoint the existing members in the coming May with the minimum of changes. Mr Currall was persuaded by this to recommend to the next Board meeting, on 4 March, that the idea of a Michelangelo issue should be abandoned. This was reluctantly accepted, although there was a view that the SAC’s strong stand had been “excessively insular”, and an ominous hint that its rôle would be scrutinised.

Design of the Turner Stamps

At the close of the SAC’s January meeting, the question of the next step on the Turner issue had, in Stuart Rose’s words, been “left in the air”. In fact Rose intended to follow his customary course with “paintings” sets firstly, consulting throughout with Harrison’s the printers over the suitability for photogravure reproduction of any material under consideration and secondly, making himself responsible for contributing the placing and detail of the Queen’s head, value and legend on each stamp. Writing in the *British Philatelic Bulletin* for September 1975, he explained in retrospect his particular concerns with the Turner stamps:

If we are to commemorate a painter with an issue of stamps, we really have no option but to use his own work ... it seemed to me that we had to represent both [Turner’s] oil paintings and his watercolours. So many of his oils are far too large to stand up to such reduction, so we looked for those oils which were relatively small in format, typical of a period in his life and reasonably well known. We applied the same yardstick in selecting the watercolours ... [and] were

helped by the fact that nearly all his watercolours were small in size.

Rose did not consider that true “reproduction” of a painting was possible in stamp size, and sought to choose those paintings that would facilitate the printer’s most skilful “interpretation”. He considered this even more important than selecting the best examples of an artist’s work.

On 22 January 1974 Mr Lousada wrote to Stuart Rose:

I am sorry that my urging the Committee to have Turner stamps should have been against your wishes. I do realise what a beastly task it is reducing pictures to this minute size, but ... I did feel it essential that we should not let this anniversary go by unmarked.

Rose replied on the 25th:

I quite understand your zeal to commemorate Turner’s anniversary, which I share, even though I still question the use of the postage stamp as an appropriate medium. Nevertheless there comes a time when it just becomes a bore to continue with one’s personal objection, whether it is valid or not.

Choice of Paintings

Although Rose was content to make his own selection from Turner’s works (concentrating on seascapes and landscapes, rather than portraits) he welcomed Lousada’s further suggestions, which followed on 29 January. These included *Peace - Burial at Sea*, *Snowstorm - Steamboat off a Harbour’s Mouth* and *The Shipwreck*; Lousada also suggested that, if “a couple of really long stamps” were to be considered, *Bay of Baia*, *Chichester Canal*, and *The Thames*, near Walton Bridges were also possibilities.

The above were all in oils. Rose had mentioned that he was also considering Turner’s watercolours, and of these Lousada suggested *Edinburgh from St Margaret’s Loch*, *Vesuvius in Eruption*, and *Venice looking east from the Giudecca - early morning*. He commented that these might look “very pretty” but questioned whether they should be mixed with oils. With regard to reproduction in stamp size he thought that *Snowstorm* “would only come out as a beautiful abstract pattern” but would be effective if well reproduced. *The Shipwreck*, on the other hand, might well be very suitable - “I have once done a tiny copy of this for a dolls house and it came out remarkably well.”

It is not recorded whether any of these were included in the slides seen by the SAC on the 16th. The only identified title of those shown is *Crossing the Brook*, which was well received as “a handsome picture”, but, Lousada pointed out, “Kenneth Clark in his recent book describes it as anodyne and says it has appeared on more calendars perhaps than any other picture. Consequently, I would rather keep off it.” This was presumably a reference to Lord Clark’s *The Romantic Rebellion*, published in 1973.

Iain Bain of the Tate Gallery Publications Department was able to supply Mr Rose with a large number of slides and transparencies of Turner’s oils in the Tate and also of his watercolours which were largely held by the British Museum.



May 1974 Stuart Rose’s original artwork with *Santa Maria della Salute* and *The Arsenal*

During the following month Mr Rose, liaising with Harrison’s and Peter Shrivess of Postal Marketing, examined some 17 works by Turner in the light of their suitability for reproduction on stamps. These can fairly be assumed to have comprised the following seven oils (*Crossing the Brook*; *Bridge of Sighs*; *The Shipwreck*; *Bay of Baia*; *The “Sun of Venice” going to sea*; *Peace - Burial at Sea*; *Snowstorm*) and 10 watercolours (*Burning of the Houses of Parliament*; *St Laurent*; *Petworth: playing billiards*; *Girls at Petworth* [also known as *Two ladies sitting by the fire*]; *The Arsenal*, *Rio di San Daniele*, *Venice*; *Greens and blues* [also known as *Buildings by a lake*];

1	Title	Date	Original size & medium
	<i>Peace - Burial at sea</i>	1841-42	oil, 34.75” x 34.75”
	<i>Snowstorm</i>	1842	oil, 36” x 48”
	<i>The Arsenal</i>	c. 1840	watercolour, 9.5” x 12.625”
	<i>Buildings by a lake</i> *	1845	watercolour, 9” x 13”
	<i>Girls at Petworth</i> **	1827	watercolour, 5.5” x 7.5”
	<i>St Laurent</i>	1826-33	watercolour, 5.625” x 7.625”
	<i>Venice from the Giudecca</i>	1819	watercolour, 8.875” x 11.25”
	<i>Venice from Fusina</i>	c. 1840	watercolour, 8.875” x 11.25”

* This work was first described in the 1909 Finberg inventory as *Greens and blues*. The title given here is that currently accepted and was used throughout the design process.

** This title was used in the 1909 inventory and throughout the design process but this work is now known by the title *Two ladies sitting by the fire*.

Santa Maria della Salute: night scene with rockets; *Venice from the Giudecca*; *Venice from Fusina*; *Shade and darkness: the evening of the deluge*).

The following titles have been identified, among those thought also to have been considered: *Venice - the Piazzetta with the ceremony of the Doge marrying the sea*; *Ship on fire*; *Boats at sea*; *Storm clouds, sunset*; *Shore and sky*; *Sunrise at sea*; *A pink sky about a grey sea*; *Paris - the Porte of St Denis*; *On the coast*. On 26 February Mr Rose showed “about eight” transparencies to a meeting between Postal Marketing representatives and the London Materials Section for the latter’s expert opinion on whether the pictures’ reproductions on phosphorised stamp paper would cause any technical problems when passed under ultraviolet light in automated sorting or cancelling equipment. The Materials Section gave their approval in this regard, albeit with reservations in two unspecified cases. Mr Rose finally showed the SAC slides of eight shortlisted works by Turner at their meeting of 21 March. These were listed as in Table 1.

Shortlist Agreed

The shortlist was predominantly in watercolours, as these lent themselves more readily to reduction, being generally of smaller size initially (as mentioned previously). The earlier notion of covering the whole of Turner’s career had, as seen above, been largely abandoned. As had also first been intended however, half of the shortlist were chiefly light in colour (*St Laurent*, *Venice from the Giudecca*, *Venice from Fusina*, *Buildings by a lake*) and the remainder predominantly darker. The meeting approved the shortlist for essaying, the question of any further selection being postponed until this was done.

It was decided to secure fresh transparencies of all eight paintings. John Webb FRPS, liaising with Harrison’s technical staff and the Tate Gallery, completed this by 9 April, including a second copy of *Girls at Petworth* (all nine transparencies are now in the National Postal Museum). At the beginning of May the transparencies were handed over to Harrison’s, plus artwork by Stuart Rose indicating the desired layout and lettering - this included two rough designs of which one (in the 4½p value) incorporated *The Arsenal*, and the other (3½p) *S. Maria della Salute - night scene with rockets*; although this last had not finally been shortlisted it was sufficiently representative to constitute a guide to any problems of reproduction that might arise.

Meanwhile the SAC had met again on 25 April and heard that the Turner issue was scheduled for late February 1975, so as to be out in time for both the opening of the Spring Stampex philatelic exhibition (25 February - 1 March) and the last weeks of the Royal Academy’s Turner showing (16 November 1974 - 2 March 1975).

On 17 June Miss F Ladbury of Postal Marketing wrote to the Supplies Department reminding them that provisional targets of 4 September for essays to be approved, and 11 December for the delivery to Supplies of initial stocks, had been agreed. The actual issue date was now scheduled for 12 February 1975. She now hoped that essays could be made ready in time for the SAC meeting of 17 July, rather than 7 August as previously arranged, as there would be no further SAC meeting until 12 September. Harrison’s first essays were duly completed on 1 July and despatched on the 4th, as in Table 2.

At the meeting of 17 July, *Snowstorm*, *Peace*, *The Arsenal*, *St Laurent* and *Buildings by a lake* were selected for further development. Mr Rose said that the captions and numerals would be printed in grey, and the Queen's head in the dominant colour of each painting. The legend "Turner 1775-1851", as opposed to "J M W Turner" in full which Mr Rose had included in the two rough designs described previously, was questioned but accepted. E G White promised to consider the suggestion of Kenneth Chapman (with Ronald Lee, one of the SAC's two leading philatelic experts) that information about the paintings should be included in the margin of each sheet. However, there is no evidence that this was pursued. Similar suggestions had often been made before and were opposed within Postal Marketing as they would only be seen by customers buying whole sheets or stamps with the margin attached.

SAC's Final Selection

Harrisons' produced a second set of essays on 12 September which were seen by the SAC later that day. As well as the five titles previously selected, these included a further version of *Venice from the Giudecca*. Only five essay numbers are recorded in the files in each case although records indicate that six of each were supplied. These numbers have been added from the NPM collections. The Queen's head was printed in various colours as agreed, and the colour of the captions and numerals marginally changed to grey-black. The values were changed as in Table 3.

The SAC now made its final selection of four and allocated values to these as follows: *Peace*, 4½p; *Snowstorm*, 5½p; *The Arsenal*, 8p; *St Laurent*, 10p (in fact correspondence concerning first day covers for the issue shows that the SAC were in effect only agreeing a choice of titles which had already been made by 14 August). The selection is an interesting one because although all four paintings dated from the second half of Turner's career, all save *St Laurent* featured the darker tones characteristic of his earlier work. Also, despite Rose's previous thoughts on the matter, the originals of two out of the four selections (*Peace* and *Snowstorm*) were comparatively large in size.

2	Painting	Value	Essay Nos.
	<i>St Laurent</i>	4½p	1643*, 1644*, 1674, 1701*, 1731*, 1779*
	<i>Venice from Fusina</i>	"	2124*, 2125*, 2127*, 2128*, 2142*, 2144
	<i>The Arsenal</i>	5½p	1856*, 1910*, 1912*, 1928*, 1952*, 2038
	<i>Girls at Petworth</i>	"	2815*, 2818*, 2819*, 2834*, 2837*, 2845
	<i>Peace - Burial at sea</i>	8p	932*, 973*, 982*, 987*, 988, 989*
	<i>Snowstorm</i>	"	3495*, 3513 [25531*], 3537*, 3563*, 3578*, 3586
	<i>Venice from the Giudecca</i>	10p	3022*, 3023*, 3028*, 3030*, 3032*, 3040
	<i>Buildings by a lake</i>	"	3272*, 3373*, 3374, 3375*, 3378*, 3381*

* Held in NPM; essay No. 2819 (*Girls at Petworth*, 5½p) is incorrectly endorsed '2879' on reverse and No. 3513 (*Snowstorm*, 8p) is probably that marked '5531'.



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



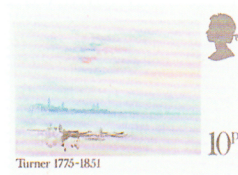
Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851

3	Painting	Value	Essay Nos.	* Held in NPM
	<i>The Arsenal</i>	8p	1151*, 1157*, 1415*, 1437*, 1465*, 1476*	
	<i>Buildings by a Lake</i>	"	1324*, 1361*, 1367*, 1368*, 1393*	
	<i>St Laurent</i>	"	3914*, 3932*, 3961*, 3962*, 4013*, 4048*	
	<i>Venice from the Giudecca</i>	10p	5019*, 5025*, 5044*, 5088*, 5160*	
	<i>Peace - Burial at sea</i>	"	5374*, 5409*, 5410*, 5420*, 5450*, 5452*	
	<i>Snowstorm</i>	"	5693*, 5694*, 5744*, 5746*, 5749*, 5779*	



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851



Turner 1775-1851

No further changes to the essays were required, apart from the values and the suggestion, generally agreed, that the Queen's head on the 4½p should be printed in a different colour, preferably charcoal. Mr White announced that the proposed issue date had again been changed and was now put back to 26 February 1975 (the last change of date to 19 February came about due to Union representations over problems

that the later date might give rise to in the counter balance and was finally confirmed on 15 October).

Two sets of the final essays were completed on 24 September, each with a different version of the Queen's head - one in silhouette and one in relief. The essays listed in Table 4 (overleaf) reached Postal Marketing on 4 October.

4	Painting	Value	Essay Nos.	* Held in NPM
	Silhouette	4½p 5½p 8p 10p	6400*, 6403*, 6404*, 6405*, 6407, 6408*, 6412* 6551*, 6648*, 6653*, 6666*, 6670, 6671*, 6673* 6110*, 6111, 6112*, 6113*, 6114*, 6118*, 6125* 1582*, 1584*, 1598*, 1849*, 1850*, 1851, 6231*	
	Relief	4½p 5½p 8p 10p	6443*, 6444*, 6446, 6447*, 6448*, 6460, 6463 6589, 6595*, 6672, 6686, 6689*, 6690* (x 3) 6179, 6185*, 6186*, 6187*, 6188*, 6189, 6190 1845*, 1846*, 1848, 6206*, 6211, 6228*, 6239	



In the event E G White submitted essays with the Queen's head in relief on 11 October, for approval by the MDP, the Senior Director of Postal Services [SDP] D Wesil and the Post Office Chairman. These were forwarded the same day to the Secretary of State for Industry, Anthony Wedgwood Benn, who in turn submitted them on 21 October for the Queen's approval. This was received the following day, and Mr Currall duly notified on the 24 October.

Another set of essays (Nos. 6448, 6690, 6185 and 6228) went to LMS for testing. N Potter replied on 11 November that the designs were suitable for use either with two vertical bars conventionally placed or with phosphor overall (the stamps were in fact printed in overall phosphor). Following this the approved essays were returned to Harrison's on the 14th for bulk production in photogravure to get under way.

Announcement of Issue

On 19 February the set was issued as scheduled, no problems worth recording having arisen in the production process. The stamps were landscape 41mm x 30mm, and were issued in sheets of 100 in the following colours: (4½p) olive-bistre, red-orange, dull ultramarine, black, grey-black; (5½p) scarlet, greenish-yellow, deep dull blue, orange-brown, black, grey-black; (8p) yellow-bistre, red-rosine, orange-red, dull ultramarine, black, grey-black; (10p) light

stone, deep blue, dull blue, chocolate, grey-black. The issued denominations represented the basic rates, in ascending order, for inland first class, European letters, and airmail zones B and C (effectively most of the world outside Europe). The stamps were finally withdrawn from philatelic counters after one year, total sales being estimated at 47,920,000 x 4½p, 8,690,000 x 5½p, 7,200,000 x 8p, and 7,100,000 x 10p.

On the day that the stamps were issued, a PHQ picture postcard featuring the 5½p stamp went on sale. This was the ninth in the "PHQ" series, and 46,250 were issued in all. A presentation pack, 69th in its series, also went on sale. The pack and official first day cover were designed by Jeffery Matthews MSA, and the text for the pack and fdc filler card written by Charity Boxall, which was in fact the pseudonym used by Matthews' wife.

Matthews chose three works by Turner for reproduction in the presentation pack. These were *Portrait of the artist aged about twenty-three*, *Egremont sea-piece* and *The sun rising through vapour*. He also considered *Vignette to Rogers' Poems*, 1834; *Fishing boat in foreground*; *The Shipwreck*; *Hero and Leander*; *Boats on a lee shore*; *Bridgewater sea-piece*. 120,000 copies of the pack were ordered from the printers Moore and Matthes Ltd. By the end of July 1975 these were sold out and another 30,000 were ordered.

The initial order for the FDC and fillers was first estimated in late October 1974 at a round 500,000 each. However, it was noted that the Fire Service, UPU anniversary, and Great Britons fdc's earlier that year had enjoyed sales of 495,700, 509,200 and 510,400 respectively, and the order for Turner fdc's was thus increased to 520,000 at the beginning of December, including an allowance for wastage of 10,000.

Matthews was paid £115 for designing the presentation pack, £75 for the FDC and filler and £25 per handstamp; Charity Boxall received £60 for writing the text used in the pack and fdc.

References:

PO Archive files

- Post 54 / SAC minutes 1973-75
- MKD/AN/544 (Turner FDC and presentation pack)
- MKD/BS/555 (Turner anniversary stamps - correspondence)
- MKD/BS/1027 (1975 stamp programme)
- MKD/BS/1029 (1975 special stamps research)
- MKD/BS/1030 (1975 programme announcement)
- MKD/CJ/205 (Turner stamp issue promotion)

Press & Broadcast Notices

- McD2, 7 January 1975; DW10, 16 January 1975
- Grateful acknowledgements to Ann Chumbley, Study Room Registrar, Tate Gallery, for providing much useful information about individual paintings.

Artefacts

Christine Jones, [Collection Manager, Artefacts during 1996](#), here describes her year, especially the problems of storage resulting from the closure of the Sorting Office area.

Storage

The early months of 1996 saw much activity in the basement of King Edward Building. The loss of the artefact storage areas in the basement beneath the Sorting Office meant that all displaced objects had to be sorted, boxed and labelled ready for their move to new stores. By March, heavy industrial racking had been installed in the out-stores at Tottenham and the larger items of furniture and other equipment were relocated there by mid-summer.

The rooms allocated to artefact storage within KEB were also racked out by March with the more specialised racking needed for the paintings being installed a little later. Remaining rooms are designated according to the materials they will hold - paper, textile, wood and so on. It is hoped that in the long term the environmental conditions in each of these areas can be regulated more efficiently to suit the specific requirements of the different materials.



Karen Parr, Melanie Parker and the custodians worked long and hard to ensure these moves went smoothly. It is unfortunate that two occurrences prevented the entire location from being completed on schedule. The unexpected withdrawal of the public lift to the basement resulted in objects being "stranded" in the office areas and office material being trapped in the basement. Also, the need for contractors

to work in parts of the stores meant that items already placed on shelves and listed had to be withdrawn for temporary storage elsewhere. The latter part of the year saw the basement become a hard-hat area, with restricted access for Museum staff. Temporarily, therefore, work on the stored collections - documentation, storage and research - has drawn to a virtual stop.

The reduction of activity within KEB has, however, provided the opportunity to work on the material in the Tottenham store. Indeed, the summer months saw many new additions housed in this larger artefact store, especially from the Post Office Stores at Swindon. Items retrieved from this source include a segregator drum, a "Safeglide" parcel chute, several bicycles, wall and lamp boxes as well as pillar boxes not yet represented in the collections. Zara Matthews has now produced a comprehensive listing and typology of the pillar boxes held in the NPM and this is published elsewhere in this *Review*.

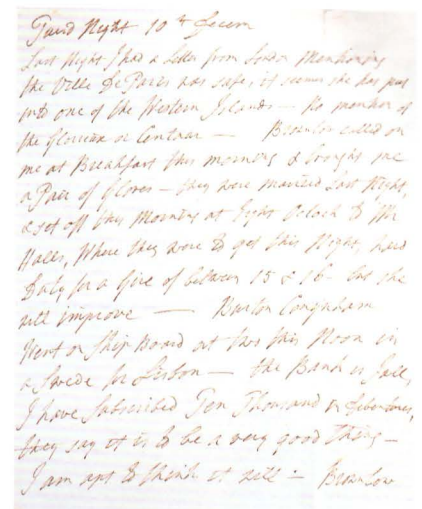
Progress on the documentation and storage of the larger artefacts cannot, unfortunately, be mirrored in the upgrading of the building at Tottenham to achieve minimum museum storage requirements. At the beginning of the summer agreement was reached with Post Office Property Holdings for several projects to improve the security and general environmental conditions of the building. Post Office Facilities have undertaken the revision of the building's security with an effective alarm system but the other problems have yet to be resolved.

Documentation

As in previous years the quantity of incoming material continued to pose problems for both documentation and storage. This year it was mainly from Post Office divisions. The large group of nearly

100 items from Swindon received in September is, perhaps, the greatest quantity of material to arrive.

We are still maintaining the manual documentation system first implemented in 1994 but have now introduced a new computer-based system, as recorded in last year's *Review*. This is SNAP! for Windows - a program designed especially for museums - which was installed in the early part of 1996. Staff have now been trained on this and developments envisaged include imaging capability which is due to be added in the forthcoming year.



Mike Bament, a Friend normally working in the Philatelic Department, was most helpful in undertaking to transcribe and then research 10 letters associated with the family of A Pomeroy MP, and a Lord Harberton, written between 1781 and 1816. The letters were donated by P Lawson who discovered them when he accidentally fell through the floorboards of a house he was renovating in Luton. Other new acquisitions are described elsewhere.

Loans & Other Work

Despite uncertainties and problems staff have maintained their curatorial duties on all levels. Enquiries from both the public and Post Office colleagues have been dealt with promptly. Over 690 accessions have been recorded of which many include multiple entries as well as backlog material. Thus, over 2,000 artefacts have again been fully documented. Loans to other institutions have been processed, including the Science Museum; University of East Anglia; National Railway Museum, York; Lancashire Museums Services; Royal Mail Bournemouth; Royal Mail Salford; and the company "The Yellow Submarine" responsible for the production of the *Collectors Club Magazine*.



OB1996.324
A Halted Coach
Henry Alken sr (1785-1851)



OB1994.225/1
Royal Mail in Snow
Samuel Henry Alken jnr (1810-1894)



B1994.225/2
Royal Mail at Night
Samuel Henry Alken jnr (1810-1894)

NPM Paintings Collection

One main area of expansion in recent years has been that of paintings of the postal service. Here Zara Matthews lists and describes the collection.

Under the guidance of David Paton the National Postal Museum developed a collecting policy for non-philatelic material to place the Post Office in a wider social context. One aspect of this was the acquisition of illustrations showing the Post Office and its employees at work. The public perception of the postal service is often reflected in contemporary art forms and over the past few years the Museum has been able, through gift, auction and private treaty, to acquire several fine 19th century oil paintings.



OB1995.520
The Chester to London Mailcoach
Samuel Henry Alken jnr (1810-1894)



OB1997.5
The Postman
Thomas Liddall Armitage (Exb. 1891)



OB1996.595
The London to Glasgow
Royal Mail on the Open Road
After Edwin Cooper (1785-1833)



OB1997.8
The Country Letter Carrier
J P Hall (Exb. 1916)



OB1996.17
The London to Dover
Royal Mail on the Open Road
Charles Cooper Henderson (1803-1877)



OB1994.107
The Postman
John Frederick Herring sr (1795-1865)



OB1995.142
Governor Harrison, Postmaster General
Charles Jervas (circa. 1675-1739)



OB1997.3
The Cock Tavern, Bishops Gate St, London
Reubens Arthur Moore (Exb. 1881-1920)



OB1997.4
The Interior of La Belle Sauvage, Ludgate Hill
Reubens Arthur Moore

The Museum aims to collect examples of work by artists well-known for their works reflecting a postal theme. The majority of the paintings collected to date depict the mailcoach. Four of these paintings were displayed as part of the temporary exhibition *Letter Carriers Framed!*

The leading artists of the mailcoach genre, the Alkens (Henry snr and Samuel Henry jnr), Cooper-Henderson, and Pollard, are well represented in the collection. These works depict the rigours and excitement associated with mailcoach travel.

The National Postal Museum is particularly proud to hold the fine oil painting *The Postman* by John Frederick Herring. Given to the Nation in lieu of inheritance tax by the estate of Miss Jane Scott MacKirdy, and presented to the Museum by the Museums and Galleries Commission, *The Postman* shows a different aspect of postal delivery - the letter carrier and his horse. This is an excellent example of Herring's later work, depicting his own grey Arab, Imaum.

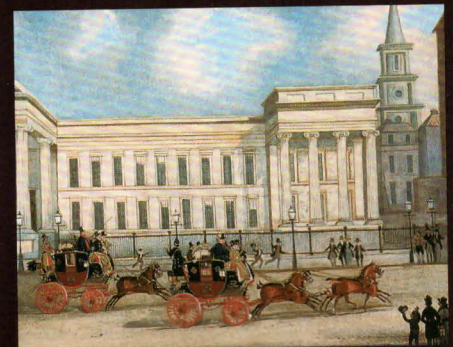
Portraits of Post Office personnel are less common, and therefore the Museum is very pleased to hold a full-size painting of the Postmaster General Edward Harrison by Charles Jervas (Principal Portrait Painter to George II). Harrison made his fortune as Governor of Madras (1711-1717) then on his return to England became a Member of Parliament, and in 1726 he held the position of Postmaster General until his death in 1732.



OB1995.519
The Halfway House
James Pollard (1792-1867)



OB1997.6
The Royal Day Mail at Snaresbrook
James Pollard (1792-1867)



OB1997.7
The Royal Mail's departure
from the General Post Office
James Pollard (1792-1867)



OB1997.2
Charles Johnson,
Superintendent of the Mailcoach Office
Artist unknown



OB1997.9
Rowland Hill
Unsigned

The paintings listed here are those acquired to date.

NB: Dates referred to in brackets are the known birth and death dates for the artist.

'Exb.' refers to a date when the artist is known to have exhibited work, where other dates are not known.

Recent Acquisitions

During 1996, as in previous years, a large number of new acquisitions were received by the Museum. Some of the more interesting are described here. More extensive listings are provided in the inserted list.

In several areas there was a reduction in the number of items coming into the Museum during 1996. This was particularly true in the fields of stamp artwork and essays, which reflected the fact that fewer were transferred from the Design and Production departments of Royal Mail (and not that fewer were created). It seems likely that this will be reversed in 1997. Some areas did see an increase, especially that of postal history items. Large purchases included four further volumes of a collection of Travelling Post Office markings.

Most material continued to be transferred (or saved) from other Post Office departments but the digest below can give some idea of the diversity and quantity of material received.

Artefacts

Most artefacts which were added to the collections came from divisions of the Post Office. One of the heaviest single items was a large free-standing Edward VII "wall box" which has a pointed roof with a ball.

Stamp Artwork - modern (adopted & unadopted)	260 [†]
Registration sheets of stamps etc	83
New cylinders & plates (stamps)	148
Proofs and essays (cards)	248*
Postal history items	502**
Handstamps	20
Posting boxes	32
Vehicles	1
Model vehicles	27
Textiles	34
Greetings cards, postcards, valentines	265
Printed ephemera	32
Paintings, prints and photographs	25
Post Office machinery	87
Artefacts (unclassified)	231

[†] plus 123 transparencies in connection with 1989 Food and Farming issue

* including many duplicates, but in addition there were three volumes of material for Machin colour standardisation

** plus four further volumes of TPO markings

As far as artefacts were concerned storage moves and lack of easy access to parts of King Edward Building due to building works meant that staff concentrated on the existing collections rather than on acquiring more material.

Only two are known: this one with a double aperture originally situated in Waterloo Station before being moved to Borough High Street, London; and one with a single aperture located in Battersea, London. Quite a number of other boxes, mainly lamp boxes, were transferred from the Technology Centre at Swindon.



Edward VII "wall box"



Another piece of machinery came from Dartford. This was the "Supertackle" mobile training desk for coding desk operators. It had been used at Dartford to train operators before the introduction of first generation coding desks in 1976. Each trainee worked from keyboard exercise cards and after making about 26 key depressions the unit would print out what had been keyed as a check on the operation.

An enormous variety of other pieces of postal equipment also found their way to the Museum, from large pieces of sorting office equipment through signage to counter objects.



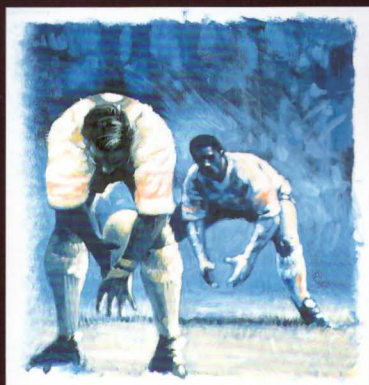
Other items were purchased or donated. Particularly fine is this silver salver depicting a packet boat. The salver itself

was made by the silversmith Elizabeth Jones of London in 1790. However, the engraving on the obverse shows His Majesty's Post Office Packet *Henry Freeling* and is dated 1817, T C Mason Commander. The packet is flying the Post Office Packet flag (the "Postboy Jack"), showing the "Postboy" on a red ensign. On the reverse an inscription states that the salver was given to the Royal Ocean Racing Club in 1932.

Adhesive Wafer Seals

Two notable additions to the social mail collections were made in the form of adhesive wafer seals, the small gummed paper seals used for advertisements in the 19th century. One is an envelope with a wafer dated 1863 for a brush and comb manufacturer. The other is a comical broadsheet advertising wafers.





A,B
Rugby League 1995
Anne Magill (Guitty Talberg)



J
Greetings (Flowers) 1997
Tuttsels

Stamp Artwork

Far fewer pieces of stamp artwork were transferred to the Museum from the Design Department than previous years (260 as opposed to 555 in 1995 and 424 in 1994). Some of these went back to 1991 but most were for issues that came out in 1995 and especially 1996, though a few were for the forthcoming issues of 1997 which had already been decided. Both adopted and unadopted presentation visuals were included. Illustrated are a few of those unadopted visuals transferred, with a complete listing being incorporated in the acquisitions insert.



C,D
The National Trust 1995
Tony Evans



E,F
Women of Achievement 1996
Kate Stephens



I
Women of Achievement 1996
Michael Nash Associates



G,H
Women of Achievement 1996
Kate Stephens & Jenny Powell



Badges & Medallions

A cap badge with the number "GPO 628" belonging to Davey Bothwell and dating from 1945-55 was donated to the NPM joining another of his from the 1920s. Bothwell had a long career with the Post Office, retiring in 1959. In 1912, when aged 12, he was the last Telegraph Boy to leave the *Titanic* before she sailed. He reported that he had been given lemonade and cakes in Captain Smith's cabin. More modern promotional badges have also been added to the collection.



Bought at auction is this medallion awarded to R F Bartholomew in 1949 for service to the Post Office Engineering Union. It is one of very few items from the Engineering Union in the collections.

Postcards

Several postcards have been added to the collection of popular representations of the Post Office. That showing a Post Office Telegraph is dated 1907, while the postcard drawing by Donald McGill is from 1929. "In good time for the post" has become a familiar slogan; here the design is by Agnes A Chardson, c. 1920.

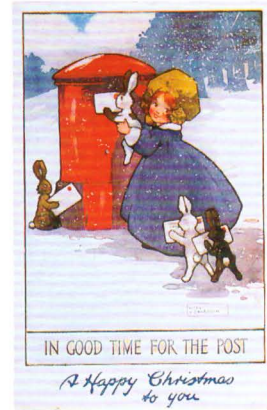
A number of postcards have also been purchased featuring post offices and sub-post offices throughout the country. Most of these are sepia-coloured, dating from about 1910.



1907 Postcard



1929 postcard by Donald McGill



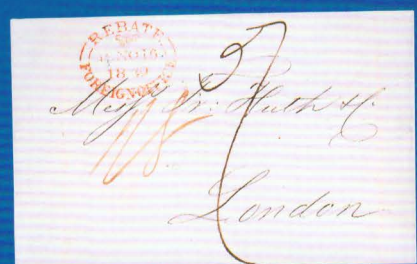
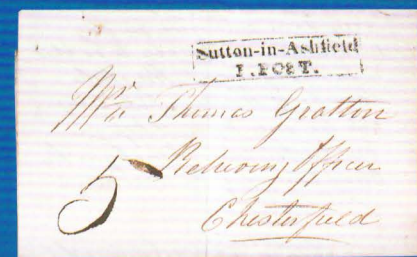
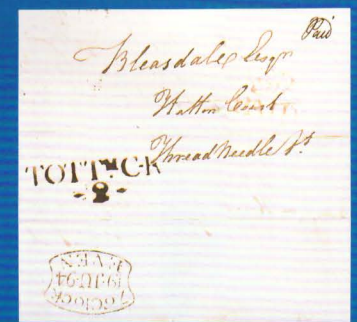
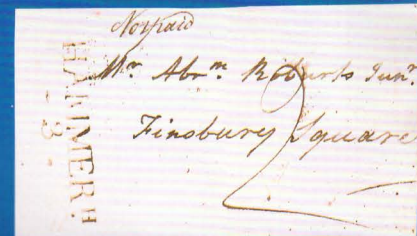
c.1920 Postcard

Rowland Hill Fund

Established over 100 years ago, the Rowland Hill Fund is a registered charity founded as a memorial to Sir Rowland Hill. Today, as always, the Fund exists solely to help serving and retired Post Office colleagues and their families. Widows and widowers are the main beneficiaries but also the sick and the elderly - those least able to help themselves.

Contributions are usually raised via serving Post Office and their retired colleagues.

However, during 1996 the NPM sold the regular Rowland Hill Fund lapel badge and the lapel badge depicting the 25p Rowland Hill stamp of 1995; also a first day cover bearing the 19p and 25p stamps of the aforementioned series, cancelled with the British Philatelic Bureau Rowland Hill Fund special handstamp of 5 September 1995. Some £378 was raised at the Museum shop for this worthy cause, mainly through the efforts of Peter Hajbok but also with the assistance of Henry Berry and Barry Tennant.



Postal History

Mike Bament writes: The collection of London Penny Posts was enhanced by the acquisition of more examples of the Receiving House handstamps of the late 18th century. Illustrated are examples from Greenwich, Hammersmith and Tottenham Court Road.

Our collection of "Missent" marks benefited considerably from the sale of the Gordon Millson collection, some of which were put on display in the upper gallery. The MISSENT TO handstamp struck alongside the TUNBRIDGE cds illustrated is one example of items acquired from the Millson material.

Large businesses and banks kept accounts with the Post Office before the introduction of Uniform Penny Postage in 1840. Occasionally, letters were mistakenly overcharged and could be taken back to the Post Office for reassessment and, if agreed, were stamped with one of the special REBATE handstamps. Such a stamp is shown on a letter dated 12 November 1839 from Altona, near Hamburg, to London. The letter is addressed to Messrs Huth & Co (one of the largest merchant Companies) and received the rebate stamp of the Foreign Office (of the GPO) - the earliest date so far recorded for this rare handstamp.

A new type of Penny Post handstamp not previously recorded for Sutton-in-Ashfield (under Nottingham) was also acquired and is illustrated. The handstamp is on an entire dated 31 December 1837, addressed to Chesterfield. The elusive Penny Post handstamp for Jersey was also "captured" and is illustrated here. On the front of this item is a boxed No.1 handstamp (struck in black) for the receiving house at St Aubin.

One of the major acquisitions relates to the NPM collection of Maritime mail. This shows an oval framed "Ship Letter/Crown/SCARBORO" mark on a letter



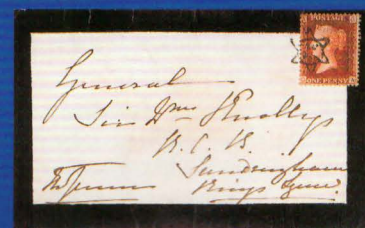
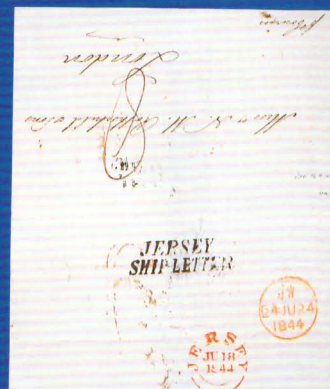
dated 21 October 1808, from Heligoland to London. This unique ship letter mark is the only recorded example, and no other ship letter marks at all have been recorded for the Yorkshire port of Scarborough. The circular ship letter mark shown is on an entire from London to Madeira of 9 April 1803. The handstamp is recorded in use from 1802 to 1806.

Also illustrated is the JERSEY/SHIP-LETTER mark with letters slanting which is recorded in use over a period of 10 years from 1843 to 1853. This example is dated June 1844 and is in black. The handstamp is also known to have been struck in blue (1851) and in yellow (1852).

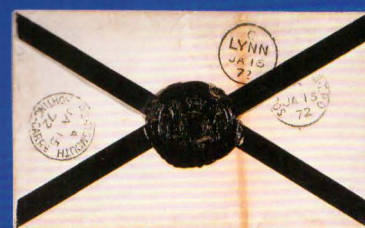
In the four volumes of Travelling Post Office and Railway material Tom Norgate has found two items of particular interest. Both were postmarks which had been listed as having been issued but had never been recorded on live mail.

The first was also of interest because it was sent in 1872 by Queen Victoria at Osborne on the Isle of Wight to General Sir William Knollys at Sandringham and is signed "The Queen" on the front in her hand. The Penny Red stamp is cancelled by the Portsmouth Sorting Carriage star, a form of cancellation normally reserved for mail from the Queen's residence at Osborne. On the reverse is the single ring backstamp of the Portsmouth Sorting Carriage. More significantly there is also a part strike of a South Western TPO single ring handstamp which had not previously been recorded used on an item of mail. These markings confirm the route of the Portsmouth Sorting Carriage to Southampton carrying mails from Portsmouth and the Isle of Wight to be transferred to the South Western TPO. Subsequently, another example of this marking dating from December 1871 was found in the same collection.

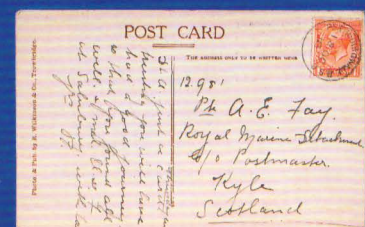
As a result of economies during World War I major changes took place in the sorting arrangements in the Scottish Highlands. Among these was the renaming of the service to Dingwall from the south. From November 1917 this was named the "Dingwall - Perth R.S.C." (Railway Sorting Carriage) and the "Perth - Dingwall R.S.C.". Examples of the former marking are scarce but the latter has hitherto remained unrecorded. Now a picture postcard addressed to a private in the Royal Marine Detachment at Kyle (probably Kyle of Lochalsh) has been found with the stamp cancelled by this datestamp, used on 18 October 1918.



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Post Office Archives

As in previous *Reviews*, the Post Office Archives & Records Services takes the opportunity of describing its year's activities, here reported by Simon Bates.

Staffing

Many of you reading this will already know that our Archivist, Jean Farrugia, retired in June after 44 years' Post Office service. Those who benefited from Jean's knowledge and experience will want to join all of us here at the Archives in wishing Jean a long and happy retirement. We understand that Jean intends to spend her retirement caring for her cats and developing her husband's decorating skills.



Barbara Stephenson, Amanda Engineer, Catherine Orton and Martin Rush

There were a number of new faces to be seen in the Archives this year. Ayub Khan joined us from Royal Mail and is now part of the Search Room team. Martin Rush came from Royal Mail to join our collections management team in July. Martin has a BA in English and is halfway through studying for an MA. Since he arrived he has been working extensively with the collections of maps and posters.

Catherine Orton originally joined us as a summer student in the summer of 1995 after completing a BSc in Archaeology. Catherine was appointed full-time in September and has been involved with projects in both the Archives and the Records Centre as well as working on the new guide to the Archives.

At the same time we recruited our first professionally qualified Archivist and Records Manager, Barbara Stephenson. Barbara originally studied English at Liverpool University before going on to take the Diploma in Archives and Records Management at University College London.

Since her arrival Barbara has specialised in records management work, particularly in the area of document retention. She was followed in November by Amanda Engineer. Amanda studied history at Reading University before gaining a Diploma in Archives Studies at UCL in 1993.

Cataloguing

Customers of the Archives will already be familiar with the fact that the bulk of the finding aids which we have to guide them around the collections are quite old. Most of the existing catalogues were produced during the 1960s. Since then of course the collections have continued to grow with the constant addition of new material. Only a few of the catalogues have been revised since that time, the result being that hundreds of items remained uncatalogued and therefore not easily available to the public.

Work on listing this material was begun in the early 1990s. In November 1996 Amanda Engineer was given the task of producing revised catalogues for all of the 113 Post Classes. Prior to joining this project Amanda had been involved with cataloguing the records in the Liddell Hart Centre for Military Archives at Kings College London. She has been able to make rapid progress and by the end of the year had completed work on the first 10 Post classes. This work will continue during 1997.

The results of Amanda's efforts will be entered into a new computer system which was designed during 1996 and is scheduled for delivery in the spring of 1997. It is intended that new, up to date, catalogues should start appearing in the Search Room in the late summer.



1938 Boy Messenger
1914 Postman



Penfold Pillar Box (*polished pewter*)



1914 Postman
(*polished pewter*)



First National Standard Pillar Box

A Guide to the Archives

The first guide to our collections was published in 1986. Work on revising this was begun in 1996 by consulting both customers and various postal history societies. A new guide will be published toward the end of 1997 and will incorporate revised descriptions of each of the Post Classes.

Out Reach

1997 marks the centenary year of The National Federation of Sub-Postmasters. The celebrations will include an exhibition to be held in Wakefield, birthplace of the Federation. During 1996 the Archives were heavily involved in providing information and visual images for use in this exhibition. We also helped the National Railway Museum in York put together a new, Royal Mail-sponsored, exhibition on moving mail by train.

Readers will remember from last year's *Review* that the Archives celebrated its centenary in May of 1996. To mark the event we mounted a small display. This explained the history of the Archives and was illustrated with images of the Archives and its staff over the 100 years since its creation.

The series of free information sheets available from the Search Room was revised during the latter half of 1996. The majority of the information sheets were created during the 1970s and they no longer reflected the subjects of interest to today's customers. A new series was developed based on subjects suggested by our customers. This new range of information sheets will be available in early 1997 and will be added to during the year.

Three new miniatures were added to the range in 1996, two figurines and a pillar box, bringing the number of miniatures in the series up to 10 at the end of the year, with more planned for 1997. The new models were a Messenger Boy of 1938; a Postman of 1914, complete with Double-Peak Shako and Good Conduct Stripes; and a First National Standard pillar box of 1876. A number of other miniatures were progressed during the year including a Postwoman of 1916, featuring the first uniform issued to women and a 1930s Air Mail pillar box.

New Material

As always material came flooding into the Archives during the year. We continued to add to our collections of posters; we received those relating to new stamp issues from Royal Mail and we filled in some of the gaps in our collection of historical material through donation and purchase. Maps and uniforms were also added and the first steps were taken towards the transfer of the historical material presently held in the Post Office's Photographic Library. During 1997 some 18,000 images are due to be added to the Archives collections.



Historical photographs



Silver cigarette case

Items of interest received this year include a silver cigarette case. This was given to the then Postmaster General, Sydney Charles Buxton (PMG 1905-1910) on 1 October 1908 to mark the inauguration of the Penny Postal Union between Great Britain and the U.S.A. It was presented by the Postmaster General of the U.S.A., George von L Meyer and was donated by Mr Buxton's daughter, Lady Alethea Eliot.

Another item of note was recovered after a tour of Royal Mail offices in Glasgow. This was an oil painting of a postman delivering mail which had previously been hung in the Head Postmaster's office in the George Square building. It shows a postman at about the turn of the century, complete with Good Conduct Stripes and a Single-Peak Shako. Paintings of this type are not common so we were very pleased to find this one.

Records Centre

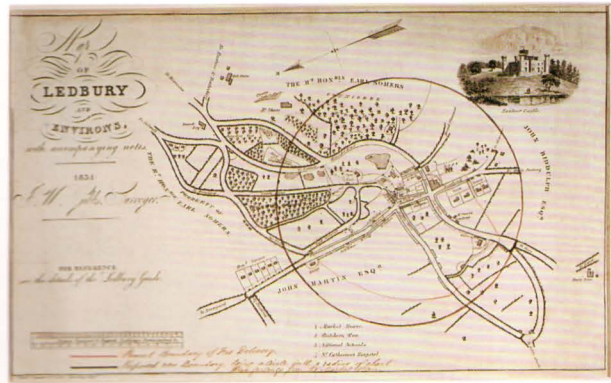
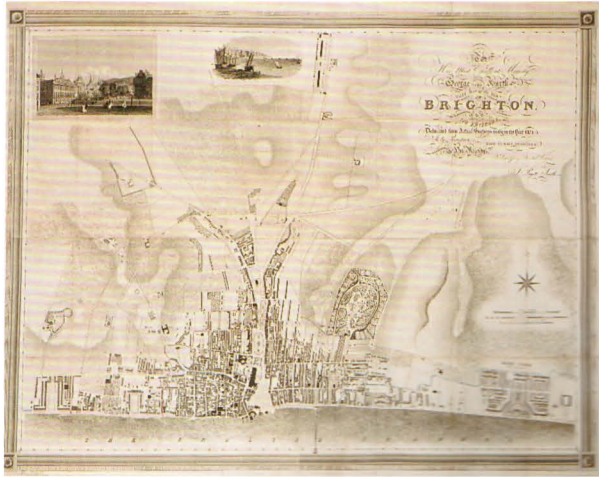
One part of the Archives plays an important part in ensuring that the historical records created by the Post Office today are identified and eventually added to the collections.

The Records Centre plays a vital part in managing the Post Office's information.

Use of the Records Centre increased by 56% during 1996 and over 700 departments are using one, or more, of its range of products and services. The Records Centre is currently managing nearly 50,000 files dealing with all aspects of Post Office operations.



Oil Painting of Alex Buchanan, a Postman of Troon



Above 1826 Town Plan of Brighton and 1831 Town Plan of Ledbury
Below Martin Rush working on a Town Plan of London

Post Office Archives Map Collection

Martin Rush writes about the Post Office Archives' collection of Postal Maps.



The production of maps has long been a cause of fascination to many people. Our collection is no exception - spanning 200 years of postal development it provides an often under-estimated source of information to researchers interested in postal history. Supported by reports held in Post Office Archives the maps reflect the development of cross-posts and mail transportation, free delivery boundaries, penny postage and the expansion of the postal system as a whole.

It is probable that many of the maps have been with the Archives since its records were first brought together in 1896. The collection has now grown to contain over 700 items and is the largest collection of historical postal maps in the country. It can be broadly categorised into six sections: town plans, district maps, circulation maps, surveyors' maps and itineraries, or road books, which are described in more detail below.

Description of the Collection

Many of the maps were originally taken from the Freeling papers and these are a good source of additional information given time for further research. Sir Francis Freeling, working as Secretary to the Post Office from 1798 to 1836, conducted several surveys of the postal system and many maps were produced for reports to Post Office Headquarters, and for reports to Parliament.

In a letter to the Postmaster General on 29 April 1808, Freeling writes:

I beg to acquaint your Lordships that I have completed a Work which was begun so long back as October 1806, with a view to ascertain and settle with the District Surveyors the proper route of Letters from every single Town in the Kingdom to all other Towns, and I have now in my office a Volume ... containing fifteen Maps which shew the circulation and route of letters by the lines traced upon them.

In a work taking almost two years, Freeling examined in depth the routes used for carrying letters and concluded that the use of cross posts had still not been fully implemented. Letters often went via London when quicker routes were available and Freeling suggested that in spite of a potential lost revenue, "there can be no doubt that it is the wisest policy as well as more just to the public that every Letter should travel to its destination by the quickest conveyance." The result was a volume of circulation maps, and of the 15 mentioned in his report six remain in our collection. The function of these maps was to allow any person to "easily judge how Letters should circulate to and from all other places," and today they remain a valuable source of information.

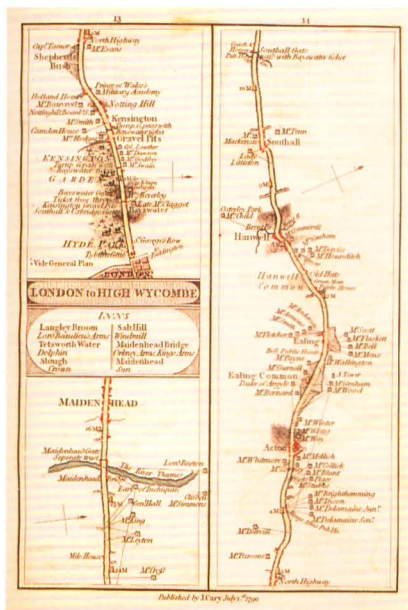
There are now almost 80 circulation maps in the collection, starting from the turn of the 18th century. They provide a good indication of the expansion of the mailcoach system and the development in modes of transport - showing for example the beginning of railroad routes in the late 1830s.

Throughout his career, Freeling continued to re-examine and develop the postal system. A set of seven Surveyors districts' maps, which have recently been conserved, are accompanied by letters from each District Surveyor to Francis Freeling, responding to his circular of 1823. The seven maps were cut into districts from a single map of England and Wales and each Surveyor was requested to provide details of rides and foot posts in their respective areas. In all, we have two sets of surveyors' district maps, one from 1813/14 and one from 1823. These maps show details of mailcoach roads, armed rides, branch mails, horse posts, receiving houses and penny postal areas for each of the Surveyor's districts.

Postal Surveyors played a central role in the development of the Post Office. They were "expected to know the minds of the public and the practicabilities and ways of securing the implementation of policy" (*Monarchs of All they Surveyed*). The large collection of town plans, mostly depicting current and proposed free delivery boundaries, were

part of this function. It ranges from 1804 to the early 20th century, though the collection is concentrated mainly in the first part of the 1800s. Many of these maps also contain additional information such as population, major buildings and the location of post offices, and often give indications of when certain free delivery or penny post boundaries were authorised.

Before the postal reform of 1840, postage was charged according to distance and it was therefore essential to have easy reference to distances between towns. The Post Office had worked on a system of computed mileage for payment of mail conveyance since Tudor days (and for hiring



1790 Section from Cary's Survey of the High Roads

out horses to travellers riding posts), but after John Ogilby (1600-76) published the first itinerary *Britannia* in 1675, it was realised that the measured mileage was significantly greater than that used by the Post Office. Later on, an Act of Queen Anne set a level of accuracy "for all Roads measured on Account of the General Post Office" (*Cary's New Itinerary*), and many early maps provide details of distances between towns. However, the strip-map form developed by Ogilby grew in popularity, and was a valuable source for the Post Office and travellers.

The earliest version of these in our collection is a copy of Owen and Bowen's *Britannia Depicta* (1720), but towards the end of the 18th century the Post Master General employed John Cary (c.1754-1835) to organise a survey of turnpike roads in Great Britain. Involving 9,000 miles of survey, Cary measured all distances from the General Post Office in London and produced a series of itineraries containing

strip-map depictions of the major roads. Among several other itineraries, we have a full set of 11 editions of Cary's *Itineraries* produced from 1798 to 1828.

Contemporary use of Post Office maps was not restricted to the Post Office. The good repair of mailcoach routes meant that these were often the best for travellers, and Cary wrote of his 1798 *Itinerary* that "it was deemed to be a Work of such Utility to the Public, that it ought not to be withheld; and it is humbly presumed, that, from the Precision with which it is executed, much Benefit may accrue to the Traveller."

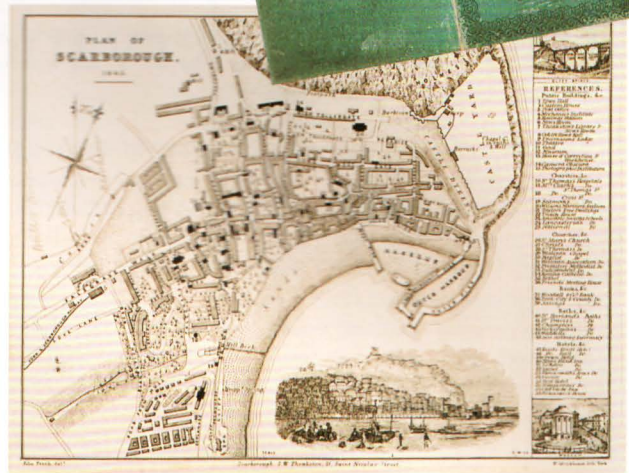
Storage & Conservation

With such a collection, it is important to ensure that every step is taken to preserve the condition of the maps. At the beginning of 1994, the decision was taken to begin a systematic conservation programme, starting with circulation maps and progressing to town plans in 1994/95. The programme is now coming to an end, and restoration or preservation work has been carried out on the majority of the collection.

Generally, maps are mounted on to acid-free museum board and stored at the Archives in polyester film envelopes. In order to preserve the condition of the maps, environmental conditions of storage are carefully monitored. Temperature, humidity and levels of light must be kept to acceptable levels, and to maintain these the repository has an air-conditioned system with humidification and dehumidification units, and fluorescent tubes for lighting are fitted with diffusers and filters for ultra-violet light.

Cataloguing

Last summer, a student came to list and catalogue our map collection, putting the information on to an Access database. This was a huge task, but resulted in the creation of full listings which include descriptions, sizes, and any other obtainable information relevant to the map (for example engraver, publisher or annotations). These listings have been made available to the public for research, and are a good source of additional information on particular maps. They are divided into sections according to map type, and individual maps are listed either alphabetically or chronologically within the sections.



1845 Town Plan of Scarborough with original cover

Unfortunately, we are not in a position to allow researchers access to the original maps, but the entire collection has now been photographed and large reproductions of the circulation maps are available in the Search Room. Smaller photographs and descriptions of each map are contained in albums, again divided according to map type and listed alphabetically or chronologically. These are available to researchers and are an excellent place to start looking - the maps can then be cross-referenced to the database listings to find further information which cannot be obtained from the photograph. Every new map is photographed and listed in this way, and any necessary conservation work is carried out before adding it to our collection.

Our map collection continues to grow, and we are always looking to acquire any further additions. In particular, we are interested in circulation maps and postal maps of Scotland, and are always happy to hear from anyone who may be in a position to help.

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Cary, John, *Itinerary*, 1798

Foxell, J T, & Spafford, A O, *Monarchs of All they Surveyed*, HMSO, London, 1952

Hodgkiss, A G, *Discovering Antique Maps*, Shire Publications Ltd, 1971

Paper Conservation

Here Krystyna Koscia, the paper conservator of the National Postal Museum, reports on the conservation activities of 1996.

1996 has proved to be a very intensive and diverse year for me. Not all of it has been spent in the Conservation Studio nor indeed within the National Postal Museum's environs.

Non-archival Plastic: a Cautionary Tale

This is a cautionary tale about using non-archival plastic to store one's philatelic or postal history collections, in this particular instance in relation to what can happen if the stored stamps feature the Queen's head in gold foil blocking. This is relevant to the use of plastics containing plasticisers.

One of the private collectors who came to the Conservation Studio for advice this year, brought along examples of sheets from a collection of eight albums of 1967-68 stamps. These stamps are neither rare nor valuable. The case, however, serves as a good example of the problems encountered with the gold foil blocking used for the Queen's head on commemorative stamps at this time. In this example, these areas of gold foil blocking had become stuck to the interleaving tissue which had been placed between the sheets of stamps and the plastic protector sleeves.

The problem with gold foil blocking is well-known in the philatelic world as regards stamps dating from between 1966 and 1968, starting with the 1966 Battle of Hastings, 1966 Christmas issues and the 1967 paintings issues, such as Murillo's *Madonna & Child*.

Harrisons, the printers, were trying out new techniques at the time, but without having the opportunity to run through proper trials prior to these stamps being produced.

A basic problem was that the gold foil blocking on a green medium base, which was used for the Queen's head, could be removed easily to create "errors".

The gold foil blocking could also interact all the more readily with the solvents inherent to the non-archival plastic used for the storage of the stamps in question. Since around 1967, these stamps had been stored folded in four, wrapped in acid-free tissue, inside non-archival plastic sleeves - containing plasticisers, and inside albums.



1966 Battle of Hastings issue with gold foil



The Result

The fact that the sheets of stamps had been stored folded, fortunately, proved alright in this case as the environmental conditions in which they were stored had been kept stable at appropriate levels of relative humidity and temperature. The gum, therefore, was not reactivated by high humidity levels, which would have possibly caused the sheets to stick together.



1968 Paintings issue with Queen's head gold foil blocked
Left unblemished.
Right degraded after storage against non archival plastic



Acid-free tissue had been used to interleave the sheets of stamps, which is appropriate for short-term storage. The term "acid-free" is deceptive, however, since over the 28-year period, it would no longer have been acid-free, given that it had no alkaline buffer in it to start off with, and its level of acidity would have risen over the years. The tissue did afford a certain measure of protection against the solvent action of the non-archival plastic sleeves by providing an extra layer between the stamps and the plastic. However, it could not provide any

kind of a barrier against the plasticisers within the plastic, whose solvent action on the stamps caused the gold foil blocking to off-set and start a two-way migration through the acid-free tissue. By the time the stamps were brought in for examination whatever had migrated off the gold-blocked

Queen's head and into the tissue had done so irreversibly.

The non-archival plastic, of which the "protectors" were made, was the primary source of the damage caused. The plastic contains plasticisers, which act as solvents on the medium (in this case the gold foil), causing it to migrate. The solvent action had acted on the gold foil through the intervening layer of tissue causing the medium to stick irreversibly to the tissue layer. Apart from any other considerations acid-free tissue does not offer enough protection if non-archival plastic is used to store philatelic or any other paper items. As has been written before, to safeguard any paper collection, if plastic is to be used it needs to be chemically inert, without any additives of plasticisers to make it more flexible. This is why, at the NPM, we always use polyester protectors (trade names: Melinex, Mylar).

Mauritius Commercial Bank Ltd

A few years ago the NPM was approached by The Mauritius Commercial Bank Ltd, the oldest active bank in Mauritius, dating from 1838, for advice on its philatelic acquisitions. A consortium of Mauritian companies led by the Bank had got together to acquire a very valuable collection of rare Mauritian stamps, including the "Post Office" Mauritius 1d orange-red and 2d deep blue, at auction in Germany, for repatriation to the country.

Mauritius is a small volcanic island set in the Indian Ocean and includes several dependencies and surrounding islets. Its climate is tropical-maritime with the temperature ranging between 22°C and above 26°C. The rainfall varies depending on the part of the island, being heaviest on the central plateau, with a dry lowland coast in the east and sea breezes all year round, especially on the east coast. In the UK we have to contend with the problems of over-drying central heating systems or cold and damp conditions. On the island of Mauritius they have to cope with the dramatic changes wreaked on environmental conditions during the monsoon period, which accompanies the summer months, from December to March, when there is also the danger of cyclones



Typical tropical coastal scenery of north-west Mauritius

hitting the island. Tropical storms are likely during this period, with the accompanying levels of high humidity and widely fluctuating environmental conditions. If left unchecked and uncontrolled, the latter create a serious challenge to safeguarding any collection of paper-based items, particularly gummed stamps.

Apart from the famous "Post Office" Mauritius stamps of 1847, the Mauritius Commercial Bank Ltd has collections which include other postage stamps, such as the "Post Paid" of 1848, and postal history items, maps, lithographs, prints, documents, banknotes, coins, postcards and various works of art including sculpture. Its aim is to keep and promote Mauritius' National Heritage. To this end, ie to suitably store

and display its collections, the MCB Ltd decided to consider building a museum to show off its treasures and it turned to the NPM for practical advice in this matter of creating a stamp museum and gallery to house its collections.

An important property development has already been begun by Caudan Development Ltd, an associate company of the Mauritius Commercial Bank. The Caudan project is situated on the harbour waterfront in the centre of Port Louis, the capital of Mauritius, and will include a hotel and conference centre, a quality shopping complex and a casino, with Phase I due to have opened on 1 November 1996.

There is already an existing one-storey building on the south-west corner of the waterfront site, which has been designated for housing the stamp, postal history and other MCB Ltd collections. The original brick-stone and wooden structure of the building, which used to be the shipping office, is to be gutted and entirely rebuilt internally in concrete.

The on-site consultancy work required of me included reviewing the requirements and possibilities involved in changing the internal layout of the building.

Its outward appearance was to be more or less retained, but "cyclone-proofing" had to be considered as well as protection against ultra-violet light and specific light level requirements in general. My programme involved detailed discussions with the chief architect of the whole Caudan Project and also with the consultant electrical and mechanical engineers responsible for the contract work of installing air-conditioning and other engineering installations, to discuss specifications and iron out details, including lighting parameters, storage and display specifications and aspects of security of the items. Environmental requirements, given Mauritius' climatic conditions, are a very important consideration in the planning of any storage or display, particularly of a basically paper-based collection.

Meetings with the instigator of the Bank's museum project allowed me to give a résumé of my findings and discussions, and put questions and make suggestions as to the next steps to be taken. A further financial assessment needed to be made. The long-term implications for, and responsibilities of, The Mauritius Commercial Bank of such an undertaking needed to be weighed up.

Deadlines were also suggested if the museum was to be built, for example, to time its opening with the celebrations of the 150th anniversary of "Post Office" Mauritius in September 1997; "purging periods" for the finished building works and the testing of the air-conditioning units would mean that the building would have to be completed by a certain time, before displays or collections could be moved in.

Building Works in KEB

The building works going on in other parts of King Edward Building caused us much running around to combat rising dust levels from the drilling works. Accompanying noise levels also gave cause for action to counter any damage which could occur through the vibrations set up throughout the fabric of the building. Air-conditioning plants and units were affected when electrical power supplies to them were cut or when mains water supplies (indispensable in regulating the relative humidity) had to be relocated and therefore temporarily cut.

The experience gave us the opportunity to compare how well mobile humidifying units could cope; and how the relative humidity and temperature sensors we have located all round the Museum really came into their own, allowing continuous monitoring, and through that control, of environmental conditions in display and storage areas. It all went to prove how important the monitored and regulated air-conditioning plants are in keeping conditions stable.

Student Placements

Due to the building work restrictions going on around us this year, we unfortunately were unable to take on a Student Placement from the University of Northumbria's MA Paper Conservation course, as we had last year. Later in the year, however, a paper conservation student, Jo-Ann Curtis, from Camberwell College of Arts BA Paper Conservation course did come and take up a Student Placement and brave three weeks amidst the building works, working on various items from our postal history and paper artefacts collections.

Fortunately for us, much needed assistance has been provided in the Conservation Studio since June 1996 by Jane Pimlott, a graduate of Camberwell College of Arts Paper Conservation course. Jane has been coming in three days a week and has proved most valuable in helping to achieve conservation and exhibition deadlines.

Pillar Box Listing

Since the last list of letter boxes held by the National Postal Museum was published in the *Annual Review of 1990* there have been numerous acquisitions.

During 1996 Zara Matthews produced a new list of the pillar boxes in the Museum's care. It is hoped that the listing for wall and lamp boxes will be updated in the future. All pillar boxes are available to view by appointment.

* Letter Box Study Group

VR Letter Boxes



94.24

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
96.653	01/1	-	Channel Islands	John Vaudin	1852-3
94.22	01/3	-	Early Mainland. Western district (from Ventnor)	Butt	1854-9
94.23	01/8	-	Fluted. Vertical aperture	Smith & Hawkes	1856-7
94.24	01/9	-	Fluted. Horizontal aperture	Smith & Hawkes	1857
94.25	01/13	-	Scottish. Vertical aperture	Suttie	1856-7
96.666	02	-	London Ornamental (Science & Arts) No. 56	Smith & Hawkes	1857-9
94.26	02	-	London Ornamental (Science & Arts) No. 126	Smith & Hawkes	1857-9
94.27	02	-	London Ornamental (Science & Arts) No. 112	Smith & Hawkes	1857-9
96.387	4/1	-	First National Standard. Large	Cochrane	1864
94.28	4/2	-	First National Standard	Cochrane	1861
96.651	5/2	-	Liverpool Special (corded)	Cochrane	1863
94.29	6/3	Penfold	1st type - small. 8½" aperture. Hood above aperture	Cochrane Grove & Co.	1866-71
94.30	7/1	Penfold	1st modification - large. Low aperture - 10½". Early plate holder plate 85	Cochrane Grove & Co.	1871-2
94.31	7/4	Penfold	Replica of 1st modification - small	Machan	1988
96.389	7/4	Penfold	Replica of 1st modification	Machan	1988
94.32	8B/1	Penfold	3rd modification. Low aperture - 6". Later plate holder	Cochrane & Co.	1872-9
94.33	10/1	A	Anonymous - large. High aperture. Signature 1	Handyside	1879-83
94.34	11/1	B	Anonymous - small. High aperture. Signature 1	Handyside	1879-83
94.35	13	B	Anonymous - small. Low aperture. Signature 1	Handyside	1883-7
94.36	14/1	A	Aperture 7 x 1½". No door strip. Signature 1	Handyside	1887
94.37	14/2	A	Aperture 7 x 1½". Door strip. Signature 1	Handyside	1900
96.652	15/2	B	7 x 1½" aperture. Signature 1	Handyside	1900
94.38	15/2	B	Aperture 7 x 1½". Door strip. Signature 1	Handyside	1900
95.670	16	C	-	Handyside	1899-1901



94.25

EVIR Letter Boxes



94.26

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
96.657	17	A	-	McDowell Steven & Co.	1901-4
96.390	18	B	No door no lid	Handyside	1901-4
94.39	18/3	B	Small door, curled cypher. Signature 3. Box 150 plate	Handyside	1901-4
96.654	18/3	B	Small door, curled cypher. Signature 3	Handyside	1901-4
96.656	18/3	B	Small door, curled cypher. Signature 3	Handyside	1901-4
96.655	19	B	Modified plate. (undercoat)	McDowell Steven & Co.	1901-4

GVR Letter Boxes

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
94.41	24/1	A	High cypher, modified plate holder	McDowell Steven & Co.	1911-22
94.40	24/1	A	High cypher, modified plate holder. 'Post' removed	McDowell Steven & Co.	1911-27
94.42	27/1	B	Lower cypher, curved plate	Carron	1927-35

EVIIR Letter Boxes

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
94.45	32	A	-	McDowell Steven & Co. Falkirk	1936
94.46	33	B	-	Carron	1936
96.658	33	B	-	Carron	1936
96.659	33	B	-	Carron	1936



94.46

GVIR Letter Boxes

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
96.671	35	B	-	Carron	1936-52

EIIR Letter Boxes

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
96.388	42	B	No lid	Carron	-
96.665	42/1	B	Fluting rim.	Carron	1957-79
96.660	42/1	B	Fluting rim	Carron	1957-79
96.661	42/1	B	Fluting rim	Carron	1957-79
94.47	43/3	C	10" aperture. "Lion" on front	Lion Foundry	1964-85
94.48	44/1	F	Sheet steel, transfer cypher	Vandyke Engrs	1968
94.49	44/1	F	Sheet steel, transfer cypher	Vandyke Engrs	1968
94.50	44/4	F	Twin boxes. Common top. Sheet steel cast cypher	Vandyke Engrs	1968
96.386	47	B	"Nigerian" (undercoat)	Carron	1979-80
96.662	53/1	A	Royal Mail	Handyside	1991-3
96.663	54/1	C	Royal Mail. Circular clock dial	Machan	1991
95.228	44	F	Sheet steel, circular dial	Vandyke Engrs	1968
96.393	-	-	Prototype free-standing temporary box. Sheet steel.	-	c. 1991
96.664	48/P	K	Prototype	Lion	1979



94.44

Combined Units

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
94.43	29	D	Experimental "PO" one line. Large oval with stamp vending machine.	Derby Castings	1931-33
94.44	30	E	'Post Office' 2 lines. Experimental. Small oval with stamp vending machine.	Derby Castings	1931-33
94.315/1	-	-	Combined stamp vending and posting unit for airports With lightbox. Prototype.	IDEO Models	1995
94.315/2	-	-	Combined stamp vending and posting unit. Similar to C type. Prototype.	IDEO Models	1994...
96.667	-	-	Sheet steel, double aperture combined unit. NDO area. 2 stamp vending machines.	-	-
96.668	-	-	Sheet steel, combined unit with 3 stamp vending machines and 1 posting aperture.	-	-



94.315/2

Miscellaneous

Acc. No. OB19 -	LSG No.* PB	Type	Notes	Manufacturer	Date
96.450	59/P	-	Business Box. Prototype. Royal Mail	-	1995
96.669	-	-	First day cover posting box.	-	-
96.670	-	-	First day cover posting box. With notice of Edward Lear stamp issue.	-	-

Publications

Publications during 1996 included some 16 postcards together with exhibition leaflets. For the exhibition of Mauritius stamps from The Royal Collection, a descriptive booklet and leaflet were published. The computer disk catalogue was updated and issued in revised formats with colour illustrations of each stamp.



Post Haste!



NPM 96/5
“Maritime” pistols, with a long clip to fit over a seaman’s belt, were carried aboard packet boats. Made by Henry Nock of London, (bottom) pre 1804, and his son-in-law J Wilkinson, (top) circa 1810.



NPM 96/6
Model of the Devonport-London mailcoach, made by J R Snell.



NPM 96/7
Mailcoach guard’s timepiece. The mechanism was wound up, the time set and the timepiece locked at the beginning of the journey. This prevented the guards or postmasters along the route altering the time of the coaches’ arrival and departure and ensured the coaches kept to their strict timetable. Made by George Littlewort.



NPM 96/8
Helmet and goggles worn by messenger boys who rode motorcycles to deliver telegrams and express items. The telegram pouch is made of leather, 1960s-70s.



NPM 96/1



NPM 96/2



NPM 96/3



NPM 96/4

As usual, postcards formed the bulk of publishing activity during the year, with 16 cards and special postmarks marked their publication. However, for the exhibition of The Queen’s Stamps: Mauritius we published both a free booklet and a special promotional leaflet. The booklet was written by Peter Ibbotson, the foremost expert on Mauritius philately, and described and illustrated some of the gems on show.

The GB Chronolist was updated to include issues for 1995 and this was published in computer disk format as part of StampMaster produced by Philatelic Software Ltd in association with Royal Mail. Another version of this on CD-ROM appeared at the end of the year including all stamp illustrations in colour.

During 1996 the NPM Review of 1994 received a special prize (a silver salver) at the international Capex ’96 exhibition in Toronto.

NPM 96/2
Hand-coloured Valentine card, made about 1830. Verse:
*The Bird in yonder cage confined
Sings but to Lovers fond, sincere,
On wings of faith and hope, combined
Brings soft emotion fondly dear.*

NPM 96/3
“Love’s Telegraph” hand-coloured Valentine card, made in the workshop of Dobbs Kidd & Co. in the 1870s.

NPM 96/4
Hand-coloured Valentine card, made about 1822. Verse:

*Appoint the day
And lets away
To Hymen’s gallant choir,
Then bless’d with thee
I’d happy be
Nor have one more desire.*

Valentines

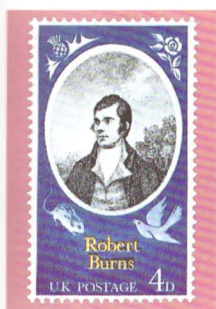
NPM 96/1
Hand-coloured Valentine card, made about 1860. Hand-written message:
With much love, Good morrow, Valentine.



Robert Burns: Man of Letters



NPM 96/9
Essay of unaccepted design by Jock Kinneir for the 1966 Burns Commemorative issue, based on the John Miers silhouette portrait, with "UK Postage" replacing the Queen's head.



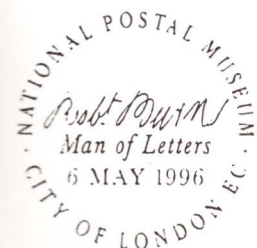
NPM 96/10
Essay of unaccepted design by Ruari McLean for the 1966 Burns Commemoration issue, based on the Alexander Nasymth portrait, with "UK Postage" replacing the Queen's head.



NPM 96/11
Essay of unaccepted design by A B Imrie for the 1966 Burns Commemoration issue, showing the ER Royal Cypher and Scottish Crown in place of the Queen's head.



NPM 96/12
Essay of unaccepted design by A B Imrie for the 1966 Burns Commemoration issue, showing the Brig of Doon.



The Post Office Heritage Fleet



NPM 96/13
1956 Morris Commercial LC5 Mail Van.



NPM 96/14
1961 Morris Minor 6 cwt Mail Van.

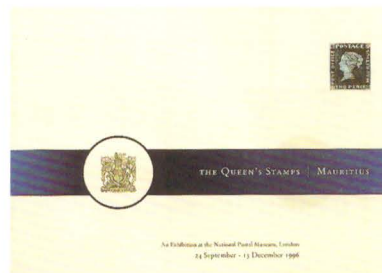


NPM 96/15
1965 BSA Bantam 125cc Motor Cycle.

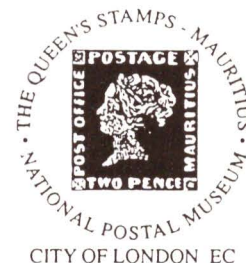


NPM 96/16
1970 Reliant Regal Supervan III.

The Queen's Stamps: Mauritius



Mauritius booklet and leaflet



1996 Postmark Figures

14 Feb.	Valentines	1643
16 April	Post Haste!	2517
6 May	Robert Burns	1148
23 Sept.-13 Dec.	Mauritius	765
1 Oct.	P.O. Vehicles	2772
1996	Maltese Cross	5105

Cards Sold Out

1992	92/1	The Queen's Stamps
1992	92/3	The Queen's Stamps

1996 Postcard Print Figures

14 Feb.	Valentines (96/1-4)	8,000 (sets)
16 April	Post Haste! (96/5-8)	8,000 (sets)
6 May	Robert Burns (96/9-12)	8,000 (sets)
1 Oct.	P.O. Vehicles (96/13-16)	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 1996.



Pillar box for meter-franked mail, in Harlow near the Pitney Bowes works

1996 was a very good year for the Friends, not least in terms of new membership. We supported Stampex in The Business Design Centre, Islington, London at both January and September exhibitions; Stamp World '96 at the Wembley Exhibition Centre; the Association of Scottish Philatelic Societies 67th Congress at Falkirk; Hampex at Petersfield, Hampshire in October; and Newcastle '96 in November. Together with other postal applications, these yielded a staggering 124 new Friends which far exceeded our losses through death and resignation.

There were several displays and visits throughout the year. On 10 January Friends attended a special viewing of the display of railway photographs by Colin Gifford at the NPM. February was marked by a visit to the British Telecommunications Museum in London when Neil Johannessen, the Manager of the Museum and Phil Goodwin, Chairman of the Telecommunications Heritage Group, spoke and gave us a guided tour.

In March Barry Robinson, Design Director, Royal Mail and the stamp designers Lynne Trickett and Brian Webb described their work and showed examples of their adopted and unadopted designs. A visit was also made that month to the British Philatelic Bureau where we saw the latest stamp issue in various stages of preparation for despatch to collectors. In April we visited the Bath Postal Museum to hear about its historic building and illustrious inhabitants.

Later, in June, Friends visited Pitney Bowes Ltd at their Harlow works. Here we saw their latest machines and took a look at the projected plans covering the next 10 years. Jeremy Egerton-Smith spent a lot of time with us, explaining that Pitney Bowes intend to attack the European market in a big way.



One of Pitney Bowes' latest franking machines

A few Friends visited the Isle of Man Philatelic Bureau in Douglas in July. There C Lucas and his staff gave an insight into the running of their Bureau. They also have a small museum in the same building, which was an added bonus for us.

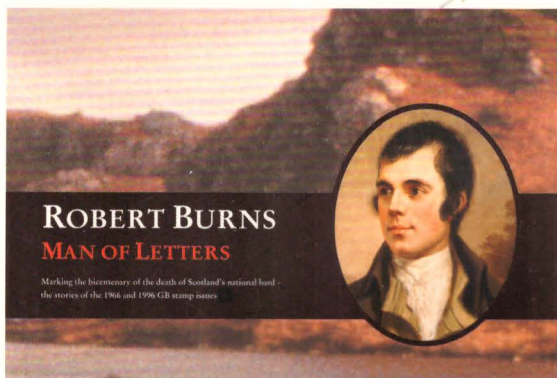
In September a large party of Friends visited the Consultancy Services Group at the Technology Centre in Dorcan, Swindon where Dave Evans and his team told us of the continued improvement in letter handling in the major sorting offices. We had the first presentation of the concept of transferring mail from the new Railnet centre at Willesden to the centre of London. The new Integrated Mail Processor (IMP) was also described and shown in graphic format.

Why not join the Friends and thereby become eligible to participate in all events in 1997? A letter of enquiry to The Secretary, PO Box 40, Uckfield, East Sussex TN22 2SP, will ensure a swift reply.

Finally, our Annual General Meeting was held in the new venue of the Staff Hall, Phoenix Place, Mount Pleasant. Following the formal proceedings and a very good luncheon, were were entertained by Gerald Davis, Past President of the India Study Circle with "The Finest Collection of India in the World" on slides, and by Stan Goron, former NPM Manager, with a slide presentation of 19th century Indian coinage. The Friends made a presentation to their two *ex officio* council members, Jean Farrugia and Stan Goron, who had been a great help to the Friends over the past 10 years, and have now both retired.

Two rather large issues of *Crosspost* appeared during the year with a wide range of articles ably edited by Allan Daniell. In particular there was an article by Dr A R Lane on "Trials and Tribulations in British Stamp Production" which explained the background to a recently formed NPM collection (described in last year's *Review*).

NATIONAL POSTAL MUSEUM
LONDON EC1A 1LP
6 MAY 1996
Man of Letters



Robert Burns: Man of Letters exhibition poster



National
Postal Museum

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Acquisitions 1996

This is a detailed listing of some of the acquisitions, philatelic and artefacts, which came to the Museum during 1996.

Artwork 1996

Issue Name	Issue Date	Artists	No. of Pieces
Food & Farming Year	7/3/1989	G. Kirk	123 (transparencies)
Ordnance Survey	17/9/1991	-	3
D Day	6/6/1994	K. Bassford	6
Medical Discoveries	27/9/1994	-	7
Medical Discoveries	27/9/1994	Halpin Grey Vermeir	5
National Trust	11/4/1995	T. Evans	7
Peace & Freedom	2/5/1995	J. Gorham	5
Science Fiction	6/6/1995	S. Keaney	19
Rugby League	3/10/1995	C. Birmingham	14
Rugby League	3/10/1995	A. Magill	4
Christmas 1995	30/10/1995	D. Cordery	4
Christmas 1995	30/10/1995	K. Lilly	13
Robert Burns	25/1/1996	Tayburn	12
Greetings 1996	26/2/1996	Newell & Sorrell	6
Greetings 1996	26/2/1996	Tutssels	2
Wildfowl & Wetlands	12/3/1996	R. Webb	15
Olympics & Paralympics	9/7/1996	Design House	34
Olympics & Paralympics	9/7/1996	Newell & Sorrell	1
Olympics & Paralympics	9/7/1996	N. Knight	3
Olympics & Paralympics	9/7/1996	T. Campbell	5
Olympics & Paralympics	9/7/1996	Why Not Associates	4
Women of Achievement	6/8/1996	S. Lousada	7
Women of Achievement	6/8/1996	Michael Nash Assoc.	38
Women of Achievement	6/8/1996	K. Stephens	6
Classic Cars	1/10/1996	D. Davis	15
Christmas 1996	28/10/1996	A. Dudzinski	11
Christmas 1996	28/10/1996	P. Malone	10
Greetings 1997	7/1/1997	Roundel Design Group	1
Greetings 1997	7/1/1997	Tutssels	3

Registration Sheets 1996

Stamped Stationery

Name	Date of Issue	Value	Type	Notes
Railways pack of 6	30/1/1996	£2.50	Aerogrammes	McCorquodales
Scottish Football	2/4/1966	45p	Scottish aerogramme	McCorquodales
Olympics	18/6/1996	45p	Aerogramme	McCorquodales
Edinburgh Festival	2/7/1996	45p	Scottish aerogramme	McCorquodales
Christmas 1966	1/10/1996	45p	Aerogramme	McCorquodales

Definitives

Value	Date of Issue	Sheet Size	Notes
25p	6/2/96	128	Readers Digest Sideways Rolls
1st	16/4/96	36	Walsall for £1 book with Queen's birthday label
20p	25/6/96	200	By Harrisons
26p	25/6/96	200	By Harrisons
31p	25/6/96	200	By Enschede
37p	25/6/96	200	By Enschede
39p	25/6/96	200	By Enschede
43p	25/6/96	200	By Enschede
63p	25/6/96	200	By Enschede
2nd	1/7/96	120	By Harrisons for rolls
1st	1/7/96	120	By Harrisons for vertical rolls
37p	1/7/96	120	By Harrisons for (postcard) rolls
43p	1/7/96	120	By Harrisons for (airmail) rolls
20p NI	23/7/96	200	By Questa
26p NI	23/7/96	200	By Questa
37p NI	23/7/96	200	By Questa
63p NI	23/7/96	200	By Questa
20p S	23/7/96	200	By Questa
26p S	23/7/96	200	By Questa
37p S	23/7/96	200	By Questa
63p S	23/7/96	200	By Questa
20p W	23/7/96	200	By Questa
26p W	23/7/96	200	By Questa
37p W	23/7/96	200	By Questa
63p W	23/7/96	200	By Questa
63p	12/12/96	120	By Harrisons for vertical rolls

Special Issues

Issue Name	Date of Issue	Values	Sheet Size	Notes
Robert Burns	25/1/1996	19p,25p,41p,60p	100	Questa
Wildfowl & Wetlands	12/3/1996	19p,25p,30p,35p,41p	100	Harrisons
Cinematography	16/4/1996	19p,25p,30p,35p,41p	100	Harrisons
Football Legends	14/5/1996	19p,25p,35p,41p,60p	100	Questa
Women of Achievement	6/8/1996	20p,26p,31p,37p,43p	100	Harrisons
Olympics & Paralympics	9/7/1996	26p x 5	100	Questa (se-tenant)
Children's TV	3/9/1996	20p,26p,31p,37p,43p	100	Enschede
Classic Cars	1/10/1996	20p,26p,37p,43p,63p	100	Harrisons
Christmas 1996	28/10/1996	2nd,1st,31p,43p,63p	100	Harrisons
Christmas 1996	28/10/1996	2nd,1st	160	Harrisons (booklets)
Greetings 1997	6/1/1997	1st x 10	80	Walsall (booklets)
Henry VIII's wives	21/1/1997	26p x 6	60	Harrisons
Henry VIII	21/1/1997	26p	60	Harrisons

Prestige Stamp Book

Name	Date of Issue	Value	Sheet Size	Notes
European Football	14/5/96	25p NI, 25p S, 25p W, 4 panes 25p		By Questa
European Football	14/5/96	19p FL, 25p FL, 35p FL, 41p FL, 60p FL	4 panes	By Questa

Essays 1996

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
Olympics	9/7/1996	1st	21/3/1996	Annotated "Second"
Women of Achievement	6/8/1996	1st	21/3/1996	
Children's TV	3/9/1996	1st	21/3/1996	
Classic Cars	1/10/199	1st	8/2/1996	
Christmas 1996	28/10/1996	1st	21/3/1996	
Greetings 1997	6/1/1997	1st	2/5/1996	
Greetings 1997	6/1/1997	2nd	6/6/1996	
Tudor Times	21/1/1997	1st	6/6/1996	
Tudor Times	21/1/1997	2nd	18/7/1996	
Christmas 1997	27/10/1997	1st	6/6/1996	

Artefacts 1996

These are the artefacts which arrived in the Museum during 1996 and were accessioned. Missing numbers refer to artefacts already in the NPM collection, previously not accessioned.

Accession No.	Description	Accession No.	Description
OB1996.1	Christmas card, 1870.	OB1996.15	Portable writing box, c.1815.
OB1996.2	2 Christmas cards handmade-quilling on parchment, 1995.	OB1996.16	Victorian writing equipment.
OB1996.3	7 handmade Christmas cards, 1995.	OB1996.17	Oil painting by Charles Cooper Henderson <i>The Dover to London Mailcoach</i> .
OB1996.4	9 Christmas cards, 1995.	OB1996.18	Christmas Card. <i>The Adoration of the Magi</i> by P P Reubens. 1995.
OB1996.5	Gresham amateur shield trophy.	OB1996.19	Christmas Greetings Card. Postal theme. 1995.
OB1996.6	Horticultural Society shield trophy 1928.	OB1996.20	Christmas Greetings Card. Postal theme. 1995.
OB1996.7	Pin-prick Valentine 1790s.	OB1996.21	Christmas Greetings Card. <i>Teddy Bears' Christmas</i> by A Rowland 1995.
OB1996.8	Valentine - "The Fungi", 1848.	OB1996.22	Christmas Greetings Card. Postal theme. 1995.
OB1996.9	Valentine - "Sailor's Farewell" by Bartolozzi c.1800.		
OB1996.10	Valentine - bank note, c.1850.		
OB1996.11	Valentine - Crowned Heads of Europe, c.1850.		
OB1996.12	Valentine - Court Summons, c.1850.		

Accession No.	Description
OB1996.23	Christmas Greetings Card. <i>Postmen at Castle Ditch, Stroud</i> . Photograph by H Beard (1908). 1995.
OB1996.24	Christmas Greetings Card. <i>Christmas Past</i> by G Leeds. 1995.
OB1996.25	Christmas Greetings Card. Postal theme. 1995.
OB1996.26	Christmas Greetings Card. Postal theme. 1995.
OB1996.27	Christmas Greetings Card. <i>All Best Wishes By Post</i> . 1995.
OB1996.28	Christmas Greetings Card. Postal theme. 1995.
OB1996.29	Christmas Greetings Card. Postal theme. By K Lilly. 1995.
OB1996.30	Christmas Greetings Card. Postal theme. 1995.
OB1996.31	Christmas Greetings Card. <i>Warm Shelter</i> by G Lees. 1995.
OB1996.32	Christmas Greetings Card. <i>Southport, For a Holiday in Winter-time</i> Photograph by F Matania (1925). 1995.
OB1996.33	Christmas Greetings Card. Multilingual message. 1995
OB1996.34	Christmas Greetings Card. <i>Cheapside 1823</i> by T M Baynes. 1995.
OB1996.35	Christmas Greetings Card. <i>The Annunciation</i> by L Gentile (c.1650). 1995
OB1996.36	Christmas Greeting Card. Twelve Days of Christmas theme. 1995.
OB1996.37	Christmas Greetings Card. <i>Preserving our Art Heritage</i> . 1995.
OB1996.38	Hanukkah/Jewish New Year Greetings Card. 1995.
OB1996.39	2 postal sacks.
OB1996.40	Victorian glass inkwell.
OB1996.41	1903 stamp box, various ephemera and George VI G.P.O. clock.
OB1996.42	4 stamp dies - Marconi and Rowland Hill.
OB1996.43	Valentine - cross-stitch design, 1995.
OB1996.44	Brass seal.
OB1996.45	Victorian glass inkwell.
OB1996.46	2 Victorian-style greetings cards, 1996.
OB1996.47	C.D. clock from "Address 95".
OB1996.48	Group of GPO memorabilia.
OB1996.50	Group of items including cycle carrier and parcel scale.
OB1996.51	4 Valentines, 1996.
OB1996.52	Black and white sign reading "All bags must be turned - item found in bags".
OB1996.80	Valentine, c.1840.

Accession No.	Description
OB1996.81	Valentine - flower cage, early 19th century.
OB1996.82	Valentine - pop up, early 20th century.
OB1996.83	Valentine - water-colour, early 19th century.
OB1996.84	2 Valentines - lithographs, early 19th century.
OB1996.85	Valentine - engraved and hand coloured, c.1820.
OB1996.86	Valentine - double cobweb, 1880s.
OB1996.87	Valentine jigsaw puzzle, 1930s.
OB1996.88	Valentine - mechanical c.1893.
OB1996.89	2 Prints - <i>Illustrated London News</i> , "St Valentine's Day" 1853 and "My Valentine" 1893.
OB1996.90	2 prints - <i>Illustrated London News</i> , "Please give me a Valentine" 1888 and "Story of an old fashioned Valentine's Day" 1888.
OB1996.91	2 prints - <i>The Graphic and Illustrated London News</i> , "The First Valentine" 1870 and "St Valentine's Day" 1851.
OB1996.92	Valentine - silhouette c.1790.
OB1996.93	2 Valentines - mechanical, early 20th century.
OB1996.94	Pop-up Valentine, early 20th century.
OB1996.95	Paperlace Valentine, Victorian.
OB1996.96	Flowercage Valentine, c.1820.
OB1996.97	4 Valentines, early 20th century.
OB1996.98	4 Valentines, early 20th century.
OB1996.99	2 aquatint Valentines, Victorian.
OB1996.100	Valentine, handmade, 1799.
OB1996.101	6 hand-coloured Valentine lithographs, c.1825.
OB1996.102	Pop-up New Year's card, early 20th century.
OB1996.103	Flowercage Valentine, c.1890.
OB1996.104	18 greetings cards, Victorian.
OB1996.105	77 Easter cards, late 19th century.
OB1996.106	Sheet of gilt embossed and mechanical Valentine stationery.
OB1996.107	2 hand-coloured Valentines, 1810 and 1844.
OB1996.108	Valentine, hand-coloured; 1810-20.
OB1996.109	2 Greenaway Valentines, 1880.
OB1996.110	Paperlace Valentine, postmarked 1863.
OB1996.111	Devotional greetings card, late 18th century.
OB1996.112	Print - <i>Illustrated London News</i> , 1872.
OB1996.113	Paperlace Valentine, 1860.
OB1996.114	2 prints - <i>Illustrated London News</i> , 1884.

Accession No.	Description	Accession No.	Description
OB1996.115	Hildersheimer's and Faulkner's postmen's walks.	OB1996.167	Royal Mail pen marked "Don't miss-deliver".
OB1996.123	Group of enamel signs and collection plates.	OB1996.168	Royal Mail pen marked "Use the postcode".
OB1996.124	Tin with mail coach scene on front.	OB1996.173	Model of "K" type pillar box.
OB1996.125	P.O. pouch for telegrams. 1981.	OB1996.175	Group postmen's uniform.
OB1996.126	Wooden plaque with silver shield, 1963.	OB1996.184	Booklet "Instructions for postmen - drivers".
OB1996.127	Postman's trousers.	OB1996.185	3 Christmas cards on postal themes, 1995.
OB1996.128	GPO cap.	OB1996.187	Delivery basket - metal.
OB1996.129	Postman's cap.	OB1996.188	Delivery basket - metal.
OB1996.130	GPO sign.	OB1996.190	GPO handcart.
OB1996.131	Document satchel marked EIIR.	OB1996.193	Mobile laminated table.
OB1996.132	Post bag.	OB1996.202	Wicker basket on metal frame.
OB1996.133	2 oz fixed weight balance.	OB1996.217	Photograph of Royal Mail carriage, from George V reign.
OB1996.134	GPO driver's whistle.	OB1996.218	Royal Mail postman's shirt, 1990s.
OB1996.135	Group of handstamps.	OB1996.219	Group of postbus driver's badge, forms.
OB1996.136	Seal press for registered mail.	OB1996.220	Greetings card and wrapping paper on postal theme, 1996.
OB1996.137	Union of Post Office Workers membership card.	OB1996.229	Royal Mail International badge, 1994
OB1996.138	Group of GPO buttons.	OB1996.230	Grey, woollen jumper of Post Office Counters Ltd, 1990-5.
OB1996.139	Group of Post Office armbands.	OB1996.231	Group of 18 models and 1 Postman Pat model.
OB1996.140	"Supertackle" training model.	OB1996.232	Notepad "Don't miss-deliver", 1990s.
OB1996.141	4 medals and 1 certificate.	OB1996.239	Group of enamel collection plates, badges and a seal press.
OB1996.142	GPO cap badge.	OB1996.241	External enamel sign from Lyng Post Office.
OB1996.145	Model of Royal Mail van - clockwork.	OB1996.314	Royal Mail pen for "Teamwork '96".
OB1996.146	Model of Royal Mail van.	OB1996.316	Royal Mail pen for "Teamwork '96".
OB1996.147	Diecast model of GPO Morris 2.	OB1996.322	Tin can decorated with images of "Postman Pat", 1996.
OB1996.148	Ceramic pillar box.	OB1996.324	Oil painting - by H Alken snr. <i>A Halted Mailcoach</i> , 1830-50.
OB1996.150	Model of GPO Morris van.	OB1996.339	4 children's books about <i>Postman Pat</i> and <i>The Jolly Pocket Postman</i> , 1995, 1996.
OB1996.151	Frankmaster with case.	OB1996.346	Group of Valentine and Birthday cards, 1915-1935.
OB1996.152	Group of Imperial Service medals, certificate and photographs.	OB1996.353	Stamp box made from card and paper, 1996.
OB1996.154	Presentation album, 1927.	OB1996.376	Parcelforce signage, discarded 1995.
OB1996.155	Replica Valentine, 1996.	OB1996.377	Segregator drum test rig.
OB1996.156	Birthday card - postal theme, 1996.	OB1996.378	Uplift conveyor.
OB1996.157	Mother's Day card on postal theme, 1996.	OB1996.379	Safeglide chute with steps.
OB1996.158	Birthday card on postal theme, 1996	OB1996.380	Letter sorting machine E12.
OB1996.159	Crown handstamp from Waterloo Station Branch Office.	OB1996.381	Pneumatic phosphor tape test rig.
OB1996.160	Group - including, armbands, buffer, handstamps.	OB1996.382	Stracham & Henshaw labelling machine.
OB1996.161	Royal Mail map of the world, 1990s		
OB1996.162	Silver salver depicting packetboat <i>Henry Freeling</i> , inscribed date 1817 (made 1790).		
OB1996.163	Birthday card with postal theme, 1996		
OB1996.164	2 Christmas cards, 1995.		
OB1996.165	Group of postmen's uniform with mailbag.		
OB1996.166	2 inkwells from Breage sub-post office, Cornwall.		

Accession No.	Description	Accession No.	Description
OB1996.383	Sorting frame "Finsbury".	OB1996.420	7 drinking glasses "Post Office Catering Services", discontinued 1996
OB1996.384	Sorting frame - "Grosvenor".	OB1996.421	2 chairs.
OB1996.385	Sorting frame - "Smallwing".	OB1996.422	4 chairs.
OB1996.386	Pillar box PB47 "Nigerian".	OB1996.423	Metal cupboard with fixed shelves, discarded 1996.
OB1996.387	Pillar box First National Standard with plate.	OB1996.424	Scales - up to 22 lbs.
OB1996.388	Pillar box without cover, EIIR	OB1996.425	Trolley "Slingsby sliding wheel".
OB1996.389	Reproduction Penfold pillar box, 1988.	OB1996.426	Trolley - cage style.
OB1996.390	Pillar box EVIIR no door, no lid, 1901-10.	OB1996.427	Trolley - cage style with mesh sides.
OB1996.391	GR wall box.	OB1996.428	Table.
OB1996.392	Sheet metal pedestal posting box, 1991.	OB1996.429	Cabinet with shelves.
OB1996.393	Sheet metal free-standing posting box, 1991.	OB1996.430	¾ size cabinet.
OB1996.394	Swiss philatelic stamp cancelling machine.	OB1996.431	Parcel cage.
OB1996.395	Swiss philatelic stamp cancelling machine.	OB1996.432	Trolley - metal frame, wood base.
OB1996.396	Reproduction Pearson Hill stamp canceller.	OB1996.433	Table with one drawer.
OB1996.397	Swiss canceller.	OB1996.434	Lithographed broadsheet advertising wafer seals, c.1840
OB1996.398	Mark 2 phosphor tester.	OB1996.435	Envelope with advertising wafer seal, 1863.
OB1996.399	FI pago gum with roller rig.	OB1996.436	Tradecard, 1790.
OB1996.400	Royal Mail Christmas plate "Robin on the Railings", 1995.	OB1996.437	Illustrated envelope advertising R Bell & Sons, Steam Cabinet Makers, c.1900.
OB1996.402	Model of a Victorian postman, 1992.	OB1996.438	Route card for the Great Post Road from London to Exeter, c.1785.
OB1996.404	10 letters written between 1781 and 1816, by friends and family of Pomeroy MP.	OB1996.440	5 model vehicles.
OB1996.408	Replica of fluted pillar box with examples of Christmas stamps, 1995.	OB1996.441	3 hessian postal sacks.
OB1996.409	Certificate commemorating 50 years of Birmingham Post Office's Ambulance and Nursing Division, 1983.	OB1996.443	Lady's wristwatch marked "Royal Mail" and a "GR" badge.
OB1996.410	White pencil marked "The Post Office".	OB1996.444	Book - <i>Delivery of Telegrams 1912-1974</i> .
OB1996.411	Pen marked "Freepost Name".	OB1996.446	Picture postcard - Ruckinge Post Office, 1905.
OB1996.412	Box of black sealing wax sold at the Army & Navy Stores.	OB1996.447	Picture postcard - George St Post Office, Croydon, 1905.
OB1996.413	Leaflet "Dover-Ostend Royal Mail route" 1933.	OB1996.448	Picture postcard - Bockham Green Post Office.
OB1996.414	Greetings card by Dobbs, with cross-stitch detail, Victorian.	OB1996.449	Picture postcard - Bearegreen Post Office, 1910.
OB1996.415	Greetings card by Dobbs, with cross-stitch detail, Victorian.	OB1996.450	Prototype mail box "Business Box", 1994.
OB1996.416	Christmas card by Raphael Tuck depicting postman, 1910-36.	OB1996.453	Divisional press, 3 handstamps and 1 candlestick.
OB1996.417	Picture postcard of a GPO dog cart, late 19th century.	OB1996.454	Advertising flyer in shape of a stamp, c.1895.
OB1996.418	Concert programme for Post Office orphan homes, 1896.	OB1996.455	Almanac for 1883 advertising a Post Office which is also a dispensing chemist.
OB1996.419	9 "Mail Rail" signs, discarded in 1996.	OB1996.456	Addressograph label holder with stencils.
		OB1996.457	Picture postcard - Enfield Sorting Office, 1908.
		OB1996.458	Picture postcard - Crawley Down workers.

Accession No.	Description	Accession No.	Description
OB1996.459	POCL uniforms - male and female, 1996.	OB1996.522	2 plastic Parcellforce sacks.
OB1996.460	Picture postcard - Barcombe Post Office, 1906.	OB1996.523	Picture postcard - <i>In Good Time For The Post</i> , c.1920.
OB1996.461	Picture postcard - rural postman.	OB1996.524	Picture postcard - mailcoach, 1982.
OB1996.462	Picture postcard - GPO Warminster.	OB1996.525	Picture postcard - postal services in Cornwall, c1980.
OB1996.464	Valentine - embossed and hand-decorated, c.1840.	OB1996.526	Picture postcard - GB's oldest working postbox, c.1980.
OB1996.465	Valentine silhouette of 4 ladies, 1880s.	OB1996.527	Picture postcard - underground railway, Mt. Pleasant, c.1980.
OB1996.466	Mourning envelope with wafer seal, Victorian.	OB1996.528	Picture postcard - writing a letter, 1929.
OB1996.467	Spike board for labels.	OB1996.529	Picture postcard - Welsh postman - comic, 20th century.
OB1996.468	Mourning card by Wood, 1882.	OB1996.530	Picture postcard - P.O. Telegraph - comic, 1907.
OB1996.469	Mourning card, 1853.	OB1996.531	Picture postcard - Easter - postal theme, 20th century.
OB1996.474	Supervisor's desk of grey plastic.	OB1996.532	Picture postcard - view of Dundee, 1923.
OB1996.480	Table with 1 drawer.	OB1996.533	Picture postcard - telegraph boy, c.1910.
OB1996.481	Table with green insert, 4 drawers, marked "GR".	OB1996.534	Picture postcard - transport worker, 1918.
OB1996.482	Table marked "GVIR 1939 LC Co. Ltd".	OB1996.542	Telegram pouch 1933.
OB1996.487	Cast iron fireplace from King Edward Building.	OB1996.543	Airmail booklet, 1935.
OB1996.492	Cast iron steelyard from platform at KEB Sorting Office.	OB1996.544	Notelet depicting Manthorpe Post Office, 1996.
OB1996.493	Electronic coin counter.	OB1996.545	Letter to Postmaster and "guarantee" card, 1937.
OB1996.494	Stamping table.	OB1996.546	Mailflight badge, 1996.
OB1996.495	Paper collecting tray.	OB1996.547	Cap badge that belonged to D Bothwell, 1945-55.
OB1996.496	Trolley.	OB1996.552	Badge - Post Office Engineering union, 1949.
OB1996.501	Sack barrow marked GPO.	OB1996.554	Trolley by "Slingsby".
OB1996.502	Sack barrow marked GPO.	OB1996.556	Victorian handstamp.
OB1996.503	Sack barrow marked GPO.	OB1996.557	Victorian handstamp.
OB1996.504	Sack barrow.	OB1996.558	Postman's trolley, 20th century.
OB1996.507	3 white jugs marked "KEB Refreshment Club", c.1970s.	OB1996.559	Bicycle pannier, 20th century.
OB1996.508	Handstamp, 1995.	OB1996.560	Bicycle pannier, 20th century.
OB1996.509	Souvenir ceramic cup for the "Clerks' Supper", 1991.	OB1996.561	GR Wallbox wb97.
OB1996.510	Plastic rule.	OB1996.562	GR Wallbox wb98/i.
OB1996.511	Imperial Service medal (EIIR) and certificate awarded to D G Adams.	OB1996.563	EVIIR Wallbox ?wb93.
OB1996.512	Mourning card and envelope, 1897.	OB1996.564	EIIR Wallbox wb116/iv.
OB1996.513	3 Mourning envelopes.	OB1996.565	EIIR Wallbox wb115/iii.
OB1996.514	Mourning card and envelope, 1944.	OB1996.566	GR Wallbox wb103/ii.
OB1996.515	Mourning stationery.	OB1996.567	Wooden wall box.
OB1996.516	Savings stamp card designed by Molly Beriator.	OB1996.568	GR Wallbox wb103/ii.
OB1996.517	Children's illustrated writing paper, c.1910.	OB1996.569	GVIR Lamp box lb213 (1940).
OB1996.518	Children's illustrated writing paper, c.1910.	OB1996.570	VR Wallbox wb87/m, no door.
OB1996.519	Children's illustrated writing paper, c.1900.	OB1996.571	EIIR Wall box lwb173/i.
OB1996.520	Songsheet Christmas card.	OB1996.572	GVIR Wall box wb110.
OB1996.521	"Mail Rail" engineer's equipment and signage, 1996.	OB1996.573	EVIIR Wall box wb90/m.
		OB1996.574	EIIR Wall box.

Accession No.	Description
OB1996.575	GVIR Lamp box with wood post lb212 (1935 pattern).
OB1996.576	GVIR Lamp box lb212 with Welsh collection plate.
OB1996.577	GR Lamp box lb211 (1935).
OB1996.578	EIIR Wall box wb115/i.
OB1996.579	Stamp vending machine marked AIF 1964.
OB1996.580	Stamp vending machine marked Brecknell, Dolman & Rogers, Bristol.
OB1996.581	Stamp vending machine marked GPO.
OB1996.582	Stamp vending machine marked National Rejectors, 1981.
OB1996.583	Stamp vending machine marked National Rejectors, 1981.
OB1996.584	Stamp vending machine marked GPO.
OB1996.585	Stamp vending machine marked HAS 1971.
OB1996.586	Stamp vending machine marked E029226.
OB1996.587	Stamp vending machine.
OB1996.588	Stamp vending machine marked HAS, 1971.
OB1996.589	Stamp vending machine marked GPO/HAS.
OB1996.590	Stamp vending machine marked GPO HAS.
OB1996.591	Stamp vending machine, 1980.
OB1996.592	Stamp vending machine, 1979.
OB1996.593	4 steel weights.
OB1996.594	Stamp vending machine marked veh/630878/70.
OB1996.596	Hat stretcher, pre-1932.
OB1996.597	Brass stamp case.
OB1996.598	Seal with ebony handle.
OB1996.599	Seal with ivory handle.
OB1996.600	Letter sorting frame.
OB1996.601	Lady's bicycle (PO46).
OB1996.602	Gent's bicycle (PO24).
OB1996.603	Ludlow wall box ?lwb173/ii.
OB1996.604	GR Lampbox ?lb210.
OB1996.605	Audio alarm.
OB1996.606	Fire alarm bell.
OB1996.607	Gent's bicycle (14990).
OB1996.608	EVIIR Wall box wb92 with Welsh plate.
OB1996.609	Post Office Scales Brecknell Ltd pat. No. 2.
OB1996.610	AATCC crockmeter.
OB1996.611	Electric cash register.
OB1996.612	Post Office Scales Avery up to 15kg/28½ lbs.

Accession No.	Description
OB1996.613	Tester for use with external existor, wood case and telephone, marked AT5422.
OB1996.614	Gent's bicycle (96101).
OB1996.615	Paper knife of decorated wood.
OB1996.616	Lady's bicycle (890092).
OB1996.617	Unisex bicycle made by MCL of Coleshill.
OB1996.618	Dip pen with amber handle and engraved metal mount.
OB1996.624	Mail bag seal "Llandre/Cardiganshire"
OB1996.625	EVIIR Wallbox wb91m, from Waterloo Station and Borough High Street.
OB1996.626	Imperial Service medal and certificate.
OB1996.647	Royal mail promotional badge and sweatshirt "Olympics 1996".
OB1996.649	Print <i>New General Post Office</i> c.1830
OB1996.678	Group of objects from Post Office Investigation Department.
OB1996.679	Wall box and sign from Hardwick sub-post office, Norfolk.
OB1996.681	2 home safes in form of red books, 1934 issue.
OB1996.682	Armband and disc for temporary postmen.
OB1996.683	4 long service medals.
OB1996.687	Group of 13 medals, 1 badge and 1 photograph.
OB1996.688	Pair of white cotton gloves "Mail Rail", 1928.
OB1996.689	Hand-painted envelope, 1887.
OB1996.690	Postman's solicitation styled as tradecard.
OB1996.691	Picture postcard - Manaton Green, 1905 .
OB1996.692	Sherpa parcel van registration no. K916 VPG.
OB1996.693	Hand-coloured engraving <i>The Love Letter</i> c.1830.
OB1996.694	Handstamp "Charge Not Collected".