

STAMPTM

MAGAZINE



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pictorials of
the Solomons**



**McCartney's
music saluted
by Royal Mail**

Tricky trailblazers



How Britain's first decimal special issues in 1971 proved unexpectedly troublesome



Look who's talking



Researching correspondents for personal insights into postal history

Uniform post



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WELCOME

Over the past 15 months, many of us have been introduced to the potential delights of 'virtual' meetings over the internet. While vaccines were still a twinkle in the eye of a few biochemists, Zoom calls emerged as our first great hope of salvation from the pandemic.



If you've used Zoom as a way of keeping in touch with family and friends, you may be used to meetings of up to half a dozen people. If you've used it as a vehicle for displays by local philatelic societies, you may even be accustomed to several dozen faces popping up on your screen.

So far, so good. But having registered to 'attend' a talk organised by the Royal Philatelic Society London in May, I was most impressed when the counter of those who had logged in ticked up to 241.

On one level that is testimony to the pulling power of the Royal. It has more than 2,000 members, and some were joining in from a different hemisphere.

Another factor is the eminence of the speakers. In this case, Richard Morel, a curator at the British Library, was telling the story behind the Tapling collection, which was probably the best in the world when it was bequeathed to the nation in 1891.

But societies at all levels have found that, with the aid of Zoom, they can remain active in the least promising of circumstances. Some have used it as a last resort, and can't wait to revert to 'normal'; others will no doubt incorporate it into their programmes as a long-term offering.

Its impact on philately could be permanent and profound — if only Ted would remember to press his 'mute' button and Jane would tidy up her bookcase!

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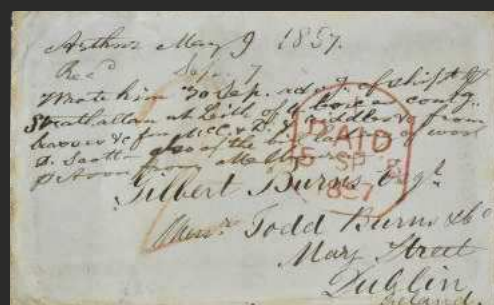
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Win a Wars Of The Roses presentation pack!
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'A fool and his money are soon parted. If you don't understand something, don't buy it'

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UPU could invalidate British Indian Ocean Territory stamp issues

Stamps issued by the British Indian Ocean Territory should be declared invalid, according to a recommendation made in May by the Council of the Universal Postal Union.

The astonishing suggestion is the latest development in a long-running international dispute over ownership of the Chagos Islands, a tiny but strategically important group of atolls south of the Maldives.

In 2019 the International Court of Justice in the Hague found that, in maintaining its claim to the archipelago, Britain was in breach of international law. The verdict was upheld in January by a United Nations international maritime court.

BIOT was established in 1965 when Britain split the Chagos from Mauritius (and some other islands from the Seychelles) in advance of granting independence to Mauritius in 1968. The intention was to develop military facilities on the island of Diego Garcia, which has since become a key strategic air base leased to the United States.

The entire native population, numbering around 2,000, were forcibly expelled between 1968 and 1973, and Chagossians have campaigned ever since for their right to return. They are supported by continuing assertions of sovereignty by Mauritius, which describes the situation as an 'unlawful occupation'.

The UK Government says the islands have been under continuous British sovereignty since 1814, and that Mauritius has never held sovereignty over the BIOT.

The UPU Council recommended that member countries 'cease the registration, distribution and forwarding of postage stamps issued by the territory formerly known as the British Indian Ocean Territory'. The UPU Congress is due to vote on the matter when it meets in the Ivory Coast in August.

Since the return of other islands to the Seychelles, the Chagos Islands effectively comprise the entirety of BIOT.

The Territory has a total land area of just 23 square miles, and is currently inhabited only by around 3,000 military personnel



ABOVE: British Indian Ocean Territory 1970 cover, featuring two stamps from the 1968 Marine Life definitive issue



ABOVE: British Indian Ocean Territory 2014 miniature sheet with a single £2 stamp illustrating the Crest of the Territory

and associated contractors.

It first issued its own stamps from 1968 until 1976, denominated in rupees and cents. After a hiatus when there was no civilian post office, it has issued stamps again since 1990, denominated in pounds and pence.

It has produced between one and six issues per year, concentrating on bird life, sea life, military and royal themes.



Guernsey stamp-on-card-on-stamp set

Guernsey issued three stamps in June celebrating the hobby of postcrossing, which now claims more than 800,000 enthusiasts worldwide.

Each of the colourful designs has a cartoon illustration of a Guernsey animal taking a postcard to the island's distinctive blue postboxes. Furthermore each stamp depicts itself affixed to the postcard.

The UK-rate stamp depicts a Golden Guernsey goat posting a card to the UK, with Torteval Church in the background.

The Europe-rate design depicts a chancre crab posting a card to Portugal (the home of postcrossing), against the backdrop of Pleinmont Observation Tower.

The worldwide-rate stamp depicts a puffin posting a card to Australia, with the islands of Herm and Jethou in the distance.

Founded by Paulo Magalhães in 2005, the Postcrossing scheme encourages members to send postcards all over the world, in the knowledge that they will in turn receive cards from others.



Åland celebrates 100 years of autonomy

Åland's celebration of the centenary of its autonomy began in June with a large-format stamp illustrating the flag of the Baltic archipelago and key events in the winning of self-determination.

These include the 1917 petition for reunion with Sweden; Finland's counter-proposal of self-government; the pardoning of two leaders of the Åland Movement after their conviction of treason; and the League of Nations report recommending autonomy in 1921.

A century later, Finland retains sovereignty over Åland, but it has a large degree of autonomy, including the right to issue stamps.



Popular events are back on the calendar

There are tentative signs of philatelic life returning to normality in Britain after 15 months of interruption. The easing of restrictions imposed by the Government in response to the pandemic is likely to permit some popular stamp fairs to be revived in the early summer.

As we went to press, the organisers of both the Stafford Stamp Show and Midpex were confident that their events could go ahead as scheduled.

Stafford Stamp Show is due to take place at the Staffordshire County Showground on June 18-19, with face masks compulsory and social distancing rules in place. For details visit jrs-stamp-shows.co.uk

Midpex happens at the Warwickshire Event Centre in Leamington Spa (a familiar venue but with a change of name) on July 3, with 70 dealers and 40 specialist societies confirmed to take part. For details e-mail sharrison500@btinternet.com

Happy birthday to Venice

Italy marked the 1,600th anniversary of Venice with a single stamp illustrating the famous lagoon city from a medieval woodcut.

According to local tradition, Venice was founded on March 25, 421, by refugees fleeing successive invasions of the declining Roman Empire by barbarian tribes such as the Goths and the Huns.

The Republic of Venice grew to become a prosperous trading hub, cultural centre and maritime power in the medieval period, and the city is now a UNESCO World Heritage Site.



NEWS IN BRIEF

➤ The Royal Philatelic Society London is hoping to be able to reopen its premises to members on June 21, subject to government guidelines. The work of its Expert Committee resumed in May.

➤ Ireland has launched a competition to design a stamp marking the 100th anniversary of the Irish Free State in 2022.

➤ A philatelic library has been established at the headquarters of Guyana's postal administration in Georgetown, with assistance from the US-based Guyana Philatelic Society.

➤ You can vote for your favourite Europa stamp of 2021 in PostEurop's annual poll until September 9. Visit www.posteurop.org/europa2021

➤ The Bolaffi group of auction houses has been commissioned to sell the collections of Professor Saverio Imperato, the world-renowned specialist in the Italian states, who died in November.

➤ Luxembourg issued no fewer than nine stamps in May to celebrate the first birthday of Prince Charles, who is second in line to Grand Duke Henri's throne.

➤ A stamp museum has been inaugurated in the Iranian city of Tabriz, showing a collection of stamps and postal artefacts and serving as an education centre for communication and information technology.

Remote island's unique relationship with cash



A new issue from Tristan da Cunha not only marks the 50th anniversary of decimalisation on the remote Atlantic island, but tells the full story of its odd relationship with currency.

For about half of the settlement's existence, for example, Tristanians used no money at all, and yet this is the only British territory to have decimalised twice!

A 50p stamp recalls early trade with passing ships, showing a British gold sovereign and a US dollar of the 19th century.

The original settlers, who arrived in the 1810s, made a living by hunting seals and supplying fresh water and provisions to visiting vessels, which were mostly southbound American whalers and eastbound British clippers. It was largely a barter economy, but the islanders would take currency where necessary to allow them to buy necessities such as tea, sugar and flour.

After whaling declined and the Suez Canal provided a short-cut to the Indies, by the early 20th century there was virtually no money on the island. Tristanians grew, reared, hunted and fished their own food, and paid for services in kind, although they also relied on supplies donated by well-wishers in Britain and distributed through resident missionaries.

When a Royal Navy station was established on the island in 1942, it paid islanders for construction and housekeeping work by means of paper chits which could be exchanged for goods at the station canteen.

The potato was also used as a unit of currency. When the first *Tristan Times* newsletter was published in 1943 it was priced at '3 cigarettes or 4 big potatoes', and when Tristan petitioned for the introduction of postage stamps in the late 1940s the essays were denominated in potatoes and pence.

The 90p stamp illustrates a 2s chit, two potatoes and a South African £1 note, sometimes used because it was interchangeable with £1 Sterling.

A proper supply of money did not reach Tristan until 1944, and the concept of cash was so unfamiliar to islanders that adult education classes were organised to teach them about it.

The growth of the crawfish industry and the arrival of South African seasonal factory workers in 1949 introduced the first appreciable amount of cash to the island, and regular supply ships and a newly opened shop meant there were goods to spend it on.

When South Africa decimalised in 1961, it made sense to align



Tristan's currency with the rand. The £1.15 stamp shows an old South African £1 note and 2s coin, and the corresponding new 2r note and 20c piece.

As it turned out, Tristan's first brush with decimal currency lasted only a few months, because the volcanic eruption of October 1961 caused the entire population to be evacuated to England, and South Africa left the Commonwealth. When the islanders returned to Tristan in 1963, they reverted to using British money.

When the UK decimalised in 1971, Tristan therefore underwent a second decimalisation. The £2 stamp shows a Bank of England £1 note of the 1960s and 1970s, along with an old 2s coin, the equivalent 10p coin of 1971 and the smaller 10p piece in use today.

Tristan continues to use English currency, mainly in the shop and pub, but islanders still have little use for it otherwise. There are no credit card or debit card facilities on the island, although international banking is provided through the Crown Agents.

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Not a lot of Collectors Know This, but some of the stamps they search for were produced in very small numbers ... often down to a few thousands or less of high values. For this reason, I have often wondered why Stanley Gibbons catalogue values for **high values** – particularly those from the British Empire late QV and Kings **periods are catalogued so low?** £200+/- catalogue value for an 'Empire' high value produced in a small printing does not seem a lot to ask; moreover, catalogue price is usually discounted, isn't it?

If the market were to 'move', surely these stamps would be the first to move up.

Naturally, it may take time – but, generally these stamps can be located, albeit not always in the best condition sought.

Counter intuitively one would think that low value stamps produced in larger printings would be easy to find, but sometimes such stamps may be much more difficult to source than high/higher value stamps ... and the reason why is often, but not always, because ...

few dealers can afford to cost-

effectively handle stamps which are theoretically worth pence ...

Witness Stanley Gibbons minimum selling price for a '5p' catalogue value stamp is £1 in their Strand shop ... and who can blame them when premises in the Strand cost 'x' £100,000's to rent each year. Obviously, you need to sell a lot of 'penny' stamps to cover your overhead when your premises are 'opposite' The Savoy Hotel.

However, even in the harsh reality of today's cold 'covid' commercial climate, when you handle stamps cost-effectively, in 'on approval' stamp supply selling-systems, with the added benefit of 'scale', supplying stamps to be selected by hundreds of collector clients ... it is possible, even today, to effectively sell inexpensive stamps and crucially make sufficient profit to stay in business.

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AUCTION HIGHLIGHTS

INDIA 1896 Finest known 1/2a

A new world record price for a single stamp of the Indian Feudatory States was set at Stanley Gibbons, courtesy of the Duttia 1896 1/2a black on blue-green paper, with control handstamp in blue.

Only five examples of the stamp are recorded, and the auctioneer said this was the finest which had ever come to market. The realisation shattered the previous record for a Duttia stamp, which had been £36,464.

The early issues of Duttia, from 1894, were typeset locally and issued imperforate and without gum. They were validated by being impressed with a circular control handstamp before use.

**SOLD BY STANLEY GIBBONS
£69,600**



**SOLD FOR
£69,600**

GERMANY 1872 Rare mint 2 1/2gr

Schlegel's sale offered a very rare mint example of one of the early stamps of the German Empire, the 1872 2 1/2gr reddish brown.

Not only mint but never hinged, this was an excellent copy, with very good embossing of the Arms motif (type B), largely tidy perforation and fresh colour.

SOLD BY SCHLEGEL £23,800



CANADA 1883-84 Small Queens 5c plate block

A highlight of Eastern Auctions' sale was one of the most desirable plate blocks from Canada's 'Small Queens' series, which was in general use from 1870-97.

The block of 20 of the 5c dull olive green, printed in 1883-84 and perforated 12, had the imprint of the British American Bank Note Company of Montreal at the centre of the bottom margin.

The perforations showed no hint of the separation that is usual on large multiples of this vintage, and the block was never hinged.

SOLD BY EASTERN £11,100



ST HELENA 1868 1s on 6d surcharge varieties

Spink's auction offered a great rarity from the overprints of classic St Helena.

This was a block of 14 of the 1868 1s on 6d deep yellow-green with thick bar (type B), showing both the doubled surcharge and missing surcharge varieties.

The lower surcharge forme was positioned too high, so row 5 received a double surcharge and row 10 received no surcharge. Only 12 examples of each variety are known to exist.

This spectacular multiple also demonstrates the different separation measurements associated with the double-surcharge error.

The lot was accompanied by a 1912 letter from the well-known dealer W H Peckitt offering the block to collector Charles Hasslacher, advising the potential buyer that the price discussed was for a single strip of seven, not the complete block of 14.

The block was not split up, but the lower two pairs had been separated and repaired.

The 1863-80 issues of St Helena comprised 6d stamps printed in various colours and (except for the 6d value itself) surcharged with new values in the range from 1s to 5s.

SOLD BY SPINK £25,000



GREAT BRITAIN 1995 Unique booklet variety

In Grosvenor's sale, a section of rarities from the Machin definitive series included a booklet variety which is believed to be unique: a retail stamp book of four of the 41p drab, with phosphor omitted from the stamp pane.

Printed by Walsall, the pane shows the cylinder numbers W1 W1 in the left margin. Since the 41p value paid the airmail rate for letters weighing up to 10g, the booklet also contains four airmail labels.

Competitive bidding by Machin specialists resulted in this lot selling for more than 10 times its estimate of £600-£700.

SOLD BY GROSVENOR £8,352



SAUDI ARABIA 1925 Nejdi Occupation of Hejaz

Spink's sale of the Maurice Jacob collection of Saudi Arabia offered one of the most spectacular items in the postal history of the country, dating from the Nejdi occupation of Hejaz.

The registered cover front of 1925 bears five examples of the Hejaz 1/8-piastre chestnut, including one with a 'Nejd Sultanate Post' overprint double (believed to be unique), one with the same overprint inverted (only two examples recorded), and one with the 'Nejd Sultanate Post 1343' overprint.

It also has two of the 2pi orange, one with the overprint inverted and one with it sideways, and a 1/2pi scarlet.

The other stamps are a 5pa bistre and a 10pa green of Turkey, also with the 'Nejd Sultanate Post' overprint.

The Sultan of Nejd, Ibn Saud, moved into Hejaz in 1924-25 and declared himself King of Hejaz in 1926. The two kingdoms were unified as Saudi Arabia in 1932.

SOLD BY SPINK £8,000



FRANCE 1849 Top value on cover

Catching the eye at Feldman's sale was a cover bearing a fine example of the top value in the first issue of France.

Used on June 9, 1849, less than six months after the introduction of adhesive stamps in January, the 1f orange (known as *vermilion vif*) had full margins and a well-struck grill cancellation.

The cover, posted to Béziers, featured the rare type-15 circular datestamp of Ste Marguerite, numbered 12.

The first issue of France initially comprised just two values, a 20c black and a 1f orange, portraying Ceres, the Roman goddess of agriculture. With a 40c orange due to be added in 1850, the colour of the 1f was changed to a darker red from December 1849, making the earlier variety the scarcest stamp in an eventual set of 11.

SOLD BY FELDMAN £5,600



GREAT BRITAIN 1867-83 Used £5 orange

This well-centred example of Great Britain's £5 orange, sold by AJH, had a clear Folkestone circular datestamp of April 22, 1902.

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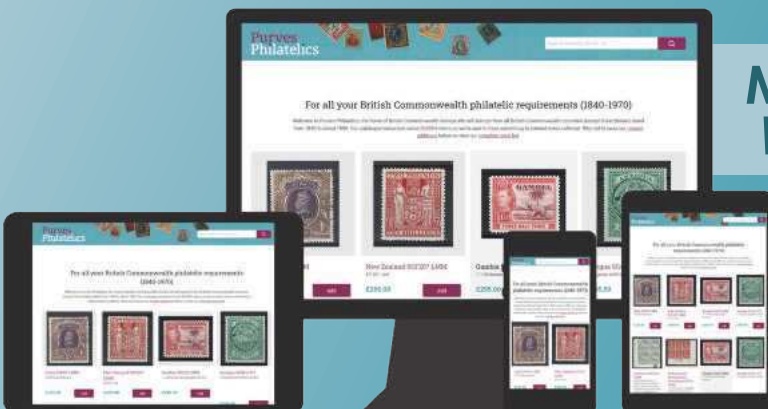
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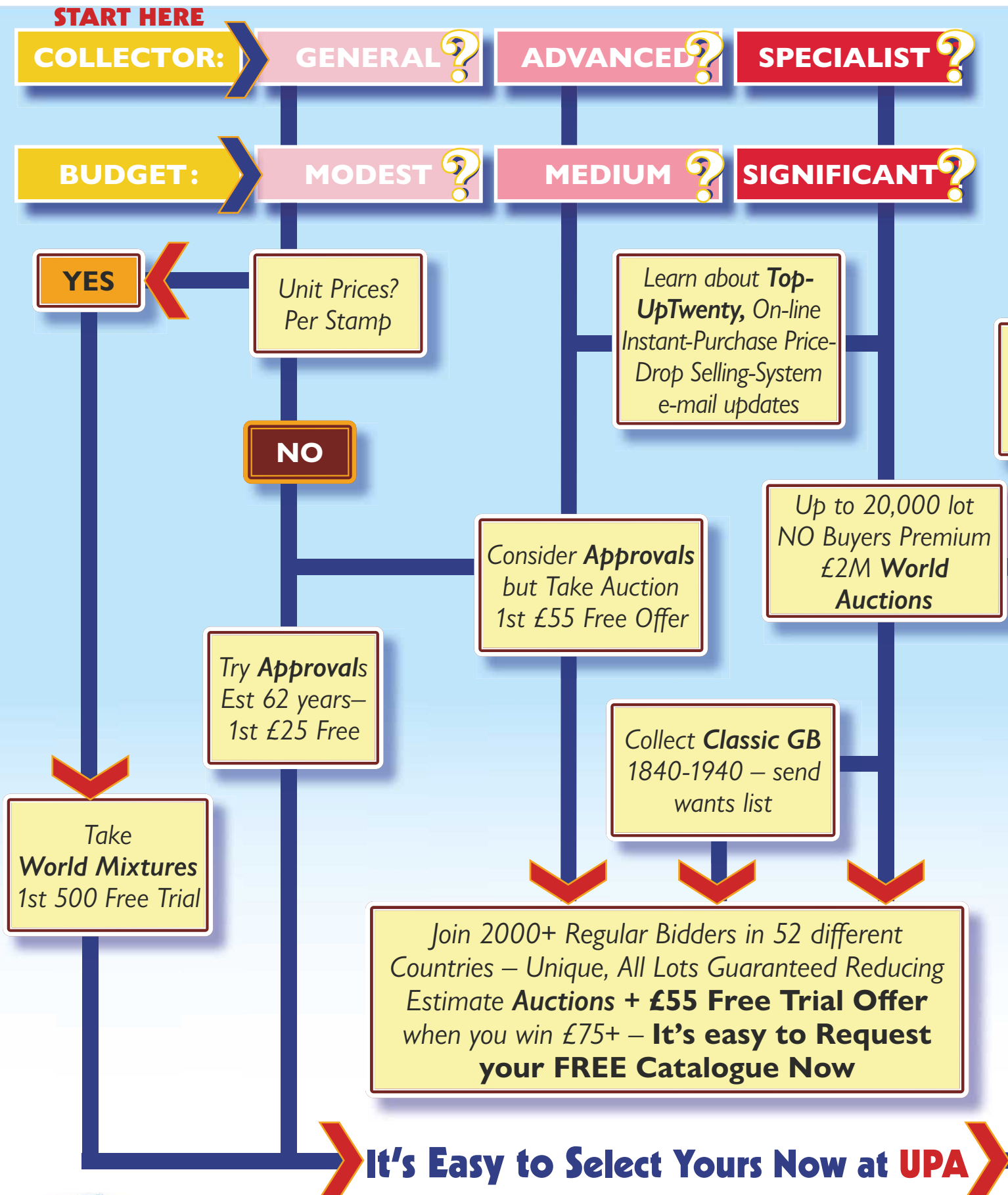
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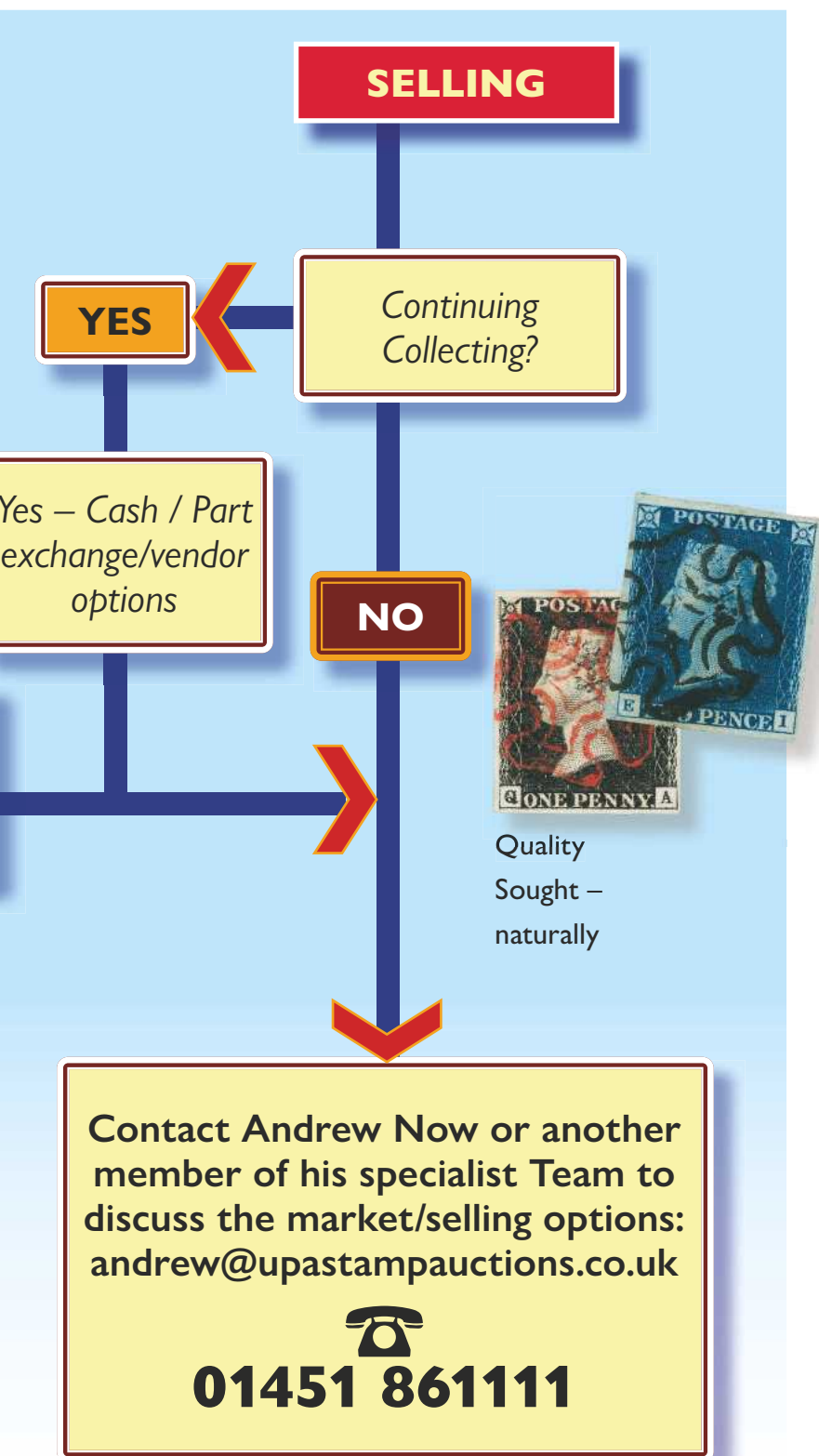
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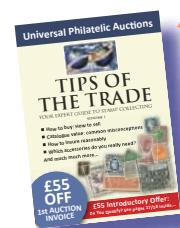
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NEW ISSUE

Paul McCartney's 50-year solo playbook



Royal Mail issued the fifth in its ongoing Music Giants series on May 28, celebrating the solo career of Sir Paul McCartney, one of Britain's most successful musicians.

In the established style of the series, a set of eight stamps feature selected album covers from 1970, when The Beatles disbanded, through to 2020.

An accompanying miniature sheet of four comprises monochrome photographs of McCartney at work in the recording studio, spanning three decades.

In preparing the issue, Royal Mail collaborated closely with McCartney, who had personal involvement in the choice of images used on the stamps and the associated product range.

A self-taught musician who can play guitars, keyboards or drums, as well as singing vocals, McCartney is recognised by Guinness World Records as the most

successful songwriter of all time.

While part of The Beatles and subsequently, he has written or co-written 188 charted records in the UK, of which 33 reached No1, and has been awarded more than 60 gold discs.

Royal Mail says the issue marks the 50th anniversary of the release of Sir Paul's second solo album *Ram*, and the subsequent formation of his new band Wings, which became one of the biggest selling acts of the 1970s. These are odd landmarks to commemorate, not least because only one Wings album is featured on the stamps.

Designed by Baxter & Bailey, the issue was printed in litho by International Security Printers, with the counter-sheet stamps available in se-tenent strips of four.

Album covers and memorabilia relating to The Beatles were the subject of a stamp issue in 2007.

1st class **McCartney, 1970**

Making a clean break from the polished production of The Beatles, McCartney's debut solo album was recorded mostly in his living room, with Paul himself playing every instrument. This 'lo-fi' approach was experimental but influential, with the ballad *Maybe I'm Amazed* winning critical acclaim.

1st class **RAM, 1971**

More professionally recorded than his debut album, his second was recorded in New York with the aid of studio musicians, and with Paul's wife Linda given joint credit for many of the songs. It attracted some criticism at the time, not least from the other ex-Beatles, but the single *Uncle Albert/Admiral Halsey* was an unexpected No1 hit in the USA.

1st class **VENUS & MARS, 1975**

The fourth studio album by McCartney's



band Wings was a commercial success, and the prelude to a year-long world tour featuring huge stadium concerts. It included the hit single *Listen To What The Man Said*, along with a rearranged version of the theme tune from the television soap opera *Crossroads*.

1st class McCARTNEY II, 1980

Once again recording largely solo at home, McCartney experimented with synthesisers and drum machines for this album, and songs such as *Coming Up* are now considered ahead of their time.

£1.70 TUG OF WAR, 1982

This global chart-topper memorably included *Ebony & Ivory*, a duet with Stevie Wonder, and *Here Today*, a reflective tribute to the late John Lennon (with whom McCartney had co-written many Beatles songs), who was murdered during the recording sessions.

£1.70 FLAMING PIE, 1997

Inspired by time spent working on *The Beatles' Anthology* (a multimedia project consisting of a television documentary, a set of compilation albums and a book) this record saw McCartney strip back his sound, allowing a strong set of songs to flourish. It was the last to feature backing vocals by Linda, who died the following year.

£1.70 EGYPT STATION, 2018

McCartney's first new album for five years was critically acclaimed for its variety. The sleeve design was based on a piece of artwork made by Sir Paul himself.

PRICES

Set of 8 stamps	£10.20
Miniature sheet	£5.10
Press sheet	£89.75
Presentation pack	£16.20
Stamp cards	£5.85
First day cover (stamps)	£12.90
First day cover (mini sheet)	£6.80



£1.70 McCARTNEY III, 2020

McCartney was inspired by the coronavirus lockdown to return to recording at home as a one-man band, producing a collection of songs that ranged from acoustic ballads to rock and roll, with the same experimental spirit as before.

MINIATURE SHEET

1st class

Recording *McCartney* in the studio in 1970.

1st class

Recording *Ram* in the studio in 1971.

£1.70

Recording *McCartney II* in the studio in 1980.

£1.70

Recording *Flaming Pie* in the studio in 1997.

OTHER PRODUCTS

Written by music critic Alexis Petridis, and illustrated with photographs from the McCartney archives, the presentation pack tells the story of Sir Paul's musical career

since the break-up of The Beatles.

Besides first day covers, coin covers and stamp cards, an uncut press sheet of 16 miniature sheets is available in a limited edition of 200.

A welter of associated products are also being marketed to McCartney fans via the Royal Mail website.

VERDICT

COMMEMORATIVE WORTH ★★★★★

McCartney is a celebrated songwriter, but it would be a stretch to call many of his solo albums iconic

QUALITY OF DESIGN ★★★★★

As ever in the Music Giants series, the design is only as dynamic as the original sleeve artwork

WOW FACTOR ★★★★★

Presumably the issue will be devoured by McCartney fans. How many others will sit up and take notice?

Prince Philip tribute exuding simple dignity



IN MEMORIAM
HRH THE PRINCE PHILIP, DUKE OF EDINBURGH
1921-2021

On June 24, Royal Mail will issue a miniature sheet of four stamps in memory of Prince Philip, the Duke of Edinburgh, who died on April 9 this year at the age of 99.

Having married Princess Elizabeth in November 1947, Philip gave up a stellar career in the Royal Navy when she ascended the throne as Queen Elizabeth II in February 1952. He would become the longest-serving royal consort in British history, supporting the monarch in all her work until his retirement from royal duties in 2017.

During three-quarters of a century in the public eye, he accompanied the Queen on more than 250 overseas tours and completed more than 22,000 official engagements.

He also became patron or president of some 800 organisations, from the British Heart Foundation to the World Wildlife Fund, and set up the Duke of Edinburgh's Award scheme in 1956 to encourage millions of young people around the world to challenge themselves, help their communities and learn new skills.

The pared-down stamp designs are based



on black-and-white photographs of Prince Philip through the years, each with the dates '1921-2021' and a black border.

Designed by Kate Stephens and Royal Mail Group, the miniature sheet was printed in litho by ISP, and is available in an uncut press sheet of eight.

2nd class

Portrait of a young Prince Philip by the court photographer Baron (Stirling Henry Nahum) in the late 1940s.

1st class

Prince Philip in military uniform, attending his son Prince Andrew's passing-out parade at Dartmouth Naval College in Devon in 1980.

£1.70

Prince Philip in casual attire at the Royal Windsor Horse Show in the 1980s.



£2.55

Portrait of Prince Philip in later years, taken by the society photographer Terry O'Neill in 1992.

VERDICT

COMMEMORATIVE WORTH ★★★★★

It's just a pity that fate turned this from a 100th birthday issue into a memorial issue

QUALITY OF DESIGN ★★★★★

Simple monochrome portraits strike the right chord, and evoke some of the Duke's personality

WOW FACTOR ★★★★★

The mood is sombre rather than striking, but many will appreciate the tone of the issue

PRICES

Miniature sheet	£5.76
Presentation pack	£6.65
Press sheet	£50.65
Stamp cards	£2.25
First day cover	£7.55

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McCartney stamps in booklets and sheets

Accompanying the Paul McCartney special issue are a retail stamp book, a prestige stamp book, a collector's sheet and more.

The retail booklet of six 1st class stamps features the *McCartney I* and *McCartney II* album cover designs (with a border inspired by the musician's psychedelic 'magic piano'), as well as four Machin definitives.

From this source, the special issue stamps are self-adhesive and gravure-printed, rather than gummed and litho-printed.

The 24-page prestige book offers a review of McCartney's career by music critic Alexis Petridis, and contains four panes of stamps.

Three of these contain the 12 commemoratives, in se-tenant blocks of four, while the other one comprises two 1st class, two 50p, two 10p and two 2p definitives, enclosing a non-postal label depicting McCartney.

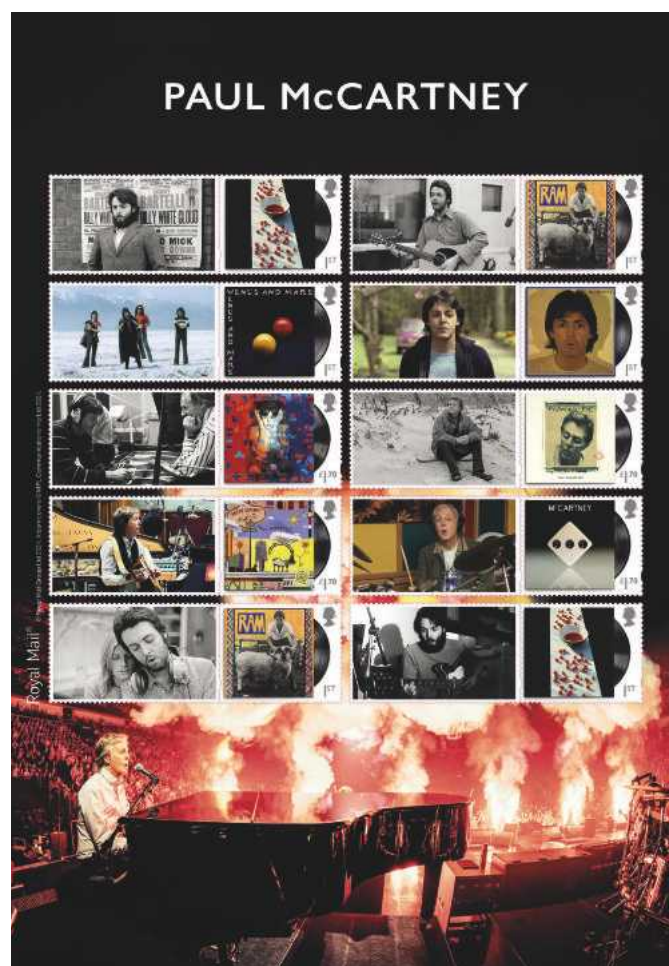
The standard book is priced £20.25, while a special edition, limited



to a print-run of 1,970 and presented in a black folder with McCartney's signature in silver foil, is priced £49.99.

The collector's sheet has 10 album cover stamps (with two of the eight repeated) alongside labels featuring photographs taken during McCartney's solo career.

As in previous issues in the Music Giants series, a choice of limited-edition 'fan sheets' is also available: one comprising all eight album cover stamps, and others featuring four of the *Ram* stamps or four of the *McCartney III* designs.



Museum reopening celebrated by special Post & Go overprint

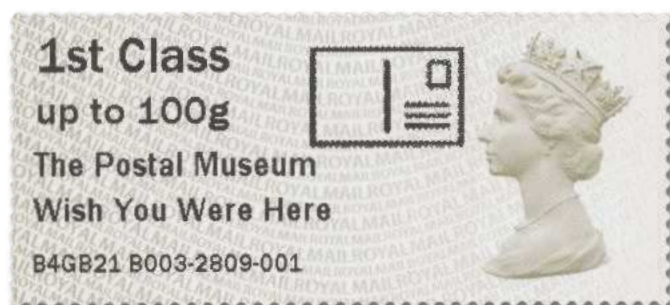
The Postal Museum in London reopened to the public on May 20, following the coronavirus lockdown, and so did its two Post & Go kiosks, offering a new commemorative overprint.

The machine in the Welcome Space will vend collector's strips of 1st class and 2nd class Machin-head stamps with a special 'Wish You Were Here' message and postcard symbol, celebrating the museum's new exhibition on the history of the British postcard.

The other machine is located at the entrance to the Mail Rail attraction. Both are accessible only during museum opening hours, from Thursday to Sunday, although no admission ticket is required.

Additional safety measures have been introduced, including a hand-sanitising station and socially-distanced queuing.

First day covers and presentation packs can also be purchased from the museum shop or online. Visit www.shop.postalmuseum.org



Drones delivering to offshore islands

Royal Mail's trials of the use of drones to transport mail are moving to the next level, with flights carrying heavier payloads and flying out of sight of land.

Following its successful deliveries of small packages within the Isle of Mull last year (March issue, page 25), its latest challenge is to carry cargoes weighing up to 100kg, the equivalent to a typical postman's round, from Cornwall to the Isles of Scilly.

The partially Government-funded project is initially focusing on delivering coronavirus safety equipment and testing kits to remote communities.

A large unmanned aerial vehicle (UAV) will fly packages to the islands' airport at St Mary's, a distance of about 30 miles over open water, and a smaller one will then be used to transport items to precise locations throughout the archipelago.

If the trial is successful, Royal Mail says the technology will be considered for delivering mail to remote areas across the UK.



New catalogue for Machin collectors

A new catalogue of Machin definitives and related material is into its second edition after the first sold well online in 2020.

The Complete Machin Stamp Catalogue, subtitled 'A Specialised Guide to the Machin Definitive Series 1967-2021', is consciously pitched between Stanley Gibbons' Concise and Specialised catalogues in terms of its coverage.

Published by Gary Burgess, it encompasses everything that features a Machin head, including booklets and panes, regional issues, miniature sheets, business sheets, Post & Go stamps, trials, cinderellas and postcards — and even some definitive issues from Guernsey, Gibraltar and Hong Kong.

Market values are quoted for mint, fine used and used.

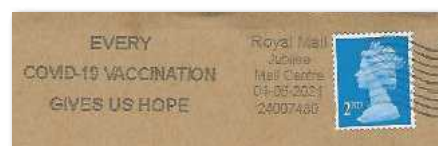
The 255-page A4 paperback version is priced £29.99, and the catalogue is also available as a PDF on USB stick for £16.99. E-mail: burgessfamily321@gmail.com



Slogan used to promote vaccination

A slogan postmark which was in use from around May 4 sought to harness the mood of optimism surrounding the easing of coronavirus lockdown restrictions, trumpeting 'Every Covid-19 vaccination gives us hope'.

Other new slogans reported recently include 'Post early to vote early' from April 26-May 3 (ahead of the local and regional elections on May 6), and 'Mental Health Awareness Week' from May 10-16.



NEWS IN BRIEF

➤ In the wake of the Horizon scandal (June issue, page 23), the Post Office is proposing to give postmasters a financial stake in the company, enabling them to receive a share of the group's profits.

➤ Stanley Gibbons has published the 2021 edition of its Great Britain Concise catalogue, priced £37.95.

➤ Royal Mail's latest step in reducing emissions in the transport of mail is the addition to its fleet of 29 lorries fuelled by bio-compressed natural gas.

➤ A candidate in the local elections in Lincolnshire in May had to apologise after inadvertently using forged stamps to post campaign leaflets. Nigel Pepper bought the stamps online.

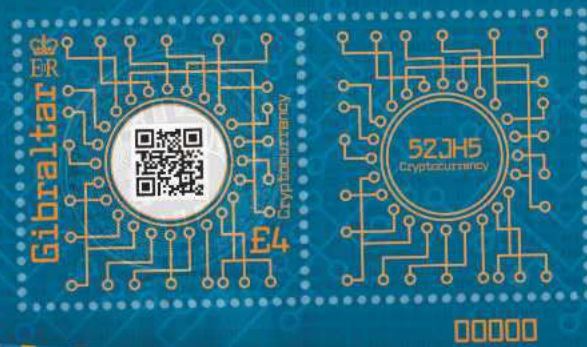
➤ Eight men suspected of sending scam text messages purporting to be from Royal Mail (asking people to give bank details to pay fees to retrieve parcels) were arrested in May in dawn raids.

➤ The Royal Mint has produced its biggest ever coin, a one-off addition to its Queen's Beasts commemorative collection which is 8in (20cm) wide, weighs 10kg and has a denomination of £10,000. Let's hope this doesn't give Royal Mail any ideas!



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Gibraltar Cryptocurrency



Bitcoin quickly captured the imagination of technology enthusiasts around the world who proceeded to download the code and started running it on their computers; thus engaging into the process of 'mining' new bitcoins.

Over the course of Bitcoin's history, it has undergone rapid growth; many factors have contributed to its rise including the European sovereign-debt crisis and notably the 2012-2013 Cypriot financial crisis.

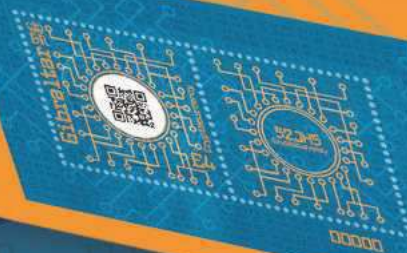
In the 12 years since Bitcoin's creation, over 5,000 alternative Cryptocurrencies have come into existence. Whilst some were created by simply replicating Bitcoin's codebase, other coins have been created by changing the consensus rules and splitting off into new networks.

The Story of Bitcoin Pizza Day

The first ever real-world transaction for Bitcoin occurred on 22nd May 2010, after Laszlo Hanyecz, a computer programmer from Jacksonville, Florida, offered 10,000 bitcoins to anyone who could bring him two Papa John's pizzas. It apparently took two days for his offer to be taken up by Jeremy Sturdivant, a teenager from London, who took the bitcoins and placed a delivery order with Hanyecz's local Papa John's, paying for the pizzas with his credit card. Had Hanyecz chosen to hold on to those 10,000 Bitcoins, as of 23 December 2020, they would have been worth around \$237 million! Hanyecz has no regrets though, he told the New York Times in 2013 "It wasn't like Bitcoins had any value back then, so the idea of trading them for a pizza was incredibly cool". Since then, every year, on May 22, Bitcoin enthusiasts around the world celebrate Bitcoin Pizza Day.



For full instructions on how to pre-reserve your Cryptocurrency Stamp, please visit our website at www.wopa-plus.com/cryptocurrency. You will be prompted to enter your details on your Cryptocurrency Stamp or go to the entry page website.



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Letters

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The Editor reads all letters, but is unable to answer them all personally. We reserve the right to edit letters for publication.

Philatelic societies not throwing in the towel

The programme secretaries of philatelic societies across the UK must have been tearing their hair out during the pandemic trying to second-guess the Government's strategy, and the decisions being taken by those who manage meeting halls.

In the case of Bromley & Beckenham PS, our display stands are locked up in public halls, with no access whatever allowed, so we cannot easily even move to another hall when restrictions on meetings are lifted!

But we have refused to throw in the towel, and continue to keep busy with 'virtual' meetings held via Zoom.

On April 14, Nick Hervey presented a fascinating display relating to submarines and special operations.

On April 28, Adrian Thomas gave a PowerPoint display on the theme of tuberculosis, including the role played by philatelic material in education and fundraising.

Speakers who were booked for the 2020-21 season and have not yet been able to give their displays are queuing up for their turn.

David Rennie, Honorary Secretary,
Bromley & Beckenham Philatelic Society

LETTER OF THE MONTH

A steady stream of £1.70 and £2.55 special issues, which no-one is using

The prices of new stamps being issued by Royal Mail have gone beyond a joke.

On January 14 there was a set of ten 1st class stamps, and on January 26 a miniature sheet of two 1st class and two £1.70 values. Then, on February 16, came four 1st class and four more at £1.70, plus a miniature sheet of two more 1st class and, yes, two more £1.70.

On March 16 we had five 1st class and, guess what, yet another five £1.70 stamps, and on March 23 a single 2nd class stamp with a barcode was released, which was available only from the Philatelic Bureau at a cost of 66p plus £1.45 for postage.

On April 15 came two 1st class, two £1.70 again, and now two £2.55. Then May 4 brought two 1st class, two 2nd class, the dreaded two £1.70 values and another two at £2.55.

I asked in several post offices whether, if I came in the next day, I would be able to purchase a £1.70 or a £2.55 stamp. Their reply was: 'We don't sell them. We use labels.'

Reginald Keeley-Osgood, via e-mail



First day cover that was way ahead of its time

I thought your readers might find this first day cover amusing.

The six Machin definitives were issued on January 14, 1981, but the first-day-of-issue datestamp says January 14, 1980.

We've all done it, right? Early in a new year, we accidentally jot the previous year's numerals down when writing a date. In this case someone didn't alter the slug on their

datestamp until the middle of the month.

To be fair, these Machins were the first new stamps of any kind to be issued in 1981, so this was presumably the first time the handstamp had been used.

I don't know if the error adds any extra value to the cover, but it's a nice item to have anyway.

Colin Hughes, Coventry



SOAPBOX

Postage-paid indicia are starting to appear more and more like adhesive stamps, as Royal Mail offers business customers a more tailored service. Do you know your PPI from your SI, asks Jeff Dugdale?

The way in which the postage is paid on mailshots by large organisations (and especially on unsolicited items) has been changing in recent times.

Some of the 'stamps' you will find, and their wavy-line 'cancellations', are not what they seem, having been printed onto the envelopes, along with a company logo and postage-paid details.

Royal Mail refers to this innovation, introduced around five years ago, as 'stamp indicia' (SI).

COMPANY CONCESSIONS

SIs are a distant descendant of the franked cancellation (or meter mark), which for almost a century has allowed companies and organisations to use franking machines (postage meters) on their own premises.

This practice can be cheaper, more efficient and more hygienic than applying adhesive stamps, and allows organisations to personalise their mail by including their name, logo and maybe a slogan alongside a dated postmark.

A more modern development, but one to which we are already accustomed, is 'post-paid impressions' (PPI), which can be pre-printed on envelopes by companies which have a licence to do so.

Ideal for direct marketing mailshots ('junkmail', to you and me), PPIs by their very nature need to keep to a tight design specification, and therefore tend to appear austere and functional.

IMPROVED AESTHETICS

SIs have been conceived as an aesthetically more attractive alternative to PPIs, by offering a full-colour imprinted image of a stamp as part of the post-paid indicia.

Although not reproduced to anything like the same quality as actual stamps, the imprints certainly brighten up a cover, especially when they have a pictorial design, but even to an extent when they resemble a definitive.

More to the point, however, there is a belief that recipients are more likely to open mail bearing a stamp design than mail franked with a bland PPI.

'Stamp indicia are designed to increase response rates for customers,' claims Royal Mail in promoting this service, 'as recipients see the stamp image as a more personal form of postage when compared to PPIs.'



ABOVE: Royal Mail stamp indicia imprinted on an envelope for a 2nd class mailshot by Co-op Insurance



ABOVE: Stamp indicia used by Sainsbury's, based on the 2018 Christmas 2nd class stamp



ABOVE: Stamp indicia used by Tesco, based on the 2015 White Rabbit 2nd class stamp

A case study referencing one client, The Cashmere Centre, suggests that recipients were more than twice as likely to engage with the item of mail than with any mail bearing a simple PPI.

RANGE OF OPTIONS

Organisations are offered six SI options that can be licensed for their mailshots.

There are 1st class and 2nd class definitives for letters, 1st Large and 2nd Large definitives for larger letters, a 2nd class pictorial stamp (currently the White Rabbit design from the 2015 Alice in Wonderland issue) or a 2nd class

Christmas stamp (for which the 2018, 2019 and 2020 designs have been used).

If a company opts to use SI, it must also employ an accredited 'print provider' to reproduce the imagery.

Further information can be found at retail.stampindicia@royalmail.com

Jeff Dugdale

THANKS

The author would like to thank Chloe Tuck, Khalid Mahmud and Steve Manning of Royal Mail for their help.

Great Britain's only philatelic celebration of the Queen's 95th birthday should not cost £19.99...

I agree entirely with Jeff Dugdale (June issue, page 28) about the unnecessarily high values included in Royal Mail special issues.

To add insult to injury, the only way for GB collectors to mark the Queen's 95th birthday in April was with a coin cover retailing at £19.99.

Why on earth could we not have a proper (and sensibly priced) special stamp issue for this landmark anniversary, rather than an item that Royal Mail itself admits is aimed at memorabilia collectors?

Eleanor Coker, Ashford



...and limited-edition profiteering is contemptible

Having read in your news pages (June issue, page 23) about the 'unique' stamp pane which was printed for the Queen's 95th Birthday cover, I am staggered by the contempt shown by Royal Mail for its loyal customers.

Claiming that this overpriced souvenir is aimed at royal memorabilia collectors, rather than the philatelic market, is nonsense, when you consider that the eight stamps in the pane had new source and year codes which are specific to this item.

And, just to rub collectors' noses in it, the pane is unavailable unless you purchase the cover, with its high mark-up.

Even if the stamps are not be given full catalogue status by Stanley Gibbons, collectors will know they exist. Most will have empty spaces in their albums!

The disregard shown by Royal Mail for stamp collectors is well known, but producing stamps which cannot even be bought unused is contemptible. I would suggest lobbying the Philatelic Department for this kind of behaviour to be curtailed, but I am sure they know people's feelings and don't care.

Jeff Newman, Higham Ferrers

Delivery times to Australia are now absurdly slow

To follow up Nik Rakels' comments on the slow speed of post to and from New Zealand (April issue, page 32), I send publications to both New Zealand and Australia, and have experienced delivery times of up to 180 days!

One standard-size letter weighing about 30g, sent in late January, gained a label showing that it had been routed via an

Estonian carrier, and received two further postal markings (with a 14-day gap between them) in Singapore, before reaching its recipient in New South Wales.

I feel that an enquiry is needed into the handling of post by Royal Mail in recent times. Hiding behind the pandemic as an excuse is not acceptable.

Mark Jameson, Charvil

New commemoratives won't sell if used ones can't be collected

Like many other readers, I have received letters franked with interesting stamps which have been defaced by some brainless goon with a biro.

If this continues, there will be no collectors of used GB stamps in future. And that, Royal Mail, means no-one will buy your meaningless commemoratives today!

K N Nankivell, Bodmin

Can't Royal Mail find a way to defeat forgers?

I was interested to read the news story about forged Machin definitives (April issue, page 25). It sounds as if Royal Mail is losing out on more and more income in this way.

It also sounds really easy for the forgers to get away with — as if there's no means at all for the postal operator to stop fraudulently-franked mail from getting through, or trace the perpetrators?

Ian Johnstone, Faringdon

Crypto clues

Having read your news story about the cryptocurrency stamps and non-fungible tokens being issued by Gibraltar and other countries (June issue, page 8), perhaps I could offer two pieces of advice to other *Stamp Magazine* readers.

Firstly, if you don't understand something, don't buy it. Secondly, a fool and his money are soon parted.

Bob Paterson, Newbury

HOT TOPICS

You can debate the philatelic issues of the day, and exchange opinions and information with other collectors, in the Forums section on our website. Visit www.stampmagazine.co.uk





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COMPETITION Spot The Stamp

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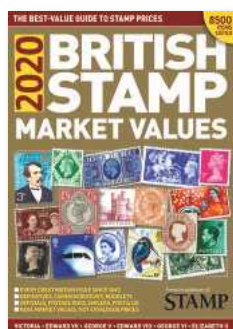
a copy of *British Stamp Market Values 2020*

We have a copy of *British Stamp Market Values 2020*, the authoritative annual price guide from the publishers of *Stamp Magazine*, to give away to one eagle-eyed reader.

For your chance to win, simply take a close look at the enlarged detail of a GB stamp shown below, and see whether you can identify it. All you have to do is tell us the stamp's face value, the name of the set it is from and the year of issue.

Send your answer on a postcard (or sealed envelope), with your name and address, to Spot The Stamp (Jul), *Stamp Magazine*, My Time Media Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF.

The closing date is June 10, 2021, and the first correct answer drawn from our postbag will win the book. Good luck!



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COMPETITION Royal Mail prizes

WIN



a Wars of the Roses presentation pack



We have a presentation pack of the Wars of the Roses stamp issue to give away to each of 12 lucky winners, courtesy of Royal Mail.

The set of eight stamps feature evocative illustrations of key battles in the long-running 15th-century struggle for the English throne.

To enter, visit www.stampmagazine.co.uk/competitions, answer the question below and fill in your contact details. The closing date is June 10, 2021. Winners will be drawn at random after that date.

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QUESTION

Which battle saw the defeat of a Lancastrian army led by Queen Margaret?

COMPETITION WINNERS

Only Fools & Horses presentation pack

The answer to our competition question in the April issue was Peckham, and the 12 lucky winners whose correct answers were drawn at random from the entries received were Keith Scott from Havant, Pete Levy from Disley, Daniel Everett from Grimsby, Mary Lucking from Bromley, Sandeep Guntupalli from Leicester, Fergus Sutherland from Glasgow, Leon Burakowski from Bridgnorth, Carl Hampton from Brandon, Mark McDaniel from Nottingham, Patricia Dewey from Cheltenham, Jacob Franks from Sale, and Andrea Aspell from the Isle of Man.

Spot The Stamp

The Spot The Stamp winner from the April issue is R Walker from Glasgow, who correctly identified the mystery stamp (right) as the 15p value from the 1980 Sports Centenaries set, noting the centenary of the Amateur Boxing Association.



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Prefer: ☐ Mint ☐ Used ☐ Both
☐ Pre 1910 ☐ 1910-45 ☐ Post WW2

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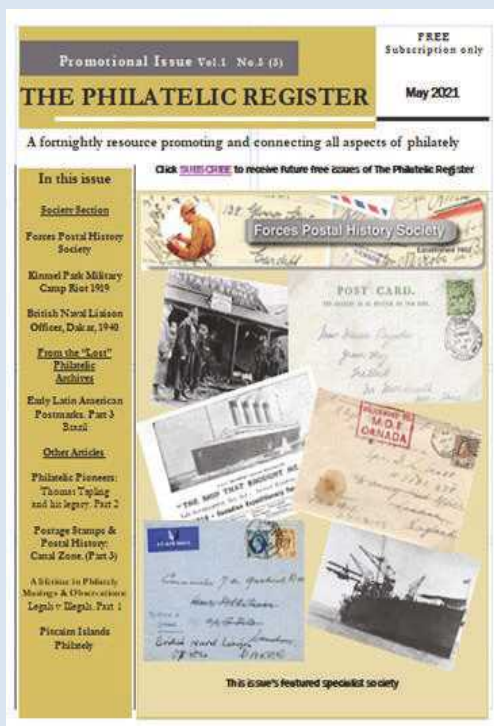
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Ian Lasok-Smith (Philatelist)

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Famous five

Britain's first decimal commemoratives in 1971 showcased not only a new currency but a new approach to special issues. A revised format was at the heart of this revolution



■ Report by Peter Marren

On February 15, 1971, Britain's currency was decimalised. The pound kept its name, and its value, but it would now comprise 100 new pennies instead of 240 old ones.

The shilling, an intermediate value equating to one twentieth of a pound, in use since Tudor times, was abolished altogether.

Across the country, people struggled to get to grips with new ways of counting while learning to handle unfamiliar new coins.

The 10p and 5p pieces may have been direct replacements for the old florin and shilling, but the half-crown, the sixpence and the 'thruppenny bit' had gone, the lower value coins were smaller in size, and the new 50p was an entirely alien shape.

New values

All this meant that postage stamps had to change too. In the years and months before 'D-Day', the Post Office was kept busy preparing stamps in the new currency.

Naturally the Machin definitive series was prioritised, with the first high values having appeared as early as June 1970 and raft of low values released in February 1971.

New regional definitives also had to be prepared for Scotland, Northern Ireland, Wales and the Isle of Man, although these were



not issued until July.

Counter staff (who were on strike from January to March, including D-Day itself) had urged that there be no new special issues before mid-May, and in fact the first of the year was delayed until mid-June.

After eight sets in 1969 and six in 1970, there were to be only five in 1971, comprising only 16 stamps. Unusually, they were shoehorned into a four-month schedule.

New format

In terms of subjects, 1971 was very much business as usual. Three of the five sets continued the

ABOVE: Post Office first day cover for the 1971 Ulster Paintings set, Britain's first decimal special stamp issue

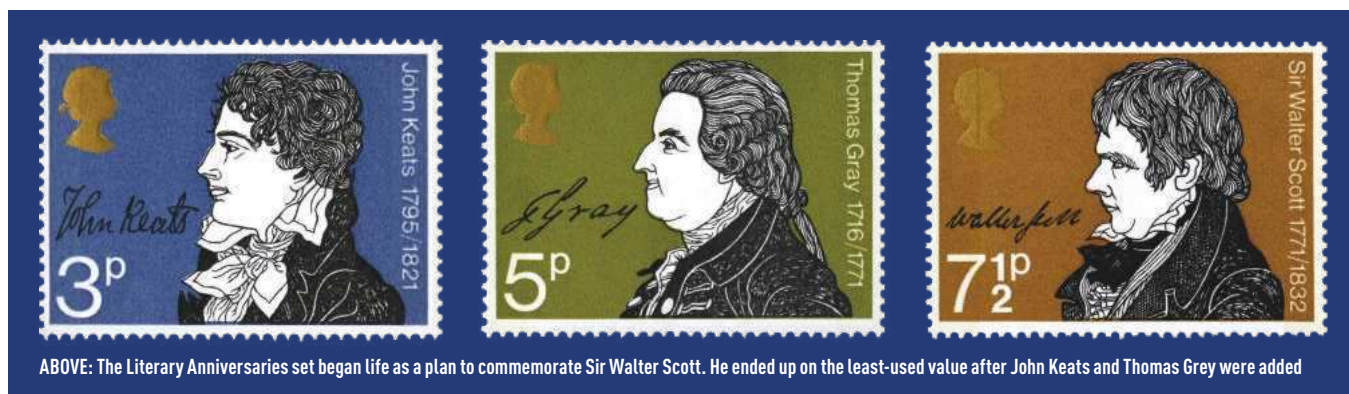
established themes of architecture, literary anniversaries and 'general' anniversaries; the fourth was the annual Christmas issue, leaving only one stand-alone theme. In two cases, the designs were by the same artists as the 1970 issues.

Where the stamps did mark a departure, besides their denominations, was in their size. A format devised by David Gentleman, which had been used for several issues since 1967, now became standard.

It was larger and squarer than the erstwhile 'double-definitive' size, with its height and width in



ABOVE: The Ulster Paintings set had been intended to mark the centenary of the Parliament of Northern Ireland. Instead, it focused on art to avoid encroaching into politics



ABOVE: The Literary Anniversaries set began life as a plan to commemorate Sir Walter Scott. He ended up on the least-used value after John Keats and Thomas Grey were added



LEFT & BELOW: In addition to its standard first day cover for the Literary Anniversaries issue, the Post Office added a special commemorative cover for Scott, illustrating the Scott Memorial in Edinburgh



the proportion of one to the square root of two (about 1:1.4).

This gave more space for the artist to work with, and favoured pictorial designs, as distinct from purely symbolic ones. Significantly, it also allowed for sheets to be composed of a neatly decimal 100 stamps, as opposed to the 120 which made for easier accounting in pre-decimal times.

Like most of their immediate predecessors and successors, the 1971 issues were printed in gravure by Harrisons of High Wycombe.

New procedures

There were also small differences in procedure, resulting from

changes in overall administration.

Until the Post Office became a corporation in 1969, the Postmaster General had often taken a close interest in stamp production — famously so under Tony Benn, but almost equally so under Edward Short and John Stonehouse.

After 1969, with the post of Postmaster General abolished and the Ministers of Post & Telecommunications being more disinterested, design standards were upheld by Stuart Rose, the Design Director.

Rose was assisted by the Stamp Advisory Committee and worked closely with Don Beaumont, who was in charge of stamp production.

Planning for new issues was more streamlined. The number of artists invited to submit designs for any given issue fell from an average of six to just two or three.

Political maelstrom

The very first special stamp issue of the decimal era was a hugely difficult one, and there was much agonising over it.

A set of stamps had been planned to mark the 50th anniversary of the Parliament of Northern Ireland, established in June 1921 when the British government partitioned the island of Ireland into two self-governing parts.

It was always going to be a thorny theme, because the Irish War of Independence was being fought at that very same time, soon resulting in the creation of the Irish Free State, which would later become the Republic of Ireland. Republicans, who were a sizeable minority in Northern Ireland, resented the partition and therefore the existence of the Parliament.

As fate ordained it, the timing of the 50th anniversary stamp issue could scarcely have been worse. The outbreak of The Troubles in 1969, when tensions over the Catholic minority's civil rights campaign began to turn to violence and British troops were deployed on the streets in an attempt to restore order, made the situation even more politically charged.

A set of stamps was likely to be seen as provocative. Although the Post Office probably wished the whole idea would go away, however, cancelling the issue might also be seen as a political act.

'The situation was so sensitive,' Rose wrote later, 'that, having tried all sorts of pictorial ideas of a promotional nature, we decided to go for as non-controversial an issue as possible.'





ABOVE: The General Anniversaries set covered the diverse themes of the British Legion, the City of York and Rugby Union in a cohesive way, which was a sign of things to come

Avoiding controversy

What eventually appeared on Post Office counters on June 16 was a set of three based on art.

Three landscape paintings by modern Ulster-born artists were selected as being suitable for stamps: *A Mountain Road* by T P Flanagan for the 3p value, *Deer's Meadow* by Tom Carr for the 7 1/2p and *Sieve na Brock* by Colin Middleton for the 9p.

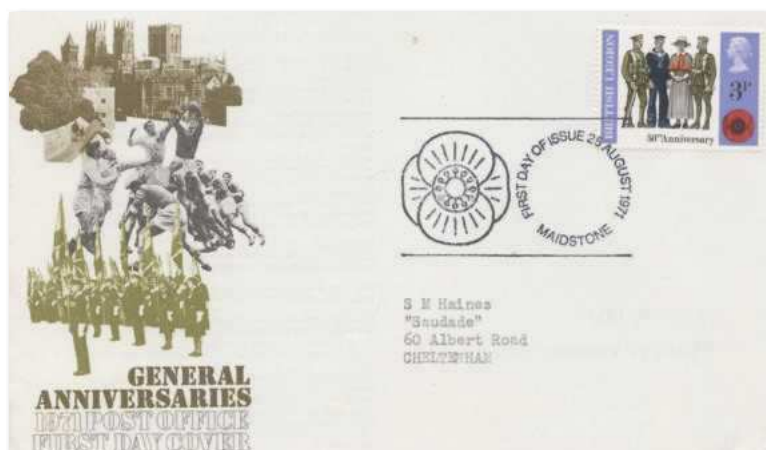
The originally intended inscription 'Northern Ireland 1921-1971' was ruled out, and instead the stamps were inscribed 'Ulster '71', after a resolutely non-political arts festival being staged that year to give the province some positive publicity.

The text in the presentation pack and in the first day cover insert were strenuously non-political too.

To all appearances, then, the stamp issue was not about a governmental anniversary at all, but about Ulster art, and the least contentious form of art at that.

Rose himself arranged the typography. One side panel bore

RIGHT: General Anniversaries first day cover, with the Maidstone special handstamp which illustrated a remembrance poppy



the inscription 'Ulster '71 Paintings', the other the toned cameo head of the Queen and the value, all in soft colour tones suited to the respective pictures.

One irony is that Rose generally disapproved of the whole concept of reducing works of art to stamp size. Of the many sets of stamps between 1966 and 1979 which were based on paintings, however, he said later that he thought this one the best.

Nevertheless, this was not the way the Post Office would have chosen to launch a new era of British stamps. The sense of backing away nervously from a potentially explosive situation was all too apparent.

Literary masterpiece

The following set was much less contentious, as it continued the theme of Literary Anniversaries, following the 1970 set marking the centenary of the death of Charles Dickens and the bicentenary of the birth of William Wordsworth.

The Post Office was reluctant to produce a second such set within a year, but came under pressure (not least from Scotland) to mark the bicentenary of the historical novelist and poet Sir Walter Scott,

who was born in 1771.

It was even more reluctant to issue just a single stamp, so two more literary figures were added almost by default: the Romantic poet John Keats, who died in 1821, and the pre-Romantic poet Thomas Gray, who died in 1771.

Ironically, while Keats would appear on the 3p value and Gray on the 5p, Scott would end up on the least-used value, the 7 1/2p.

Most previous stamp issues had involved a competition between six artists, but for this issue only two were invited: Peter Blake, who was famous for his *Sergeant Pepper* album cover for The Beatles, and Rosalind Dease, who had designed the previous year's literary anniversary stamps.

Both were trained engravers, and at this stage an engraved issue was envisaged, to be recess-printed by Bradbury Wilkinson. However, after a convoluted process of approving finalised designs, this idea was dropped.

At one stage Ronald Maddox was invited to submit alternative concepts, based on views of places associated with the poets. In the end, Dease won approval for her set based on portraits, but only after reworking the designs until

DID YOU KNOW?

Before decimalisation, the 1st class letter rate was 5d. Afterwards it was 3p. Since the latter was worth slightly more than the former under the precise conversion rate, decimalisation delivered a small but painless profit to the Post Office!



'With the Ulster Paintings issue, the sense of backing away nervously from a potentially explosive situation was all too apparent'

August 25, was one of five such sets issued between 1968 and 1972.

The designs of these sets seldom melded together well, since both their subjects and their artistic styles differed widely. The 1971 set was exceptional, in that all three stamps were designed by the same artist, in a common style.

The issue was another which the Post Office had been reluctant to proceed with, and it was largely driven by one milestone. Pressure to honour the 50th anniversary of the British Legion came not only from the Legion itself, but from the Minister of Post & Telecommunications, Chris Chataway, but even from the Prime Minister, Edward Heath.

Under the circumstances, a decision was made to accede to two other bodies who were lobbying for a stamp: York City Council, which was celebrating the 1,900th anniversary of the founding of the city by the Romans in AD71, and the Rugby Football Union, which was marking its centenary.

The stamps were designed by Fritz Wegner, the Austrian-born illustrator who had also been responsible for three of the 1970 set, this time seeing off competition from Andrew Restall and Broom Lynne.

Wegner's designs were characteristically neat, with each depicting a central figure, or group of figures, sandwiched between coloured panels. The panels bore an inscription to the left and the Queen's head, value and a small symbol to the right.

The 9p value's illustration of rugby players, in 19th-century kit, was based on a picture displayed in the RFU's committee room at Twickenham, but Wegner reversed the image to avoid the impression that the players were running away from the Queen!

The British Legion 3p value ▷



ABOVE: The Modern University Buildings set had a consciously modernist and in some cases downright sombre appearance, which was in stark contrast to previous issues on the theme of architecture

the Committee was satisfied.

The stamps themselves naturally showed no sign of the step-by-step evolution they had undergone. Each of the poets was depicted in a well drawn portrait, in profile, facing left, against a background of solid colour. A subtle inscription with his name and dates ran vertically behind him to the right, while his signature was reproduced to the left, between the Queen's head and the value.

As in many issues of the period, the cameo head was embossed in gold. Unusually (for the first time

in two years), it faced right.

The stamps were printed by photogravure, in the latest example of George York's now masterful multicoloured printing at Harrisons, and issued on July 28.

The first day cover illustrated the poetic muse, and the Post Office additionally produced a cover specifically commemorating Scott, illustrating the Scott Monument in Edinburgh.

Successful merger

The General Anniversaries set, which followed a month later, on

POSTMARKS

Special postmarks for first day covers in 1971 were available from post offices associated with the subjects and events, and the Philatelic Bureau in Edinburgh used a new handstamp illustrating a miniature Maltese cross. The introduction of pictorial postmarks from the Bureau would have to wait until 1972, however.



'The Modern University Buildings issue, with its uncompromisingly angular subjects, was more austere than previous architecture sets'

featured a line-up of servicemen and a nurse in 1920s costume, while the York 7½p had a Roman centurion mounted on horseback in front of the city's fortifications.

Crucial to the balance of the designs are the symbols tucked into the lower right-hand corner. Wegner adopted a suggestion from the Committee that he might incorporate floral emblems, in the form of a poppy for the British Legion and a red rose for the RFU, and opted to add a coat of arms for the City of York.

These emblems also formed the basis of the special postmarks available for first day covers sent from Maidstone (near the first British Legion village for injured soldiers), Twickenham and York.

The York stamp won an award at an international philatelic exhibition in Paris, being cited as the year's best design from any European country.

Boxy buildings

The Modern University Buildings issue of September 22 continued the British Architecture thread which had been started by the 1969 British Cathedrals and 1970 British Rural Architecture sets.

The Minister had expressed a wish to see more modern subjects covered, and the buildings highlighted, all concrete and glass, and much admired at the time, were thought to represent the best of contemporary architecture.

DID YOU KNOW?

The edifices featured in the Modern University Buildings set have suffered contrasting fates.

Three are still in use, after refurbishments, and the Engineering Department at Leicester University is now Grade II-listed.

But the Faraday Building at Southampton University is currently deemed unsafe to use, because of a design flaw. For a long time, demolition seemed the only option, but a multi-million pound refurbishment is now planned.



ABOVE: Special handstamps for the Modern University Buildings issue from Aberystwyth, Southampton, Leicester and Colchester, including the coats-of-arms of the relevant universities

This time just two artists were invited to submit designs. Nicholas Jenkins, who taught graphic design at the Royal College of Art, based his on photographs, while Ronald Maddox, an architecture specialist, offered line drawings.

Whilst Maddox's illustrations were prettier, the Committee felt that Jenkins' starker images were better suited to the subject.

The artist had chosen uncompromisingly angular buildings, all designed in the early 1960s by top architects. The 3p value would show the Physical Sciences Department at University College, Aberystwyth, the 5p the Faraday Building at Southampton University, the 7½p the Engineering Department at Leicester University, and the 9p the Hexagon Restaurant at Essex University.

Although these were considered icons of their kind, it was clear they were going to make for a more sombre and austere issue than the previous architecture sets. In the words of one Committee member, the Leicester image resembled 'a factory with a silo and a chimney'.

After the stamps were essayed, some relief was obtained by brightening the backgrounds of some of the designs, but not the

midnight blue on the Essex design which, Jenkins insisted, was exactly how he wanted it.

Following the precedent set in 1968 for stamps with Welsh subjects, the Aberystwyth inscription was bilingual, with 'Coleg Prifysgol' in addition to 'University College'.

Special postmarks were designed for first day covers from Aberystwyth, Colchester, Leicester and Southampton, based on the coats-of-arms of the four universities and all suitably boxy!

Nativity and resurrection

The Christmas issue was certainly the easiest of the year, because finished artwork already existed.

Three artists, Julian Gibb, Rauri McLean and John Sutherland-Hawes, had been invited to come up with new ideas with a religious theme, perhaps based on tapestries, sculpture or Christmas carols. But none of their submissions was considered an improvement on designs which had narrowly missed being selected the previous year, and been kept in reserve for future consideration.

Designed by the Clarke/Clements/Hughes consultancy, these were based on a stained glass window in Canterbury Cathedral



ABOVE: The Christmas issue resorted to designs submitted for the previous year's set, based on a stained glass window in Canterbury Cathedral



LEFT: The Canterbury special handstamp for the Christmas stamps illustrated the cathedral

showing the progress of the Three Wise Men.

The 2½p value was entitled *Dream of the Magi*, the 3p *Adoration of the Magi* and the 7½p *Ride of the Magi*, after a curious late decision to swap the two higher values round put the three images out of chronological order.

A few further refinements were made before the stamps were printed. At the request of the printers, these included adding a black line to the coloured side panel to allow for minor shifts in registration. As usual for Christmas stamps, the Queen's head was embossed in gold.

The stamps were issued earlier than in previous years, on October 13, to allow time for cards to travel to New Zealand by surface mail, as many Post Office customers had previously complained that a November issue date was too late.

Special handstamps were designed for first day covers posted at Bethlehem, near Llandeilo in Carmarthenshire (a popular postmark since the first Christmas

issue in 1966) and Canterbury (a one-off for this issue).

Setting precedents

The first annual programme of British commemorative stamps in the decimal age had presented more problems, and involved more compromises, than was ideal.

The issued designs were

competent, if not outstanding, but they provided a firm launchpad for the more accomplished programme of 1972, which won a Design Council award (the first time such an award had been given for printed material).

Perhaps most significantly, they had set a precedent which can easily be overlooked: this was the very first year in which every special stamp issue formed a coherent set with a common style.

The new enlarged format had proved its potential for encouraging first-rate design, but this development also concealed a warning. Given the increasing popularity of thematic subjects (with architecture giving way to transport and animals as the 1970s progressed), there would be a growing temptation to produce stamps bearing neat little pictures but with minimal originality or design impact.

With that would come a temptation to print rather more stamps, with increasingly higher values. The results are still with us today. ■

AEROGRAMME

The 'other' new stamp design of 1971 was the imprinted 5p value on the Christmas air letter, designed by Julian Gibb.

The stamp itself illustrated two hemispheres, with a dove superimposed on each.

The decorative part featured doves with multilingual seasonal greetings on their wings, in English, French, German, Italian and Spanish.



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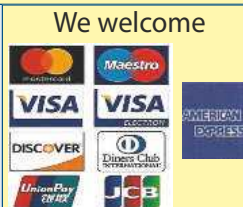
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Comeback canoe

The British Solomon Islands' 1939-51 pictorial issue achieved a coherent style, despite employing two different printers, and resurrected a traditional motif

■ Report by John Winchester

The *tomoko*, or war canoe, had been an emblem on the stamps of the British Solomon Islands from the very start. Its first issues, the 1907 'Large Canoe' and 1908 'Small Canoe' series, illustrated a decidedly belligerent example, which could carry up to 50 warriors on head-hunting expeditions.

That was an activity, and therefore an image, that the imperial authorities soon decided they were keen to suppress, so an innocuous key-type definitive series dominated the reign of King George V.

By 1939, however, it was felt that the Western Pacific protectorate deserved some recess-printed pictorials, and a flamboyant set of 12 was planned, each with a different two-colour design showing aspects of island life.

Amongst these, with head-hunting now consigned to history, the traditional canoe could safely make a reappearance.

In a set ranging in value from ½d to 5s, De La Rue was contracted to print four values, all in a horizontal format, while Waterlow would provide the other eight, three of them with a vertical aspect.

As it turned out, neither printer could resist featuring the Solomons' traditional form of water transport, and canoes appeared on no fewer than five stamps: De La Rue's 2d and 3d designs, and Waterlow's 1½d, 2½d and 5s.

Two of these were specifically identified as Roviana vessels, named after the head-hunting people of the western islands, and



ABOVE: British Solomon Islands 1939-51 5s emerald-green and scarlet, printed by Waterlow, illustrating a Malaita canoe

'De La Rue was contracted to print four values, and Waterlow eight, but they achieved a remarkable unity of style'

two as Malaita boats, from the most populous island in the centre of the archipelago.

It was the highest denomination, printed by Waterlow, which offered the most detailed rendition of a small Malaita canoe.

All the stamps employed the same large medallion head of King George VI, based on the 1933 photograph by Bertram Park, which helped to achieve a unity of style, although small differences can be seen between the two printers' versions. All the designs benefited from the fact that there was no requirement for a crown, or for the word 'Postage'.

Recess printing was carried out in sheets of 60, on paper which carried the Multiple Script CA watermark. De La Rue comb-perforated its sheets at a gauge of

13½, while Waterlow line-perforated at 12½.

The stamps were put on sale on February 1, 1939, with a new 10s high value (using the same design as the 4½d) added to the series in April 1942.

Just days later, however, the capital of the protectorate, Tulagi, and several nearby islands were occupied by Japanese forces as the Pacific theatre of World War II engulfed the Solomon Islands. Bitter fighting ensued on land, at sea and in the air, as the Allies fought back in the Guadalcanal Campaign of 1942-43.

In the midst of all this, one lucky US serviceman discovered a part-sheet of the 2½d which contained vertical pairs, imperforate between. Today these are the major rarities in the series, which would remain in use until 1956. ■

MARKET VALUES

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■ Report by Russ Walker

Back in the 1970s, when I was browsing through boxes of old postcards in Mrs Humphries' bric-a-brac shop just off the Cowgate in Edinburgh, I came across a family collection.

Most of the cards were sent by a young Scottish soldier, R MacLeod, who was serving in France during World War I. As with most such mail, his messages home said little about what he was experiencing, although I was interested in the army postmarks.

What revealed much more, however, was the final card, to the same address but in different handwriting, and posted some years later. After the usual comments about the weather and the trip, it finished with 'I'm just going to daddy's grave.'

It was from Mrs MacLeod, who was probably on one of the sponsored visits to war graves which were organised in the 1920s.

This find drove home to me that much of what we postal history collectors acquire also has a hidden personal story. Like archaeologists, who start off by looking at bare bones, we might reveal so much more with some further research.

Global information

By writing to the Commonwealth War Graves Commission I was able to confirm that Private MacLeod was serving with the 2nd Battalion, Argyll & Sutherland Highlanders, was killed on April 16, 1918, aged 20, and was buried at the Meteren military cemetery.

On a trip to France a few years later I was able to visit his grave, and leave copies of his postcards in the cemetery's CWGC records box.

In general, however, in the 1970s,



ABOVE: Never mind the rates and routes, who wrote these letters, and who received them?

conducting research into the lives of long-dead people was often difficult and time-consuming.

Nowadays, things are different. A world of readily accessible information has opened up to all of us, thanks to the internet. We can discover details within minutes, while sitting at home, which in the past could have taken years, and involved much travelling.

Any time I acquire a soldier's postcard with a distinguishable name or service number, for example, I will now check it against the CWGC website.

Even in cases where information may be available only in a foreign language, you can freely and easily get a working translation on sites such as Google.

Personal touch

In traditional postal history, we have concentrated on postal rates, routes and markings. However, this forgets that mail is primarily about people: correspondence is sent by someone, to someone.

The original purpose of any letter was not to create something that future generations of philatelists could amuse themselves by

collecting, but to communicate important information, or keep in touch with friends and family.

Surely, then, we ought to consider what was written, by whom and to whom, as significant as which stamps were required and how a letter was transported from A to B?

Added colour

For some time, I have been encouraging fellow collectors in my philatelic society to delve deeper into some of the material they hold. By taking advantage of the resources of the internet, we can now open many more doors than was once possible, and can often unearth much more detail about its senders and its recipients.

This can only add further colour to our collections. It is also likely to be of more interest to those who do not consider themselves philatelists, and may attract a new cohort to our hobby, and give our studies a wider relevance.

So look more closely at the postal history you hold, and investigate the background to it. It may throw up some surprises, such as the following items from my own collection...

'Much of what we postal history collectors acquire also has a hidden personal story'

1857 Scotland's bard, entrepreneurs in Dublin and migration to New Zealand

An interesting cover for sale on eBay featured a tombstone 'Paid' handstamp dated September 5, 1857. But what really caught my attention was the addressee and location: Gilbert Burns at Todd Burns & Co in Dublin.

Gilbert Burns (1803-81) was the nephew of Robert Burns, Scotland's national bard, and research into the cover led into some interesting avenues of history both in Ireland and New Zealand.

Scots in Ireland

The son of Rabbie's youngest brother, Gilbert made his mark on the world in a very different way from his uncle, as one of a number of enterprising young Scots who moved to Ireland after the Napoleonic Wars.

Another of these expatriates was Alexander Findlater of Glasgow, whose father had been a close friend of the bard, and who became wealthy trading in whiskey and porter. Investment by Findlater helped Gilbert Burns and William Todd to open a department store in Dublin in 1834.

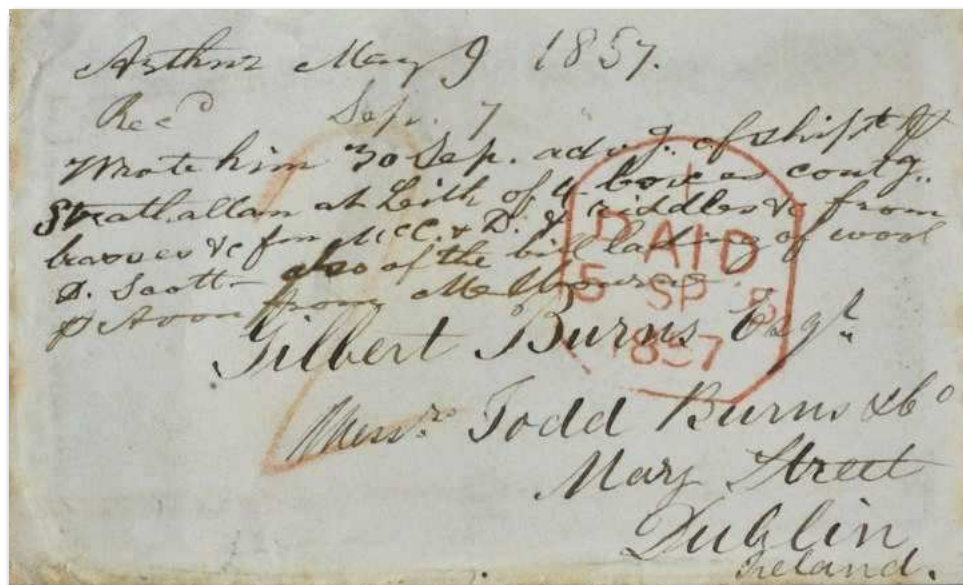
The venture thrived, and the shop would remain a major feature of Dublin's commercial life until the 1950s; its splendid red-brick building on Mary Street, built in 1905, still survives but is now occupied by Penneys.

On the back of its success, Gilbert was able to buy himself a substantial plot of land near Phoenix Park, where he built a splendid residence called Liffeside, later renamed Glenmaroon Lodge. The estate would later become a residence of the Guinness family.

Brits down under

The cover looks unattractive because it was written over, but in fact the 'scribble' adds to its appeal.

This annotation, added a few weeks after receipt and presumably in Burns' own hand, reads: 'Wrote him 30 Sep adv(ising) J of shipment by *Strathallan* at Leith of 4 boxes containing brasses from McC & D and riddles from D Scott...'



Built in Dundee and launched on September 7 (the day this letter was received), the *Strathallan* was a 550-ton wooden sailing ship which made four voyages to New Zealand carrying migrants, part of the initial wave of migration which took 100,000 British settlers in the 1840-60 period.

The ship's survey report can be found on the website of the Lloyd's Register Foundation's Heritage & Education Centre, and a list of her passengers can be viewed at a website for genealogists, www.yesteryears.co.nz

A number of documents relating to her voyages are also archived on the website of New Zealand's National Library, which records that she left Leith, near Edinburgh, on October 4, 1857, and arrived at

ABOVE: Cover of September 5, 1857, addressed to Gilbert Burns at Todd Burns & Co in Dublin

BELOW: Todd Burns & Co's department store in 1905, when it occupied one of the finest new buildings in Dublin



Port Chalmers, near Dunedin, on January 8, 1858.

The *Otago Witness* newspaper for January 16 reported: 'We have to welcome the immigrants by the *Strathallan*, which arrived in his port on Friday last, bringing 289 passengers...'

The Chief Officer was commended for his management of the ship, while the Captain was said to have been drunk for much of the voyage and obliged to resign! One adult and several children died on passage.

Scots in New Zealand

The newspaper also stated that 'The immigrants by this vessel are almost entirely assisted passengers under the Government regulations, and a very large portion of them are friends and relations of persons settled in Otago.'

This is interesting because Gilbert Burns' younger brother, Thomas, had migrated to New Zealand 10 years earlier, as one of 239 migrants sailing from Greenock to Otago.

A Free Church Presbyterian minister, he later served as the first Chancellor of the University of Otago, from 1869-71. Moreover, he is regarded as a founding father of Dunedin, which is the New Zealand city with the greatest Scottish influence.

1902 The last home, and last holiday, of a famous French impressionist painter

Another eBay purchase was an uprated postal stationery postcard from Suriname to France, which I originally bought for its boxed 'Suriname via Havre' ship mark.

Sent from Paramaribo to Paris on July 19, 1902, it was redirected to the Poste Restante in Dieppe, arriving on August 8.

A closer look underneath the Le Havre and Dieppe datestamps, however, revealed that this card had extra historical interest.

The addressee was Rodolphe Pissarro, one of the eight children of the artist Camille Pissarro, and the Paris address, 28 Place Dauphine, was Camille's last home.

Influential figure

Although less recognised than many of the great artists of 19th century France, Camille Pissarro (1830-1903) was a key figure in both Impressionism and Post-Impressionism.

The only artist to show his work at each of the eight Impressionist Salons in Paris, from 1874-86, he was widely regarded as a teacher and father figure.

He was a major influence on many of the best-known painters of the period, including Claude Monet, Pierre-Auguste Renoir, Paul Cézanne, Edgar Degas and Paul Gauguin, and advised Vincent van Gogh on painting techniques.

Pissarro loved to paint outdoors, but in his later years he suffered from a recurring eye infection that prevented him from working outside. Thereafter he mostly painted views from a window, often that of his Paris apartment.

Burst of creativity

Pissarro and his family had moved to Place Dauphine in November 1900, but it is known that he stayed in Dieppe in both 1901 and 1902.

On the first visit he painted nine views of the Gothic Church of St Jacques, at different times of day, and the market square.

His second stay, from July to September 1902, was even more productive, yielding 20 paintings. He donated one, *L'Avant-Port de*



ABOVE: Uprated postal stationery postcard sent from Suriname to Paris on July 19, 1902, addressed to Rodolphe Pissarro and redirected to Dieppe

Dieppe, Après-Midi, Soleil (Outer Harbour, Dieppe, on a Sunny Afternoon), to the town museum.

Rodolphe, usually called 'Rodo', often acted as an agent for his father, helping with the sale of his works. The postcard must have been sent to him when he was staying with his father during this most creative period.

Window view

Before Pissarro died the following year, one of his last paintings was a self-portrait with his back to his window at 28 Place Dauphine.

This painting is on display at the Tate Gallery in London, and has been reproduced on several stamp issues, including those of Togo and the Solomon Islands in 2015.



RIGHT: One of Camille Pissarro's last paintings was a self-portrait at 28 Place Dauphine, the original address on the postcard

1942 A British couple in wartime Egypt and their links to a famous aviatrix

This cover was purchased for its wartime interest, because it was censored mail sent within Egypt on October 15, 1942, just eight days before the start of the crucial Battle of El Alamein.

It was sent by a British man in Alexandria, which was only around 60 miles from the battlefield, to his wife in Cairo.

Further research soon showed that both were involved in the war effort, and added an extra surprise.

War workers

Wilfred Brinton (1911-84) was a doctor serving with the Royal Army Medical Corps.

After the war he worked at Guy's Hospital in London as Senior Registrar, then later for the Winchester Group of Hospitals as Consultant Physician, before retiring to north-west Scotland, where he had family connections.

His obituary in the medical journal *The Lancet* also states that he was particularly interested in congenital heart disease and heart lesions.

His wife Barbara Brinton (1911-93) offers evidence of the growing role of women in areas previously seen as male domains.

The address on the cover reveals that she worked at the Middle East Supply Centre, a British (later British-American) agency which operated from 1941-45, reporting to the Ministry of War Transport.

The MESC was responsible for controlling civilian supply systems, including shipping and agriculture, across the eastern Mediterranean region, and ensuring that supplies of food and consumer goods were maintained despite wartime privations.

Peacetime pilot

Even before the war, Barbara had shown herself to be an exceptional woman, with some surprising interests. She held a pilot's licence, and was the co-owner of a record-breaking aircraft.

Records show it that a De Havilland DH60 Gipsy Moth, registration G-AARB, was bought



ABOVE: Censored cover sent by an army medic in Alexandria to his wife in Cairo on October 15, 1942, just before the Battle of El Alamein



ABOVE: Pioneering aviatrix Jean Batten and her Gipsy Moth aircraft, which was later co-owned by Barbara Brinton, the recipient of the letter

for £395 in April 1939 and registered to Mr Raymond Gordon, Mrs Gabrielle Patterson and Miss Barbara Lyall, who would become Mrs Brinton the following year.

The two-seater biplane met an unfortunate fate, going up in flames at Maylands Aerodrome in Romford, Essex, in February 1940, two months before Barbara's marriage. But a more interesting digression is its back story.

Famous flights

A previous owner of the aircraft had been Jean Batten, the pioneering aviatrix from New Zealand who was known as 'the Greta Garbo of aviation'.

Between 1933 and 1937, Batten set a number of solo distance and endurance records which stood for many years. In 1934 she flew the Moth solo from Britain to Australia in less than 15 days, smashing Amy Johnson's record by four days.

There is a statue of Batten at Auckland Airport, and she was commemorated on a 50c stamp issued by New Zealand in 1990, albeit depicted with a different aircraft.

1954 A Jewish firm in Germany whose owners were victims of the Holocaust

This 1954 cover from Sweden has a Gothenburg registration label and a green customs label, but otherwise looks fairly ordinary.

More interesting, however, and extremely poignant, is the story behind the company to which it was addressed, Richard Boas & Co in Hamburg, West Germany.

Americans abroad

The Boas family were German Jewish, with ties to the town of Kurnik in what was once Prussia (now Kornik in Poland).

Some of the family moved to the United States in the 1820s and established an agency which assisted Europeans migrating to America from the port cities of Hamburg and Bremen.

Joseph Boas married Henrietta Bandmann in 1865. Although both had American citizenship, they decided to settle in Hamburg in 1867, and by 1868 Joseph was the co-owner of a shipping agency called Richard & Boas.

The company thrived, and after Joseph died in 1906 two of his sons ran the business from an office in the old town of Hamburg.

The oldest, Ludwig Boas (1866-1942), was still at the helm when Adolf Hitler took power in Germany in 1933, and everything changed.

Aryanisation policy

The Nazi regime embarked on a policy of Aryanisation, which meant expelling Jews from

RIGHT: Cover of November 19, 1954, from Gothenburg to Hamburg, addressed to the shipping agent Richard Boas & Co



commercial life. Ever greater restrictions were placed on the company's activities, and the Boas family were subject to antisemitic persecution.

The only thing that might protect them, to an extent, was that Ludwig was an American citizen, having been born in San Francisco. An official report from February 1939, under the title 'De-Jewing Hamburg's Shipping Companies of Foreign Jewish Owners', stated that 'The owner of this company, Mr Boas, is an American and has refused to allow the company to be aryanised.'

Surprisingly, the company continued to operate under the Boas name, even in the early years of World War II. Even when Hamburg's Jews started being deported to the east in October 1941, Ludwig was sheltered by his US citizenship.

When the USA declared war on Germany in December 1941, however, Ludwig was classified as a foreign enemy. He was arrested, and transferred to an internment camp at Laufen in Bavaria.

After becoming severely ill in the camp, Ludwig recovered but was placed under Gestapo supervision in Hamburg. With he and his wife Friederike being told to leave their apartment and move to the Jewish

Quarter, which had become a ghetto, Ludwig took his own life on August 22, 1942.

Euthanasia policy

Ludwig's younger brother, Rudolf Leo, who had been born in Germany, was even less fortunate.

With a history of mental illness, he had been admitted to the Hamburg-Langenhorn State Hospital in 1937, and in 1940 this institution became a 'collection centre' for the Nazis' euthanasia programme.

On September 23, 1940, he was among 136 patients loaded into a train, transported to the concentration camp at Brandenburg-an-der-Havel, and killed by carbon monoxide gas.

Staying afloat

Despite a dire financial situation, with only three of its 13 employees left and its office being destroyed in the allied bombing of Hamburg, Richard Boas & Co somehow managed to remain afloat beyond the end of the war, and under its original name.

After 1945, it moved into new premises at Levantehaus on Mönckebergstrasse, and this is where the Swedish cover is addressed. It continued trading until the 1990s. ■

BELOW: The port of Hamburg in the late 19th century, when the Jewish-owned business was able to thrive without persecution



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Here are a just few of the lots available to buy at the time of going to press :

GERMANY - DDR

7412 : 1949-1990 collection in three Lighthouse albums (blue springbacks, titled), apparently complete for the basic stamps (definitives, commemoratives and miniature sheets). Issues to mid-1960s are mint hinged or used, incl 1950 Scientists used, Debra min sheet mint, 1951 Mao used, 1953 Marx etc min sheets mint perf and imperf; from 1979 all are unmounted mint on hingeless pages, through to 1990 the final days. (weight 9 kilos) £300

GERMANY - DDR

7500 : 1949-1989 mainly mint collection in three Schaubek printed albums (red cloth peg binders), up to 1959 mint or used and needing some of the better sets, 1960-67 mint hinged virtually complete, 1968 onwards to 1989 apparently all u/m and complete (needs 1990 issues) (weight 9 kilos) . £200

GERMANY - WEST

7506 : Mint collection in Schaubek printed album (blue cloth peg binder), a few earlier are used, then 1960-69 almost complete mint hinged, and 1970-1989 apparently complete unmounted mint, also some booklet pairs etc. (weight 3 kilos) £150

GERMANY - WEST

7037 : 1949-1979 virtually complete collection in hingeless Lighthouse printed album (blue padded springback, titled) mint (hinged) and used (a few sets with some of each) includes 1949 Parliament mint hinged (SG 1033/34 cat £145), Stamp Centenary mint hinged (SG 1035/37 cat £130), UPU mint hinged (SG 1038 cat £90), Welfare used (SG 1039/42 cat £200), 1951 Stamp Exhn mint hinged (SG 1067/68 cat £130), Welfare used (SG 1969/72 cat £180), 1952 Welfare used (SG 1082/85 cat £140 and virtually all others to 1979. About 850 stamps (weight 2½ kilos) ... £275

GERMANY - WEST BERLIN

7542 : 1948-1990 used collection in Lighthouse printed album (blue padded springback, titled) from some 1948 BERLIN overprints to 80pf, 1949 UPU set (SG 54/60 cat £400), surcharges (SG 64/67),

1951 Stamp Day (SG 80/81), 1952-53 Berliners, and 1954-1990 apparently complete plus some booklet pairs (2½ kilos) £300



GREECE

6556 : 1933 75D Allegory (Hellas) mint light hinge (SG 476 cat £350) (illus) (1 stamp) £125

GREECE

6559 : 1926 Aeroespresso set mint light hinge (SG 406/09 cat £90) (4 stamps) ... £25

HUNGARY

6216 : 1934 LEHE Exhibition miniature sheet mint light hinge (SG MS568 cat £225) (1 stamp) ... £50

HUNGARY

6218 : 1947 Roosevelt post and air miniature sheets, mint light hinge (Mi Block 10 + 11) (2 min sheets stamps) ... £75

IRAN

7520 : 1889-c1965 (mainly 1900-1920) mint and used range, with a few early, 1908-9 to 30k used, 1911 Ahmed Mirza set mint hinged (SG 361/81 cat £750 but 20kr closed tear), range of others 1915-20, and a few more recent (170 stamps) £150

ITALIAN COLONIES

6410 : 1905 Postage Due 50L and 100L high values fine used (SG D.41/42 cat £515) (2 stamps) ... £85

ITALIAN COLONIES - JUBALAND

6187 : Postage Dues 1925 2L and 5L top values used (SG D37/38 cat £500) (2 stamps) ... £100

ITALIAN COLONIES - LIBYA

6837 : Express, the issues complete for 1915 to 1926 (but not 1927), the 1923 60c is used and the rest are mint. Cat 200 (11 stamps) ... £50



ITALIAN COLONIES - SOMALIA

5984 : 1935 King's Visit set fine used (all with MOGADISCIO cds), (SG 209/22 cat £1000) (illus) (14 stamps) £375

ITALIAN COLONIES - SOMALIA

6743 : 1929-1936 mainly mint collection of comms and definitives on Scott printed leaves, with 1929 Montecassion set mint (SG 119/25 cat £90), 1930 Ferrucci, 1930 Virgil mint, 1931 St Anthony mint set plus several used incl top value (cat £164), 1932 definitives set used less top value (cat £275 as cheapest perfs), 1934 Abruzzi set mint (SG 179/86 cat £90), 1934 Exhibition postage and air sets mint (SG 187/98 cat £78), and 1936 air set mint (SG 223/32 cat £120). Total cat £1075 (72 stamps) ... £295

ITALIAN COLONIES - SOMALIA

6745 : 1916-1930 semi-postal (i.e. charity surcharge) issues on Scott printed leaves, mainly mint, with 1916 Red Cross mint (SG 19/22 cat £130), 1925 Holy Year mint, 1927 first Defence used (SG 104/07 cat £90), 1929 second Defence mint plus extra top value used (SG 115/18 cat £176), 1930 third Defence 30c used, rest mint (SG 134/37 cat £193), 1930 Agriculture mint, and some others. Total cat £750 (38 stamps) ... £185

ITALIAN COLONIES - SOMALIA

6751 : Parcel Post 1926-31 mint range (all in attached pairs) with 1926 red ovpts (SG P80/88 cat £533), 1928 fascist symbols several black ovpts, 1930 3L and 4L red ovpts (SG 124/25 cat £84), and 1931 1L and 2L black ovpts (SG P127/28 cat £120). Total cat £755. (17 stamps) ... £150

ITALIAN COLONIES - SOMALIA

6747 : Dues, mint collection on Scott printed leaves with 1907 5c, 60c (SG D23 cat £70) (and couple others but poorer, not counted), 1909 5c (this one used), 20c, 30c, 1L (SG D35 cat £150), then all later issues complete (1923, 1926 (SG D76/86 cat £600), 1934 (SG D187/99 cat £350)). Total cat £1287. (38 stamps) ... £285

ITALY

7455 : Eclectic accumulation of covers of all periods from 19th century (many) to modern, includes express, foreign destinations, postal stationery, noted is a p.s. card from VARESE with red military censor, misdirected to St Petersburg where further censored and then redirected to Brazil, 1917 (200+ covers) (weight 1½ kilos) £200



ITALY

6505 : 1910 Plebiscite set mint (SG 83/84 cat £490), fresh (illus) (2 stamps) ... £125

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Artist and activist

Pierre Albuissou's career in stamp engraving is long and distinguished, and he is also a leading campaigner to preserve the tradition into the future

■ Report by Adrian Keppel

Besides being one of the finest stamp engravers France has produced, Pierre Albuissou has had a much wider influence on his craft.

He is the founding father of an organisation devoted to safeguarding the future of hand-engraved stamps and recess-printing, at a time when these traditions are under serious threat worldwide.

Albuissou was born in the French colony of Madagascar in 1952, the son of a French military officer who was stationed there.

When he was only six or seven years old, he started copying works of art by the likes of Albrecht Dürer, the medieval German engraver, telling his mother that he felt the master was watching over his shoulder.

Soon he was asking for his own etching tools, and his first engraving saw the light of day at the age of 12 or 13, making him one of the few self-taught practitioners of the art.

While at secondary school in France, Albuissou took evening courses at the School of Fine Arts in Mâcon, where he acquired the nickname 'Little Dürer'.

Having obtained his diploma in 1973, he worked on a wide range of projects, from book illustrations to wine bottle labels. His work was widely exhibited, and he would be named the Best Craftsman of France twice, in 1979 and 1986.

The postage stamp agency for the French overseas territories and former colonies, BEPTOM, commissioned his first stamp engraving in 1981, an issue for Mali marking the 75th anniversary of the death of Pierre Curie, the discoverer of radioactivity.

This was followed by stamps for Andorra in 1983 and 1984, both on the theme of Nature Protection.



ABOVE: Albuissou's first stamp was issued by Mali in 1981 and portrayed Pierre Curie, the discoverer of radioactivity

The designer of the Andorran stamps, Pierrette Lambert, was impressed by how Albuissou could translate the sensitivity of a design into an equally fine engraving, and recommended him to the postal authorities of Monaco, for whom he started working in 1986.

Albuissou's engravings for Monaco would win the Most Beautiful Stamp in the World award three times: for his 1990 rendition of Claude Monet's painting *The Magpie*, for his 1993 portrait of the Norwegian composer Edvard Grieg, and for his 1995 engraving of a detail from the panel-painting *Spring* by Sandro Botticelli.

Albuissou got to engrave his first stamp for France in 1984,

illustrating Ferdinand Cheval's Ideal Palace in Hauterives as part of the annual Tourist Publicity series.

This was the first of what is now more than 60 issues for the mother country, in a portfolio which now exceeds 180 issues worldwide.

In a glorious career, Albuissou would be awarded the Grand Prix de l'Art Philatélique, the premier prize for a French stamp, three times.

The first was for a 2000 issue marking the 73rd French Philatelic Federation Congress in Nevers, illustrating the city's Porte de Croux and an earthenware jug.

He would repeat the feat with scenic engravings of Antibes in 2006 and the Place Royale in Bordeaux in 2009.

Albuissou himself cites nature as his main source of inspiration, and his artistic philosophy is like a triptych: 'eyes open to contemplate nature, a heart capable of feeling it,

'Albuissou has been awarded the prestigious Grand Prix de l'Art Philatélique three times'



ABOVE: A 1998 reissue of Albuissou's beautiful large-format 1995 stamp for Monaco reproducing a detail of *Spring*, a panel painting by Sandro Botticelli



ABOVE: France's stamp commemorating the 73rd French Philatelic Federation Congress, held in Nevers in 2000, illustrating a city gate and local pottery

and a spirit that dares to follow it'.

He starts every day with a walk through the woods near his home, and he is always happiest when working on stamps which depict the natural world.

In 1989, he lived in Fontainebleau Forest for two days as preparation

for engraving a stamp for the Tourism series, seeking out the various elements which were to be part of the design, from paths to rocks and trees.

In 2000, he was delighted to be invited to celebrate one of his heroes, the 18th-century botanist

BELOW: Albuissou's 2000 portrait of the 18th-century botanist Henry-Louis Duhamel de Monceau

Henry-Louis Duhamel de Monceau, on the 300th anniversary of his birth. The stamp he produced was a beautifully detailed portrait with a forested background.

By this time Albuissou was becoming worried that the future of the hand-engraved, recess-printed stamp was under threat.

After the philatelic magazine *Timbres* started a campaign to save engraved stamps in 2004, he proposed the establishment of an association to promote and safeguard the tradition.

Art du Timbre Gravé was duly set up in 2005, with Albuissou as its first President and his fellow engraver Yves Beaujard as Vice-President.

ATG demonstrated so much political clout that the preservation of hand-engraved stamps has since been enshrined in French law.

Hopefully this means that Albuissou and other master craftsmen can continue to create beautifully engraved stamps for many years to come. ■



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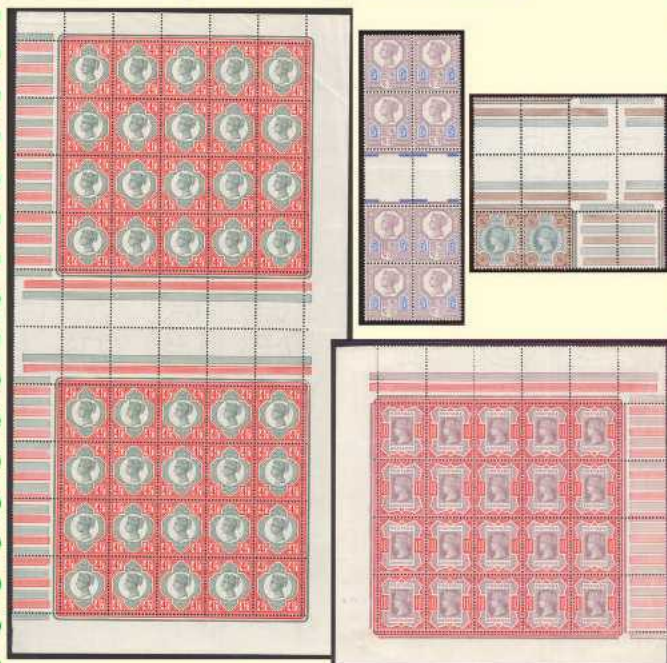
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Uniformity of purpose

The Landstorm issues of Sweden, to fund uniforms for its military reserves in World War I, comprised not only surcharges, but surcharges on surcharges

■ Report by Peter Hamilton

One of the quirkier corners of Scandinavian philately is the story of Sweden's three Landstorm overprinted stamp issues of 1916-18.

These were semi-postals, as the overprint on the stamps comprised a face value, used to pay for postage, and a surcharge, used in aid of the Landstorm clothing fund.

So, what was the Landstorm, why did it need a clothing fund and why were overprinted stamps the solution?

Military reserve

The Landstorm was Sweden's military reserve, which had been set up in 1855 as a territorial defence force.

During World War I, Sweden was a neutral country, and determined to remain so, but it mobilised the Landstorm to patrol its borders and prevent incursions which might compromise that status.

Men aged between 35 and 42 were conscripted into this force, receiving five days' compulsory



ABOVE: Members of Sweden's Landstorm reserve forces on manoeuvres in the World War I period, with uniforms funded by postage stamp issues

training per year.

They were given a uniform comprising a light jacket and an armband, which could be worn over civilian clothes, and an old-fashioned tricorne hat.

However, it became apparent that, according to the conventions of war, this uniform was insufficient for Landstorm members to be regarded as soldiers and treated as such in the event of capture. A more complete uniform was required to prevent them from being treated as armed civilians.

The Swedish economy was suffering from the difficulties of continuing to trade, particularly as Britain and Germany were its two main overseas markets, so the government was chronically short of money.

It came up with the idea of inviting contributions to a clothing fund for the provision of uniforms to the Landstorm, and one way people could contribute would be by paying a surcharge on postage stamps.

The stamps would have to be produced as cheaply as possible. So, instead of having a new issue designed, it was decided to recycle obsolete issues.

Landstorm I

Issue one was based on 10 values originally issued in the 'Numeral' definitive issue of 1886-91, with denominations ranging from 2ö to 50ö, reprinted by letterpress from the existing dies.

These were then overprinted in black with three crowns (to obliterate the original numeral) and the relevant surcharges.

The upper numeral and circular inscription represented the franking or postal value of the stamp: either 5ö or 10ö, covering inland postage rates.

The lower straight-line inscription represented the contribution to the Landstorm fund, which was the same amount in each case but spelled out in words: either 'fem öre' (5ö) or 'tio öre' (10ö).

TRANSLATION

SWEDISH	ENGLISH
frimärke	postage stamp
lösen	postage due
fem	five
tio	ten
femton	fifteen
tjugo	twenty
fyrtio	forty
nittio	ninety



These stamps were issued on December 21, 1916.

Landstorm II

A second issue, known to specialists as Landstorm II, was issued on the same day, but with different styles of overprint on different stamps.

This must have been even cheaper to produce, as it used up remaining stocks of Sweden's only postage due stamps, from a series

which had been launched as long ago as 1874, with denominations ranging from 1ö to 1kr.

It also used surviving supplies of the single 5k value which had been Sweden's first commemorative stamp, issued to mark the opening of the new General Post Office in 1903.

The same two surcharged postage rates of 5ö and 10ö were available, but this time the purchaser could choose between ►

ABOVE: Cover sent from Stockholm to Uppsala on April 2, 1918, franked with a 10ö+10ö on 30ö brown from the first Landstorm issue



ABOVE: 1916 5ö+10ö on the 6ö orange postage due stamp



ABOVE: 1916 10ö+20ö on the 30ö green postage due stamp



ABOVE: 1916 10ö+40ö on the 50ö brown postage due stamp



ABOVE: 1916 10ö+90ö on the 1kr blue and brown postage due stamp



ABOVE: 1916 5ö+5ö on 3ö brown

ABOVE: 1916 5ö+5ö on 5ö green

ABOVE: 1916 10ö+10ö on 12ö blue

ABOVE: 1916 10ö+10ö on 50ö red

'The issue had to be cheap to produce, so it recycled old definitives and postage dues'



LEFT: 1916 10ö+4.90kr, by far the heftiest surcharge, on the 1903 Opening of the New General Post Office 5kr blue commemorative

VALUES

LANDSTORM I

5ö+5ö	on 2ö orange (definitive)
5ö+5ö	on 3ö brown (definitive)
5ö+5ö	on 4ö grey (definitive)
5ö+5ö	on 5ö green (definitive)
5ö+5ö	on 6ö mauve (definitive)
10ö+10ö	on 12ö blue (definitive)
10ö+10ö	on 20ö red (definitive)
10ö+10ö	on 24ö yellow (definitive)
10ö+10ö	on 30ö brown (definitive)
10ö+10ö	on 50ö red (definitive)

LANDSTORM II

5ö+5ö	on 1ö black (postage due)
5ö+5ö	on 3ö red (postage due)
5ö+5ö	on 5ö brown (postage due)
5ö+10ö	on 6ö orange (postage due)
5ö+15ö	on 12ö red (postage due)
10ö+20ö	on 20ö blue (postage due)
10ö+40ö	on 24ö mauve (postage due)
10ö+20ö	on 30ö green (postage due)
10ö+40ö	on 50ö brown (postage due)
10ö+90ö	on 1kr blue and brown (postage due)
10ö+4.90kr	on 5kr blue (commemorative)

LANDSTORM III

7ö+3ö on 5ö+5ö	on 2ö orange (definitive)
7ö+3ö on 5ö+5ö	on 3ö brown (definitive)
7ö+3ö on 5ö+5ö	on 4ö grey (definitive)
7ö+3ö on 5ö+5ö	on 5ö green (definitive)
7ö+3ö on 5ö+5ö	on 6ö mauve (definitive)
12ö+8ö on 10ö+10ö	on 12ö blue (definitive)
12ö+8ö on 10ö+10ö	on 20ö red (definitive)
12ö+8ö on 10ö+10ö	on 24ö yellow (definitive)
12ö+8ö on 10ö+10ö	on 30ö brown (definitive)
12ö+8ö on 10ö+10ö	on 50ö red (definitive)

a range of contributions to the clothing fund.

The postage due stamps repurposed for 5ö postage carried additional surcharges ranging from 'fem öre' (5ö) to 'femton öre' (15ö), while those providing 10ö postage carried additional surcharges ranging from 'tjugo öre' (20ö) to 'nittio öre' (90ö).

The Post Office pictorial, meanwhile, carried a franking value of 10ö but a whopping surcharge of 4k 90ö!

Unsurprisingly, the Landstorm II stamps proved less popular than the Landstorm I stamps, and this is reflected in the higher prices they fetch on the philatelic market.

Landstorm III

Although Sweden maintained its territorial integrity, later in of the war German U-boats began to target shipping from neutral countries as well as belligerents. Around 1,000 Swedish merchant seamen sailors were killed.

Restrictions on commerce left the economy struggling even more, and inflation took hold, leading to an increase in postal rates.

One result was a third Landstorm issue, although this did not appear until December 18, 1918, five weeks after the Armistice had brought hostilities to an end.

This time, the Landstorm I stamps were reissued, with the values of the initial surcharge obliterated and replaced by new values on the overprint die.

The domestic postage rates had increased to 7ö and 12ö.

Interestingly, however, the level of contributions to the clothing fund dropped from 5ö or 10ö to 3ö or 8ö, so it may be assumed that the need for new uniforms had eased.

Nevertheless, the issue led to some exotic catalogue entries, extending from a 7ö+3ö on 5ö+5ö on 2ö orange, to a 12ö+8ö on 10ö+10ö on 50ö red.

Values and varieties

The Landstorm issues were an unusual example of stamps being used to raise voluntary contributions for expenditure that would normally be considered a responsibility of the government itself, as distinct from that of a charitable organisation.

They amounted to 31 different stamps, with enough varieties



ABOVE: 7ö+3ö on 5ö+5ö on 2ö orange



ABOVE: 7ö+3ö on 5ö+5ö on 6ö mauve



ABOVE: 12ö+8ö on 10ö+10ö on 12ö blue



ABOVE: 12ö+8ö on 10ö+10ö on 50ö red

listed in the Facit catalogue of Nordic countries to keep a specialist collector busy.

The majority are easily affordable mint or used, with the exception of the higher surcharges in the Landstorm II issue, but on cover they are hard to come by. ■

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One of the biggest problems when I collected stamps all those 48 years ago, (before girls came along), was that the stamps I wanted always seemed to cost more than I could afford! So ... just what is it that made me collect stamps in that way?

Q: What made me collect stamps that way? – A: Catalogue Values!

Yes, catalogue values... That's not to say that there's anything wrong with catalogue values per se. However, there is a simple answer, true even decades later, and even today. It was/ is the philatelic industry norm. **This is how 'philatelic' things are done ... aren't they?**

BUT, I set out to break boring industry norms, creating my enormously popular off-paper world mixtures club more than 34 years ago. Some who were collectors then, have returned and are still 'Avon/Omniphil' Collectors today. Some of those collectors have 'progressed' their collections, so that they now bid in my 'No Hidden Extras' unique reducing estimate (and reserve) Universal Philatelic Auctions – also known as **'The Collectors' Secret Weapon'**

Hindsight is a wonderful thing isn't it?, but...

with the benefit of hindsight, I suppose the problem was that I hadn't set my collecting boundaries to my budget, but it's so easy to say that now. Even so, why does everything you collect have to be related to catalogue value?

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In the line of duty

Why are multiples of the Penny Black on cover usually found in strips, rather than blocks? It's all about efficiency and customer service

■ Report by Norman Watson

Multiples of four or more Penny Blacks on cover are extremely uncommon and much sought-after, and inevitably attract huge prices.

An interesting quirk of these is that they are usually found in horizontal strips, and seldom in squarer blocks, or for that matter made up from individual stamps.

This is a reflection of how stamps were often dispensed in the early years of their use.

Penny Blacks were printed in sheets of 240, a number chosen so that their value added up to £1, which made for easy accounting.

They were supplied to post offices, receiving houses, licensed vendors and sub-distributors in complete, imperforate sheets, but clerks were advised by officials to cut the sheets into smaller multiples in readiness for sale.

The practice adopted was to use the office scissors to reduce them into horizontal strips of 12, which could then be trimmed further to suit demand: most customers would require a single 1d stamp, covering the basic rate for up to ½oz in weight, but the rate ascended by 2d for each extra 1oz.

Given that most folk were still folding their letters into 'entires', rather than using the new-style envelopes, it seemed sensible to arrange the adhesives in a strip along the top of an address panel, towards the upper right side. The vast majority of Penny Black multiples are so aligned.

Most customers were still adjusting to the concept of licking and sticking adhesives by way of pre-payment, but counter staff would be ready to sell them a strip at the required rate.

Some heavy business letters have survived with a complete row of 12 stamps placed horizontally across the top, although these are very rare.



'Clerks were advised to cut sheets into smaller multiples in readiness for sale'

The cover illustrated, once part of the wonderful Chartwell collection, likely contained legal documents which took its weight well beyond the basic rate.

It was charged at the 4d rate for up to 2oz, and is franked with a horizontal strip of four Penny Blacks, with corner check letters NA-ND, carefully cut from a sheet printed from plate 5.

Interestingly, it is a Christmas Day cover, sent on December 25, 1840, from Liverpool to a solicitor in Market Harborough.

The stamps are tied by the distinctive orange Maltese cross cancellation of the Liverpool Post Office at Canning Dock.

ABOVE: Cover sent from Liverpool to a solicitor in Market Harborough on Christmas Day, 1840, bearing a horizontal strip of four Penny Blacks from plate 5

When postage stamps were in their infancy, most mail concerned business and legal matters. Literacy levels were poor, and few had a reason to write and send letters unless it concerned a lawyer, a bank or estate matters.

The next most likely reason was probably a death in the family, and it is telling that mourning letters of the period are often the ones most likely to have their stamps arranged in a higgledy-piggledy way, suggesting that their senders were unused to the conventions of the postal system.

Of course, the lack of an instant way of separating stamps from sheets became increasingly frustrating as their use grew over the next decade.

But it was not until 1854 that perforations were officially adopted as a solution, speeding up customer service and consigning the office scissors to the drawer. ■

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UK & WORLDWIDE EXHIBITION DATES FOR YOUR DIARY

JUNE 10-13

ITALY

Alpe Adria Tarvisio 2021

Venue: Palazzetto dello Sport, Via degli Atleti Azzurri, Tarvisio, 33018 Italy.

Contact: Alpe Adria
www.alpeadria.eu

JULY 3

UK

Midpex 2021

Venue: Warwickshire Event Centre, The Fosse, Fosse Way, Radford Semele, Leamington Spa, Warwickshire CV31 1XN.

Contact: Steven Harrison
sharrison500@btinternet.com
www.sites.google.com/site/midpex/

JULY 16-17

UK

York Stamp Fair

Venue: The Grandstand, York Racecourse, York YO23 1EX.

Contact: Kate Puleston
Tel: 020 8946 4489
www.stampshows.net

JULY 22-25

SOUTH AFRICA

Savpex 2021

Venue: Kopano Nokeng Conference Center, 14 Mazelspoort Road, Bloemfontein 9326, South Africa.

Contact: Joof van der Merwe
jnc1@vodamail.co.za
www.stampssa.africa

JULY 30-AUGUST 1

USA

Westpex 2021

Venue: San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, California 94010, USA.

Contact: Edward Jarvis
Tel: +1 415 387 1016
www.westpex.org

AUGUST 12-15

USA

Great American Stamp Show

Venue: Donald E Stephens Convention Center, 555 N River Road, Rosemont, Chicago, Illinois 60018, USA.

Contact: GASS
www.stamps.org/
greatamericanstampshow

AUGUST 25-30

JAPAN

PhilaNippon 2021

Venue: Pacifico Yokohama Hall B/C, 1-1-1 Minato Mirai, Yokohama, Nishi-ku 220-0012 Japan.

Contact: Simon Richards, UK Commissioner
simon@sidebell.co.uk
info@philanippon2021.jp
www.japan2021.jp/en

SEPTEMBER 11-12

USA

Omaha Stamp Show

Venue: Westside Community Conference Center, 3534 South 108th Street, Omaha, Nebraska 68144, USA.

Contact: Mike Ley
giscougar@aol.com
www.omahaphilatelicsociety.org

SEPTEMBER 24-26

AUSTRIA

Ovebria 2021 Multilateral Exhibition

Venue: VAZ St Pölten, Kelsengasse 9, 3100 St Pölten, Austria.

Contact: Gernot Abfalterbach
ausstellungsleiterm21@voeph.at
www.voeph.at

SEPTEMBER 29-

OCTOBER 2

UK

Autumn Stampex

Venue: Business Design Centre, 52 Upper Street, Islington, London N1 0QH.

Contact: Philatelic Traders Society, PO Box 290, Lingfield, Surrey RH7 9AX
Tel: 01342 830225
info@thepts.net
www.thepts.net

OCTOBER 1-3

USA

Indypex

Venue: Hamilton County Fairgrounds & Exhibition Center, 2003 Pleasant Street, Noblesville, Indiana 46060, USA.

Contact: Indiana Stamp Club
rmarcy1@comcast.net
www.indianastampclub.org

OCTOBER 15-17

IRELAND

Stampa 2021 Irish National Stamp Exhibition

Venue: Griffith College Conference Centre, South Circular Road, Dublin 8.

Contact: Stampa, PO Box 12624, Rathfarnham, Dublin 16, Republic of Ireland
www.stampa.ie

OCTOBER 21-23

SOUTH AFRICA

Vrijstaat 2021 National Exhibition

Venue: Kopano Nokeng Conference Center, 14 Mazelspoort Road, Bloemfontein 9326, South Africa.

Contact: Joof van der Merwe
jnc1@vodamail.co.za
www.stampssa.africa

OCTOBER 22-24

AUSTRALIA

Newcastle 2021 Stamp & Coin Expo

Venue: Newcastle Showground Exhibition Centre, ewcastle, New South Wales, Australia.

Contact: John Moore, Commissioner
moore.john@optusnet.com.au
www.newcastlephilatelicsociety.org.au

OCTOBER 22-24

USA

Napex 2021

Venue: Hilton McLean, Tyson's Corner, 7920 Jones Branch Road, McLean, Virginia 22102, USA.

Contact: Napex 2021
wcfortiii@aol.com
www.napex.org

NOVEMBER 12-13

UK

Stafford Stamp Show

Venue: Bingley Hall, Staffordshire County Showground, Weston Road, Stafford ST18 0BD.

Contact: JRS Fairs
www.jrs-stamp-shows.co.uk

NOVEMBER 19-21

USA

Chicagopex 2021

Venue: Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois 60143, USA.

Contact: Kathy Johnson
kjj5217@gmail.com
chicagopex.org

NOVEMBER 19-22

GREECE

Notos 2021 European Philatelic Exhibition

Venue: Zappeion Conference & Exhibition Centre, Leof Vasilissis Olgas, Athens 105 57, Greece.

Contact: Jon Aitchinson, UK Commissioner
Tel: 01279 980488
britishlocals@aol.com
www.hps.gr/notos2021

DECEMBER 16-18

NETHERLANDS

Hertogpost 2021

Venue: Brabanthallen, Diezekade 2, 's-Hertogenbosch 5222, Netherlands.

Contact: Hertogpost 2020
Tel: +31 73 629 3911
info@hertogpost-event.nl
www.hertogpost-event.nl

FEBRUARY 19-26

UK

London 2022 International Exhibition

Venue: Business Design Centre, 52 Upper Street, Islington, London N1 0QH.

Contact: admin@london2022.co
www.london2022.co

MARCH 25-27

USA

St Louis Stamp Exposition

Venue: Renaissance St Louis Airport, 9801 Natural Bridge Road, St Louis, Missouri 63134, USA.

Contact: St Louis Stamp Expo
www.stlouisstampexpo.com

MARCH 31-APRIL 3

HUNGARY

Hunfilex 2022

Venue: Bálna Centre, Fovam Ter 11-12, 1093 Budapest, Hungary.

Contact: Bill Hedley, UK Commissioner
Tel: 01892 531516
ewlhedley@gmail.com
www.hunfilex2022.com

APRIL 22-23

UK

ASPS Scottish Congress

Venue: Dewars Centre, Glover Street, Perth PH2 0TH.

Contact: Association of Scottish Philatelic Societies
www.scottishphilately.co.uk

MAY 6-10

TAIWAN

Taipei 2022 International Stamp Exhibition

Venue: Hall 1, Taipei World Trade Center, Hsin-Yi Road, Xinyi, Taipei City, Taiwan.

Contact: Richard Tan, FIAP Co-ordinator
www.asiaphilately.com

MAY 18-22

SWITZERLAND

Helvetia 2022

Venue: Padiglione Conza Convention Centre, Castagnola 5, 6900 Lugano, Switzerland.

Contact: Chris King, UK Commissioner
chris.king@postalhistory.net
info@helvetia2022.ch
www.helvetia2022.ch



ABOVE: Have you been missing stamp fairs? Midpex is expected to be able to take place at the Warwickshire Event Centre on July 3

Every care is taken to ensure the details published are accurate, but we cannot be responsible for any errors or cancellations. You are advised to check with the event organisers before setting out.

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- Bechuanaland/Botswana
- Bermuda
- British Guiana/Guyana
- British Honduras/Belize
- British Virgin Islands
- Cayman Islands
- Ceylon/Sri Lanka
- Christmas Island/Cocos and Keeling
- Cook Islands/Cyprus
- Dominica
- Falkland Islands/Fiji
- Gambia
- Germany (*only used from 1945 onwards*)
- Gibraltar
- Gilbert and Ellice Islands
- Gold Coast/Ghana
- Grenada/Hong Kong
- India and Indian States
- Ireland/Jamaica
- Kenya and KUT
- Kiribati/Leeward Islands
- Malaysia and States
- Malta/Mauritius
- Montserrat
- Nigeria/Pitcairn
- Rhodesia, Nyasaland, Zambia and Zimbabwe
- St Helena, St Kitts, St Lucia, St Vincent
- Samoa/Seychelles
- Sierra Leone/Singapore
- Solomon Islands
- South Africa, Natal, Swaziland, Zululand
- Trinidad/Tobago
- Tristan da Cunha
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JUNE 7-12

CORINPHILA

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Erivan collection of Austria & Lombardy-Venetia
Venue: 4th Floor, Wiesenstrasse 8, 8032 Zurich, Switzerland.
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info@corinphila.ch
www.corinphila.ch

JUNE 8

SOTHEBY'S

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JUNE 9

AJH STAMPS

Venue: The Dunkenhall Hotel & Spa, Clayton-le-Moors, Lancashire BB5 5JP.
Contact: AJH Stamps
Tel: 01254 393740
sales@ajhstamps.co.uk
www.ajhstamps.co.uk

JUNE 9-10

CHRISTOPH GÄRTNER

Anniversary Auction I
Venue: Steinbeisstrasse 6 & 8, 74321 Bietigheim-Bissingen, Germany.
Contact: Philatelic Christoph Gärtner
Tel: +49 7142 789 400
info@auktionen-gaertner.de
www.auktionen-gaertner.de

JUNE 9-10

MARESCH

Venue: online only.
Contact: R Maresch & Son
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peter@maresch.com
www.maresch.com

JUNE 10

HARMERS OF LONDON

Venue: Royal Over-Seas League, Park Place, St James's Street, London SW1A 1LR.
Contact: Harmers of London
Tel: 020 3409 1238
enquiries@harmers.com
www.harmers.com

JUNE 10

PHILATINO

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Contact: Guillermo Jalil
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JUNE 11

TENNANTS

Venue: The Auction Centre, Harmby Road, Leyburn, North Yorkshire DL8 5SG.
Contact: Tennants Auctioneers

Tel: 01969 623780
enquiry@tennants-ltd.co.uk
www.tennants.co.uk

JUNE 11-12

HAMBURG

Venue: Kleine Reichenstrasse 1, 20457 Hamburg, Germany.
Contact: Auction Galleries Hamburg
Tel: +49 40 33 71 57
info@auction-galleries.de
www.auction-galleries.de

JUNE 12

BIL & CO

Venue: Washington Community Centre, Fen Road, Washingborough, Lincoln LN4 1AB.
Contact: Bil Tilbury
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auctionsbil@btinternet.com
www.bilandco.co.uk

JUNE 12

CHESHIRE STAMP AUCTIONS

Venue: online only.
Contact: Sandafayre
Tel: 01565 653214
stamp@sandafayre.com
www.sandafayre.com

JUNE 14-16

H R HARMER

Larry Parks collection of British Commonwealth Postal Stationery
Venue: H R Harmer GPN, Suite 2607, 45 Rockefeller Plaza, 630 5th Avenue, New York, NY 10111, USA.
Contact: H R Harmer

Tel: +1 929 436 2800
info@hrharmer.com
www.hrharmer.com

JUNE 14-18

DAVID FELDMAN

Venue: David Feldman SA, 59 Route de Chancy, 1213 Petit Lancy 1, Switzerland.
Contact: David Feldman
Tel: +41 22 727 0777
info@davidfeldman.com
www.davidfeldman.com

JUNE 15

FRANÇOIS FELDMAN

Venue: online only.
Contact: 10 Rue Drouot, 75009 Paris, France
Tel: +33 1 45 23 10 22
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JUNE 16

GROSVENOR

British Empire & Foreign Countries
Venue: 399-401 Strand, London WC2R 0LT.
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info@grosvenor-auctions.co.uk
www.grosvenor-auctions.com

JUNE 21-26

CHRISTOPH GÄRTNER

Anniversary Auction II
Venue: Steinbeisstrasse 6 & 8, 74321 Bietigheim-Bissingen, Germany.
Contact: Philatelic Christoph Gärtner

Tel: +49 7142 789 400
info@auktionen-gaertner.de
www.auktionen-gaertner.de

JUNE 23-24

PHILEA

Venue: online only.
Contact: AB Philea
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bids@philea.se
www.philea.se

JUNE 25-28

JOHN BULL

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Contact: John Bull Stamp Auctions
Tel: +852 2890 5767
info@jbull.com
www.jbull.com

JUNE 30-JULY 2

VIENNAFIL AUKTIONEN

Venue: Fleming's Selection Hotel, Josefstadt Strasse 10-12, A-1080 Vienna, Austria.
Contact: Viennafil Auktionen
Tel: +43 1 4051 457
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www.viennafil.com

JULY 6

UNIVERSAL PHILATELIC AUCTIONS

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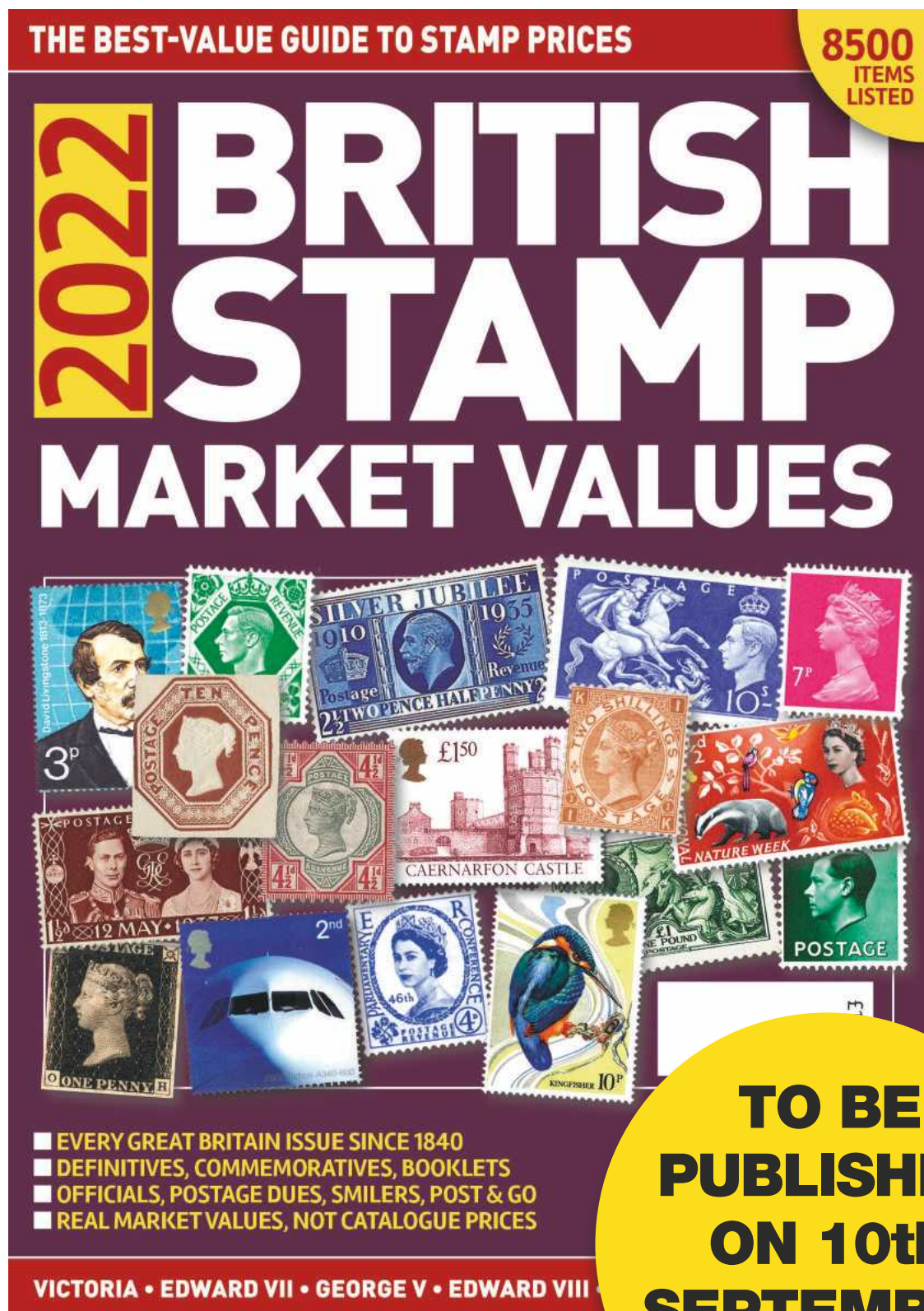
LOT TO BE DESIRED

H R Harmer's auction on June 14-16 will offer a first-day usage of Great Britain's first postal stationery postcard, issued in 1870.

The ½d lilac on buff card has a London WC cancellation of October 1. The reverse carries a printer's advert and a Cardiff backstamp. It is estimated at \$500-\$750 (about £350-£525).



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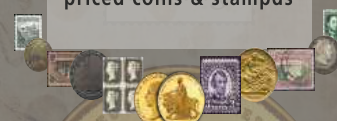
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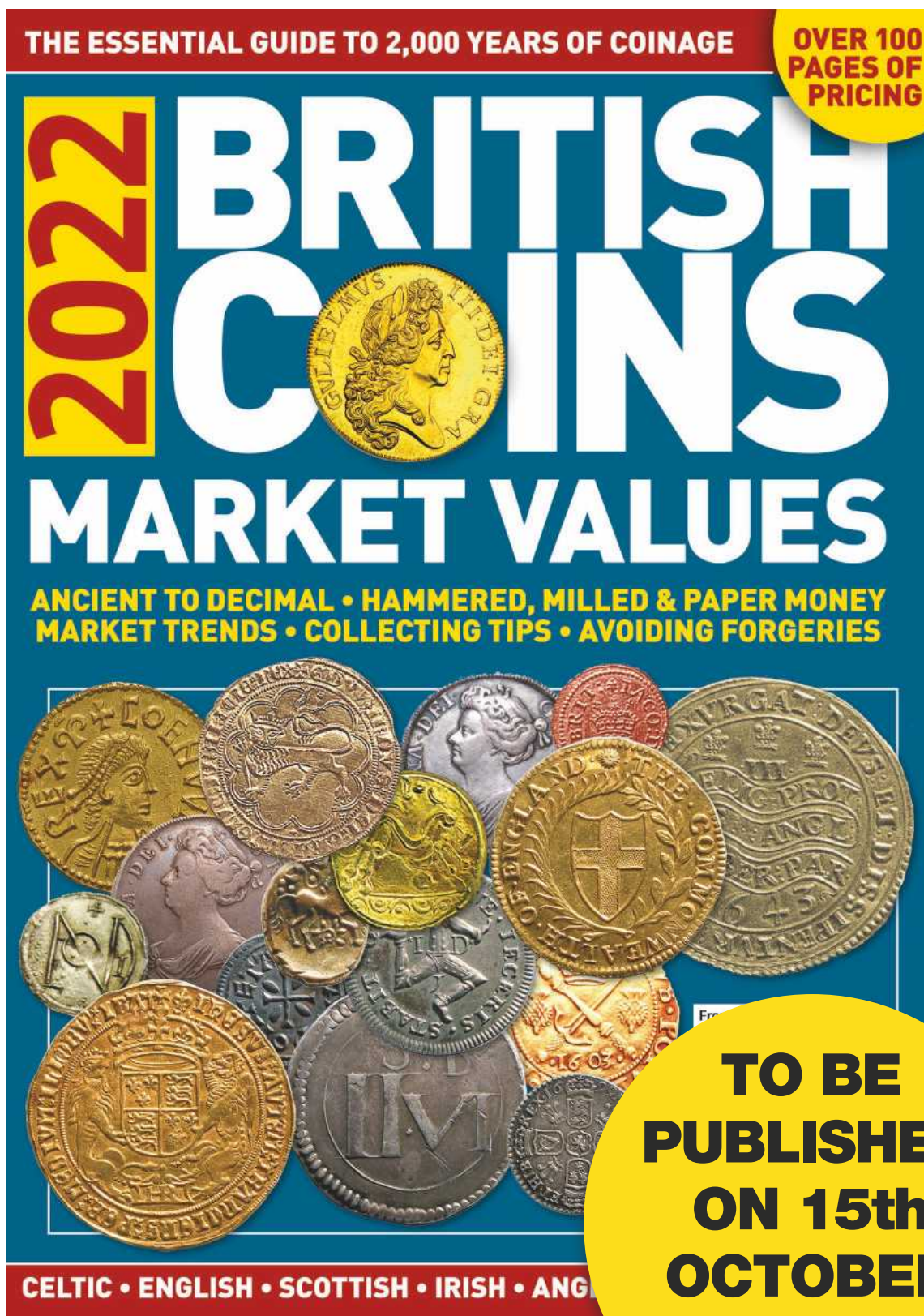
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Not a leg to stand on!

El Salvador's stamp programme in 1948 belatedly honoured President Roosevelt. But the image of his funeral cortège showed scant practical support for him

■ Report by John Winchester

After Franklin D Roosevelt died on April 12, 1945, just 82 days into an unprecedented fourth term as United States President, his funeral was a grand affair.

Draped in the Stars and Stripes, his coffin was pulled through the streets of Washington DC on a gun carriage pulled by seven white horses, and flanked by seven marching servicemen.

Philatelic tributes followed from many countries, although some were late to join in. El Salvador devoted almost its entire stamp programme to Roosevelt's memory in 1948, with more than a dozen stamps celebrating his life.



ABOVE: El Salvador 1948 Funeral of President Roosevelt 50c, designed and printed in Britain by Waterlow

Most remarkable, however, were the 50-centavos and 2-colon denominations recalling his funeral. Designed by Waterlow & Sons in London, both depicted part of the cortège, but the image might best be described as 'impressionist'.

On close inspection, the four horses illustrated appear to have only 13 legs in total, the catafalque seems to be missing a wheel, and the three servicemen marching on the far side of the coffin are completely legless!

The wartime President might reasonably have expected a more visible show of support from his friends in Britain! ■

NEXT MONTH

Fun and Games



From Hodori the tiger to Cobi the dog, the mascots and logos of each individual Olympic Games amount to a philatelic theme in their own right

PLUS

■ New Zealand's strange 1890-91 portraits of Queen Victoria

■ Rare postal history from Scottish temporary construction camps

■ American engravings by Marcus Baldwin

AUGUST ISSUE

IN SHOPS FROM
THURSDAY JULY 8

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from / respond to: **Andrew McGavin**

Are You **THINKING** of **SELLING**?

This is How The Stamp Trade Works

Philatelic Expert Lets You into his Selling Secrets so you can benefit from a totally different (and New) Selling Experience

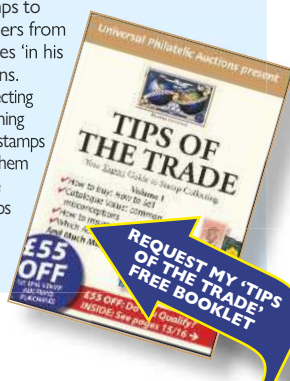
1▶ If You want to learn how the stamp trade works, please read on... When I was 15, I did. I wondered if there was some secret source of supply? So, I bought my 1st stamp mixture, (wholesale I thought), broke it into 50 smaller units, advertised it in Stamp Magazine 'Classifieds', and waited for the orders to roll in... I'm still waiting, 51 years later !...

Wrong Offer ✗ Wrong Price ✗ Wrong Place ✗
(naïve seller) ✓ = me but I was only 15 at the time!



ANDREW PROMOTING PHILATELY ON THE ALAN TITCHMARSH SHOW ITV

About The Author ▶ Andrew found his Father's stamps at the age of 10. A year later at Senior School he immediately joined the School Stamp Club. He 'specialised' (!) in British, but soon was interested in Queen Victoria which he could not afford. The 2nd to last boy wearing short trousers in his school year, he religiously bought Post Office New Issues on Tuesdays with his pocket money. He soon found that he enjoyed swapping / trading stamps as much as collecting them. Aged 19, eschewing University he quickly found a philatelic career in London, leading to creating his own companies in stamps. Andrew has authored many internationally published Stamp 'Tips' articles, appearing on Local Radio and National TV promoting Philately with Alan Titchmarsh. Andrew's area of expertise is unusual - in so far as his grounding in collecting and wide philatelic knowledge has given him a deep understanding of Philately. He has studied Philately for the past 51 years, in combination with Commerce and Marketing Expertise, enabling him to create synergies in 'lifetime' interlinked Stamp Selling Systems, selling unit-priced stamps through to handling collections & Rarities up to £700,000 each. Today Andrew is fortunate to be co-owner with his Wife, of Universal Philatelic Auctions (aka UPA) - the Largest No Buyer's Premium Reducing-Estimate System Stamp Auction in the World, creating records selling stamps to 2,261 different bidders from 54 different countries 'in his international auctions. Andrew stopped collecting stamps aged 18 reasoning that his enjoyment of stamps would be in handling them and selling them... He loves working in stamps and looks forward to each philatelic day



2▶ Three years later, attending my first public stamp auctions I wondered how some bidders seemed to buy everything, paying the highest price? It didn't occur to me that they were probably Auction Bidding Agents, paid by absent (dealer) bidders to represent them. I wondered why two collectors sitting side by side muttered to each other "he's a dealer" as if that justified him paying the highest price...

...but did it really? What was the real reason? How could a Dealer pay a higher price than a Collector? It doesn't make sense, does it? Collectors are customers. Customers usually pay the highest price, unless... for a Collector, this was...

Wrong Presentation ✗ Wrong Place ✗
therefore **Wrong Price ✗**

3▶ Fast-forward 48 years later to a British Empire collection, lot #1 in an International Stamp Auction - Estimated at £3,000, but we were the highest bidder at £21,000 - **YES** - some 7x higher. Including Buyer's Premium in the extraordinary sum of £4,788 we actually paid GBP£25,788= upon a £3,000 estimate... **however,** we broke it down into sets, singles, mini-collections etc. We made a profit. Some might say it found its price. Others may say:

Wrong Estimate ✗ Wrong Presentation ✗
Wrong Structure ✗ Wrong Protection of Price ✗

- **Lucky for the seller that 2 well-heeled bidders saw the potential value that day** or it could have been given away... the seller could easily have lost out couldn't he? or she?

So, by un-peeling the layers of obfuscation, hopefully we can all agree:

The Secret is Simple -
it's ALL ABOUT : TIMING

Plus the 3 Philatelic 'P's -
Presentation ✓ Place ✓ and Price ✓

4▶ Understanding the problem... I always remember the car trade had their own little 'bible' - Glass's Guide. I've no idea, I've not even looked - in this internet-dominated world, it may even have disappeared. Well, there's an insider Stamp Trade publication for Stamp Dealers called "The Philatelic Exporter". There's nothing that special about it - and you won't learn much or find massively reduced prices by subscribing - **BUT** - it is a forum, a paper focal point, a last 'bastion' in this on-line transparent world that we inhabit... whereby dealers (and auctioneers) can try and communicate with each other. I publish my own articles there...

Recently I discussed the outcome of my 10 years' simple research, asking dealers and auctioneers 'what is your biggest problem?'

To a man, (why are we almost all men), they replied - "my biggest problem is stock, if I can get more of the right stock I can sell it easily"

Strange that, nobody ever asked me the same question back - because my answer would have been

entirely different (and I don't treat it as a problem) - I seek to satisfy more collector clients than any other stamp auction

This is the reason why my company has such massive advertising. This is the reason why we spend up to 8% of turnover - up to £200,000 per annum in marketing costs. (Most dealers don't even sell £200K per annum).

5▶ Why is that? Because, as the world evolved the **Stamp Market, imperceptibly Changed, and incrementally - Massively**

So, although few will tell you this, it's clearly evident that the problem for most Sellers of Stamps today is no longer absent stock - but **absent collectors in the place they choose to sell their stamps in.** Simply put, other Dealers, Auctions, Stamp Fairs have not invested in marketing to have a strong Customer-core. To be fair, this is not true of all - but it is true of most - so that our former competitor 'Apex' had 800 bidders in a recent auction. In my most recent 20,000+ lot UPA 77th Auction we had 1,793 different bidders from 49 different countries, 95% of whom were Collectors. Some other well-advertised auctions only have 200 bidders (a high percentage of whom are dealers - so that, essentially they are Dealer-dominated auctions) - so that when you sell through them - you're paying up to 18% (including VAT) seller's commission and the buyer is paying up to 25% and more in Buyer's Premium, credit card fees, on-line bidding fee, delivery and insurance etc... **AND all of that so that your stamps may be sold, wait for it - TO DEALERS (and some collectors),** but Dealers, that naturally must make a profit to survive...

6▶ Now, let's examine the cost implications
- **Example:** Your stamp collection sells in public auction for £800. Upon a 25% buyer's premium, the dealer pays £1,000 and it could be more. He breaks it into £2,000+ selling price (much lower and he'll go out of business). The auction charges you a seller's commission of up to 18% (VAT included) upon the £800 sale price. This is GBP£144. Therefore you receive approaching £656 - which is approximately 33% of the dealer's £2,000+/- retail selling price - **BUT... now that we have identified the problem...**

Isn't the Solution Staring us Right in The Face ?

7▶ Why Pay an Auction to Sell to Dealers: Sell to Collectors instead?
In our example with buyer's premium, sellers commission, lotting fees, extra credit card charges, VAT and even insurance - you're already being charged in different ways up to 40% of the selling price to sell, possibly or probably, **to the wrong person.**

Why not direct that 40% cost you're paying to sell to Collectors instead? Sounds good, so why hasn't this been done before ?

8▶ Truth is, it Has been done before... Sometimes the 'old' ways are the best ways aren't they? But in today's enthusiasm to obscure the obvious so that money may be taken, almost surreptitiously, in numerous different ways, (without us apparently noticing until we see the cheque in our pocket) – the transparent 'seller pays' has been deliberately 'obscured' – so much so that, **amazingly**, the latest 2017 European Auction Selling Legislation just introduced – now requires auctions that charge 'buyer's premiums' **to warn the buyer in advance**. Just imagine going into the petrol station, and being warned that the price you're paying to put fuel in your tank is not the real price, you have to pay a premium! Obviously, there would be an uproar...

9▶ How can you cut out the middleman and sell to Collectors instead? Well, I can think of two ways. 1). **DIY** - Do It Yourself selling on eBay. That may be fine for lower grade material – but, would you risk auctioning relatively unprotected rare material on eBay? We don't and we're professionals, so we should know what we're doing. Or 2). Cut out the extra middle-man. **Use my company UPA, which reaches collectors instead.** Here's how it works: Continuing from our previous **Example**:

The auction sold your stamps to a dealer for £1,000 – but You received circa £656

UPA sells them to collectors for you for up to £2,000 – even after 40% commission you receive up to £1,200. Up to £544 more. Now that's amazing, isn't it?

10▶ Sounds Good Andrew, but Can You 'Deliver'? Obviously, nothing is as simple as that, and as we auction stamps to collectors some collections may 'break' to the example £2,000+/- but the stamps may be sold for more or less – especially as we reserve all lots at 20% below, (Estimate £2,000 = £1,600 reserve) and not everything sells first or even 2nd time so prices may come down... Naturally, it's not that straightforward for a dealer either – he may sell at a discount to 'move' stock **OR**, like many dealers he may be sitting on the same unsold stamps, that you see time and time again, in dealer's stocks years later and still at the same unattractive prices... So, I think it is more reasonable for you to expect up to 36% to 50% more, indirectly or directly via my **Collector's Secret Weapon**: Universal Philatelic Auctions, which moves material more quickly, by incrementally reducing estimate (and reserve) price in a structured selling system...

11▶ Q.) What is the Collector's 'Secret Weapon'?

A.) It's called the Unique UPA Reducing Estimate System...

This is a rather long explanation, I don't want to bore you, but 20 years ago, when my wife and I set up Universal Philatelic Auctions I detected that the stamp trade's biggest problem then was not what sold – **but what didn't sell...** So, because I didn't want to try to keep on offering the same either unsaleable or overpriced stock I created the unique UPA Reducing Estimate (and reserve) Selling System. Simply put, if a lot doesn't sell in the 1st auction we reduce the estimate (and reserve) by 11% and unlike other dealers and auctions **WE TELL YOU – 'US'** = once unsold. If unsold after the following auction we **reduce by a further 12%** and **WE TELL YOU 'US2'**, if unsold after a 3rd UPA auction we reduce by a further 13% and **WE TELL YOU 'US3'** and so on till the lot finds its price, is sold or virtually given away...

12▶ Any Scientist will tell you that combinations of ingredients can produce powerful results. So we created the unique combination of my UPA Reducing Estimate System, married (in stone), with UPA's fair 'NO BUYER'S Premium' policy, PLUS each lot carries my total 'no quibble' guarantee – this formula is the reason why within the span of 4 auctions (one year)... 90%-95% of lots broken from a collection have sold.



Contact UPA: 01451 861 111

UNSOLICITED TESTIMONIAL:

Dear Folk at UPA,

I've dealt with the public for 37+ years, and as both a consumer, and a businessman, I have created huge numbers of orders from all over the world from a complete range of suppliers from all aspects of our daily lives.

But I don't believe I have ever encountered such sensitivity, such kind thought, such understanding as I have with you in our initial meeting, our subsequent successful transaction, and now this.

I recall well the item you highlight, and realise that this one item has such colossal personal value, I could never part with it.

It has been an absolute pleasure dealing with yourself, and I am more than willing for you to use this e-mail as commendation to others who may be thinking of disposing of their collection.

Many, many thanks for a memorable experience, and I will try to emulate your thought and care in my own business sphere.

Yours sincerely
D. E. B. Bath, UK

This Unique Philatelic Selling System **Formula** is the reason why we are the largest stamp auction in the UK today with more than 2,250 different regular bidders.

In Hindsight Dealers warned me 20 years ago that my idea wouldn't work. 20 years later I think I've proven that it does. (Reader: Please Request a complimentary UPA catalogue – using the contact details further below)

13▶ OK, Cut to the Chase Andrew, what's the offer? All of my Selling Systems are based upon **selling to Collectors Globally**, so that 95% of stamps sold by UPA are sold directly to Collectors. If you wish to benefit by up to 50% or more, depending upon your circumstance and type of material, by cutting out the middleman – then this offer may be for you. Generally 'time' is the enemy in our lives, and for most dealers not being able to sell stock. Now is the time to let 'time' do the 'heavy-lifting' and consider making 'time' work for you, so that at UPA you can make time your friend.

14▶ AND the SMALL PRINT? Some lots are too small in value for us to offer this system. Other lots may not be suited to selling in this manner (e.g. surplus mint British decimal stamps best used for postage) – especially if the market is heavily compromised by stock overhang

in specific areas. Some Collectors will not wish to use time and systems to leverage price, others will want to agree a specific price and know that they are paid precisely this amount. No client is treated like a number and no client is forced like a square peg into a round hole.

15▶ OK, What Do I Do Next?

- You contact UPA to discuss with Andrew or a highly-qualified Auction Valuer/Describer what you have to dispose of and your options bearing in mind your specific interests / requirements
- If you wish, get a 2nd opinion, but investigate what type of auction / dealer you are dealing with. Is it a Dealer's auction with relatively few collectors? Can you see where / how the Dealer sells? If you can't easily see any pricelists or high quality selling catalogues – that Dealer may sell your stamps to other dealers...
- Finally you ask U P A to collect your stamps, insure in transit for an estimated replacement retail value...

16▶ What Happens then? A member of my Team telephones/e-mails you to confirm safe receipt. 'Overnight' valuations, unless simple, are rare. Valuing stamp collections that have taken tens of years to create takes time. Depending upon your priorities / timescale I, or an experienced member of my Team will contact you to discuss your requirements and the options available to you for the sale of your collection. Provided only that you feel well-informed and comfortable do we agree strategy

17▶ How Strong is the Stamp and Cover Market? Everybody knows that the strongest areas are GB and British Empire. Post-Independence / QEII material sells but if hinged at considerable discount. Mint hinged material pre 1952 is regarded as the industry 'norm' and therefore desirable – but genuine never-hinged commands a premium. Europe sells but at reduced levels, Americas is good, as generally is Asia but the 'heat' has come off China which is still good – and Russia which can still be good. East Europe is weaker. Overall, Rarities throughout can command their own price levels and real Postal History has good demand.

18▶ What Should I Do Next?

Discuss your collection with U P A. Contact Andrew or an experienced member of his Team now...



19▶ Guarantee: I want You to be absolutely Sure So If You're not sure we'll transport and return your stamps for FREE up to £200 in actual shipping cost at our expense. It sounds generous (and it is), but it's far less than the cost of driving 100+ miles each way and 3 to 6 hours in your home valuing your stamps

20▶ My Double Cast Iron Guarantee: We can do a better job valuing your stamps in our office than in your home. If you don't agree I'll pay you an extra £50 for you to pay somebody trusted to open the boxes and put your albums back, in the same place, on the shelf they came from.

21▶ Act NOW: Contact Andrew or an experienced member of his Team using the on-line selling form at our website, by fax, telephone or by mail. We'll work harder for you not to regret the decision to sell all or part of your collection...

Andrew

Andrew McGavin, Philatelic Expert,
Author, Managing Director
Universal Philatelic Auctions UPA

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