

# GIBBONS Stamp MONTHLY

LONDON 2022  
FEBRUARY 2022

FREE

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## THE POSTAL MUSEUM

A peek inside the Museum's collections



## MUSIC GIANTS

Royal Mail's new philatelic fanfare for The Rolling Stones



## CZESLAW SLANIA

The story and stamps of the world's greatest engraver



# IRISH STATE PHILATELY

The creation of a border between two Irelands

PLUS: STAMP HUNTING · MACHIN WATCH · NEWSDESK

GIBBONS  
**Stamp**  
MONTHLY

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THE UK'S NUMBER ONE STAMP MAGAZINE

London 2022 Special

February 2022



Dear Reader  
Welcome to this bite-sized taster edition of *Gibbons Stamp Monthly*, which has been compiled especially for download during London 2022. I hope you enjoy this brief taste of what GSM has to offer. You will find much more content in the full-sized magazine each and every month. I hope you can join us.

**Dean Shepherd**  
Editor *Gibbons Stamp Monthly*

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Royal Mail releases next generation Machins • Covid-19 closes National Postal Museum in Washington • Free 'Stamp!' exhibition in Luton •

## Royal Mail releases next generation Machins

On 1 February, Royal Mail released a new set of barcoded 1st, 1st Large, 2nd and 2nd Large NVI Machins, and announced that all future definitives will be issued in this way. The new stamps follow a trial of barcoded 2nd Class Machins in March 2021 and Christmas stamps last November.

In an announcement made as the new NVIs were issued, Royal Mail revealed that all non-barcoded definitive and Christmas stamps (which will also be barcoded in the future) will be phased out but will remain valid until 31 January 2023. During this time, customers are being encouraged to use up their non-barcoded stamps. Non-barcoded, decimal commemorative stamps will still be valid for postage.

Royal Mail is also setting up a 'Swap Out' scheme where unused non-barcoded definitive and Christmas stamps can be exchanged for the new barcoded version. Through the 'Swap Out' scheme, which opens on 31 March, customers will be able to send unused stamps via a Freepost address. Forms will be available from a variety of channels, including local customer service points, the Royal Mail website and via its customer experience team. Further details on the scheme will be announced by Royal Mail in the near future.

As for Machin collectors, who will no doubt want to hang on to their non-barcoded collections, the decision to only issue barcoded Machins in the future in effect creates another clearly defined period in the 55-year history of the classic design; as well as pre-decimal Machins, we now have pre-barcoded and barcoded issues.



Royal Mail says the move is part of the company's ongoing modernisation drive, with the unique barcodes facilitating operational efficiencies, enabling the introduction of added security features and paving the way for innovative services for customers.

As well as added security, the new barcoded stamps also offer an interactive element. Scanning the barcode via a Royal Mail App will provide access to additional online content, such as videos and other media. At the moment, the barcodes link to a 'digital twin' of the physical NVI stamp and a specially created animation featuring Shaun the Sheep.

Nick Landon, Royal Mail Chief Commercial Officer said: 'Introducing unique barcodes on our postage stamps allows us to connect the physical letter with the digital world and opens up the possibilities for a range of new innovative services in future'.

See this month's 'Machin Watch' for more information on the new NVIs.

### National Postal Museum in Washington closed

As the effects of coronavirus continue to be felt around the world, the latest victim is the

National Postal Museum in Washington DC, USA, which has had to close due to Covid-19 issues. For updates on when the museum will reopen, please see its website ([postalmuseum.si.edu](http://postalmuseum.si.edu)).

## In Brief

### New date for Felbridge Stamp Fair

The Chris Rapley Stamp & Postcard Fair scheduled for Monday, 30 May at Felbridge Village Hall, Crawley Down Road RH19 2NT has now been rearranged to take place on Friday, 3 June to coincide with the special Platinum Jubilee bank holiday weekend scheduled to take place 2-5 June. For further details, please ring 01795 478 175 or 07711 677 760.

### Stamp art exhibition arrives in Luton

The Stockwood Discovery Centre in Luton has an exhibition titled 'Stamp!', featuring pictures created from stamps by Hungarian artist Judit Szendrei. These unique artworks are part of her MoCoMo collection – Mosaic, Collage, Montage.

Judit Szendrei made her first picture in 2015, where she used the whole stamp, but she now creates her playful images by using scissors to cut the stamps to the shapes she requires. Since her first exhibition in 2018, she has exhibited widely, including Spring Stampex in 2019.

This free exhibition, at the Stockwood Discovery Centre, London Road, Luton LU1 4LX, opened on 29 January and runs until 13 March.

# NEW COLLECTOR

By Richard West

Richard West continues his examination of the major UK philatelic events and the collectable material they left behind. This month, he focuses on the millennium exhibition titled The Stamp Show 2000, which was the last stamp exhibition to be organised by Royal Mail, and London 2010: Festival of Stamps.



After Philypia 70, London 1980 and Stamp World London 90, could London host yet another truly memorable international stamp exhibition in 2000? As mentioned in the previous articles looking at major events held in the UK, prime locations had been chosen, namely Olympia, Earls Court and Alexandra Palace respectively. Where to hold the exhibition in 'millennium' year?

## Planning the millennium exhibition

As serious planning was starting, an approach was made by the owners of Alexandra Palace. They very much wanted the venue to be used again – it would greatly help their promotional efforts if a major international event decided to return. The offer was extremely generous: no rental charges – the exhibition would simply have to pay for the usual 'extras' ranging from heating and lighting, security, box office, and so on. With this offer on the table, Royal Mail made an unexpected announcement a few days later. It had teamed up with P&O Events, a company experienced in organising exhibitions and owners of the Earls Court exhibition centre, jointly to organise the 2000 international stamp exhibition. There would be a Philatelic Advisory Board, but the main organisation would not be in the hands of volunteers as hitherto, but would be undertaken professionally. The hope, indeed intention, was that both parties, namely Royal Mail and P&O Events, would see a healthy return.

The exhibition, to be called The Stamp Show 2000 and held at Earls Court on 22 to 28 May, was seen as Royal Mail's celebration of the new millennium. However, with less than a year to go, in June 1999, Royal Mail terminated the contract with P&O Events, simultaneously making changes to the Philatelic Advisory Board – and also amending the logo (Fig 1). Organisation was now centred at Royal Mail premises close to the Barbican.

Although the premium on the sales of miniature sheets had provided the funding for the exhibitions in 1980 and 1990, it



Fig 1 The original logo for The 2000 exhibition (left) which was amended (right)



Fig 2 Pack containing a block of four of the reproduction Penny Blacks produced for the exhibition (Reduced)

was felt that this option had now run its course. Instead, three prestige booklets were produced, the profits from the sales of which would go to the exhibition. These booklets had a common theme of design and production. The first, issued on 10 March 1988, focused on the Wilding definitives; the second, issued 16 February 1999, on the printing of the Machin definitives; and the third, on 15 February 2000, looked at the work of Jeffery Matthews.

## Features of the event

The 'definitive' theme was the basis of one of the features of the event, looking back at British definitive stamps from the Penny Black (the stamp that formed the basis of the exhibition logo). Highlight of this area was a demonstration of how the Penny Black was printed, using a specially created plate from the original die. Blocks of four from the reconstructed sheet were available in special packs (Fig 2).

Other special features included material from the Royal Philatelic Collection (primarily focusing on the reign of King George V, the 'Collector King', but also including many other rarities from the collection). More rarities were shown by the British Library, while the British Postal Museum and Archive (BPMA) brought together 'Poste Haste!', an overview of developments to Britain's postal service over the years. There was also a display of classic Post Office posters from the 1920s to 1960s.

Royal Mail marked the new millennium with 25 sets of stamps, issued between January 1999 and January 2001. The sets issued in 1999 were the inspiration of many image-makers celebrating British achievements and innovations. The original artwork was displayed in a 'Millennium Art Gallery'.

On this occasion, there were four British stamp printers represented – De La Rue, Joh Enschedé, The House of Questa and Walsall Security Printers – plus paper makers Tullis





Fig 3 Souvenir stamp sheets presented by Tullis Russell and Joh Enschedé (Reduced), the later depicting *The Night Watch* by Rembrandt, and a promotional label from Walsall



Fig 4 The 'design-a-stamp' area at The Stamp Show 2000 and the souvenir produced subsequently, depicting the winning entries (Reduced)



Below: Fig 5 A retail stamp booklet (Reduced) and slogan cancellation publicising The Stamp Show 2000



Russell, Tullis Russell, Enschedé and Walsall were offering promotional souvenir sheets or labels (Fig 3). The younger visitors were entertained by Professor Shrink, exploring stamp design and designing their own stamps. The winning entries were shown on a souvenir printed by The House of Questa and given with the November 2000 edition of the *British Philatelic Bulletin* (Fig 4). Youngsters could also visit Greendale, the home of Postman Pat, to take part in quizzes, or learn more about the hobby thanks to Stamp Active.



Fig 6 The Millennium Timekeepers miniature sheet was overprinted with The Stamp Show 2000 exhibition logo

Postman Pat also featured in a retail stamp book issued on 21 March to publicise the exhibition, while additional publicity came from a slogan postmark in use from March (Fig 5). On 14 December 1999, a Millennium Timekeepers miniature sheet, designed by David Gentleman, had been issued: this was additionally overprinted with the exhibition logo and sold for £10 in a special wallet also containing a season ticket to the event: this was available from 1 March 2000, the opening day of Spring Stampex that year (Fig 6).

Two further miniature sheets were issued during the exhibition. On the first day, 22 May, an 'Exhibition Souvenir' looked at some of the colours created by Jeffery Matthews for the Machin definitives: this contained eight of the stamps. The following day the exhibition miniature sheet was released embracing four of the 1st class millennium definitives, together with the Edmund Dulac design for the 1953 coronation series now revalued at £1 (Fig 7). Each day of the exhibition had its own special handstamp.

**The arrival of 'Smilers'**

However, the prime product from Royal Mail's viewpoint was the 'Smilers' sheet. An



Fig 7 These two miniature sheets were issued during The Stamp Show 2000 exhibition. On the opening day, 22 May, the exhibition souvenir sheet included the theme of colours used by Jeffery Matthews for the Machin definitives, while on the following day, a sheet incorporated four 1st class millennium definitives and the 1953 Edmund Dulac coronation design £1 stamp



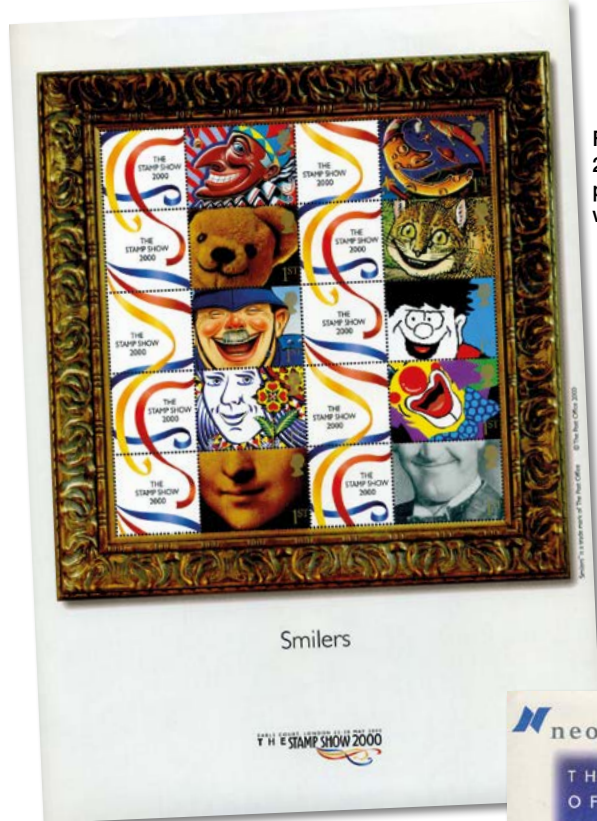


Fig 8 One of the main draws at the Royal Mail stand during The Stamp Show 2000 was the newly introduced 'Smilers' sheet, which allowed a personal photograph to be printed next to a stamp. Also available in a 'generic' version with printed labels as shown here (Reduced)



Fig 9 A 'Get into stamps' admission ticket for the Stamp Show 2000 exhibition

idea that was first seen at an international stamp exhibition in Melbourne the previous year, it gave the opportunity to have a personal photograph (taken at the exhibition) printed on labels on sheets of ten stamps using the 'Smiles' designs from Greetings stamps that had been issued in 1990. Sheets were also available having labels with designs based on the exhibition logo (Fig 8). The concept of having your picture printed alongside a postage stamp was used for exhibition promotion on London Underground, while leaflets encouraged all to 'Get into stamps' (Fig 9).



Fig 10 Neopost also provided the chance for visitors to feature in a personalised meter mark (Reduced)

Similar sheets were also provided by Australia Post and the Irish Post Office, while Neopost offered a personal photograph to form part of a meter mark (Fig 10).



Fig 11 The Royal Mail stand offered a range of pre-packaged items, including cylinder blocks and gutter pairs. Shown here is a cylinder block from Northern Ireland (Reduced)

Naturally, Royal Mail's stand was impressive. Time taken serving customers was saved by having many items available pre-packaged: these packs are now collectable (Fig 11). However, organising the entire exhibition had proved costly for Royal Mail, losing several million pounds – and one or two heads did roll. Royal Mail would never be as involved with a stamp exhibition again.



Fig 12 Publicity for London 2010 again was seen in a retail stamp booklet (Reduced) and slogan postmarks

### The London 2010: Festival of Stamps

Clearly, future international stamp exhibitions in London would once more

have to rely mainly on the enthusiastic volunteers and would not be underwritten by Royal Mail. So while for the 2010 exhibition the financial help from Royal Mail, and the British Philatelic Trust, was substantial, the support of the wider philatelic community was very much needed.

A more modest venue was essential, albeit leaving room for far fewer special features. Fortunately the Business Design Centre (BDC) had proved ideal for Stampex since 1996,



especially as it offered more space than needed by Stampex. However, this time came a new concept of broadening the base beyond the exhibition itself: the Festival of Stamps was created. A year-long programme of events was drawn up involving societies and federations, using a wide range of venues, aimed at bringing the hobby to the public. The international exhibition itself was titled 'London 2010: Festival of Stamps' and ran from 8 to 15 May (Fig 12).

This time, the Penny Black was not the focus: the accession of King George V took place on 6 May 1910 – it could not have been a more appropriate date for a monarch who would be known as the 'Collector King'. His reign was celebrated by a separate exhibition called 'Empire Mail: George V and the GPO', bringing together material from the BPMA and the Royal Philatelic Collection. It was staged at Guildhall Art Gallery from May to July. During the first week, demonstrations of stamp printing were provided by Joh Enschedé, using a special plate to create reproductions of the 1929 Postal Union Congress (PUC) £1 stamp.

Back at the BDC, as always there was a strong demand by dealers, auctioneers and publishers to take stands, while applications to submit competitive exhibits far exceeded the available frames. A clever solution was found to alleviate the latter: the exhibits were shown in two halves, some during the first four days, the remainder on the final four days. While there was limited space for special features, the Stamp Active Network was there to encourage young collectors, while a late attraction was the display of the unique Sweden 1855 'Treskillings' yellow error of colour. This was also the first UK exhibition at which a Post & Go machine was in use.

While there was no money to pay for advertising on London Underground, pre-exhibition publicity did come through a retail stamp booklet released on 30 March and a slogan postmark in use from 4 May. In addition, the BPMA produced a series of five postcards during the build-up to the exhibition (Fig 13).

## 2010 show Souvenirs

Various items were issued by Royal Mail. On 6 May, two days before the opening, a miniature sheet comprising a 1st and £1 stamp marked the centenary of the accession of King George V: the 1st class stamp was also available in standard sheets. This miniature sheet was additionally overprinted for the exhibition, the only



Fig 13 One of the series of postcards from the British Postal Museum and Archive to promote the Festival of Stamps 2010 (Reduced)



Fig 14 The Royal Mail miniature sheet to mark the accession of King George V, showing the additional overprint in the top right, a version only on sale at the exhibition. The second miniature sheet celebrated the exhibition itself and depicted classic designs from George V's reign (Reduced)



Fig 15 Two 'Smilers' sheets prepared for London 2010: one marking ten years of 'Smilers', the other celebrating the exhibition (Reduced)

place where it could be obtained, and was on sale from 8 May. A second miniature sheet was released on 8 May, specifically for the exhibition, depicting classic designs from George V's reign, namely those for the British Empire Exhibition and the 'Seahorse' high values (Fig 14). A prestige stamp book '1910 1936 King George V' included the stamps from both miniature sheets. An 'Exhibition Souvenir Sheet' was additionally produced which, as in 2000, featured Machin definitives printed in colours from the Jeffery Matthews palette.

On 13 May a further set of eight stamps and a miniature sheet titled 'Britain Alone' recalling the days of World War II appeared. Another prestige stamp book brought together the stamps from both the set and sheet.

It had been ten years since the first Royal Mail 'Smilers' sheet, the fact being marked by a sheet headed 'Keep Smiling: 10 Years of Smilers'. This was available in both generic and customised versions. A second sheet, only available in generic form, depicted scenes of London on the labels (Fig 15).







Fig 16 Special packs from the Royal Mail stand included the Accession 1st class stamp (shown) and Britain Alone set. Available from Enschedé was a reproduction of the £1 Postal Union Congress stamp of 1929 (Reduced)

Once more, for convenience of handling, the 1st class 'Accession' and Britain Alone stamps were available in special packs from the Royal Mail stand. Also on sale were packs with a block of four of the £1 PUC reproduction undertaken by Enschedé (Fig 16).



Fig 17 A handstamp in a common design was in use each day of the 2010 exhibition and in addition for those who attended the Awards Banquet (Palmares) as shown here

**Special handstamp**

A special handstamp was in use each day, in a common design using the exhibition logo. Those who attended the Awards Banquet on the final evening of the exhibition were presented with a menu in which was affixed the 'Accession' miniature sheet with a special *Palmares* version of the exhibition handstamp (Fig 17).

Far more detail about the 2000 and 2010 exhibitions can be found in articles in this magazine written by Derek Connell (August and September 2010 and January 2011 – London 2010; June 2015 – The Stamp Show 2000).

The Business Design Centre proved itself a highly suitable venue for international stamp exhibitions – and would be used again (Fig 18).

Next time we bring this review of London International right to date with a look back at Europhilex 2015 and see what the next International, London 2022, will have to offer in February.

**The Business Design Centre proved itself a highly suitable venue for international stamp exhibitions – and would be used again**

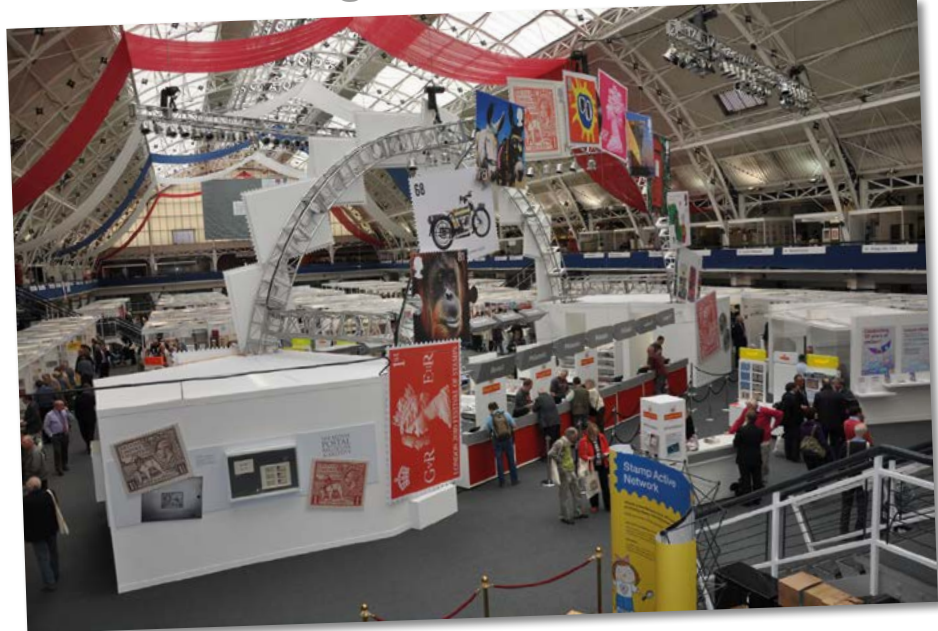


Fig 18 A general view of London 2010 showing the Royal Mail stand



# GSM Online & Archive

Ever since it was first launched as the *Stanley Gibbons Monthly Journal* in 1890, *Gibbons Stamp Monthly* has been informing and entertaining new and experienced collectors alike.

Now, thanks to the launch of the new *GSM Online & Archive* subscription, you can have access to every issue of *GSM*, from the first magazine right through to the very latest issue – that's over 130 years of philatelic knowledge to explore.

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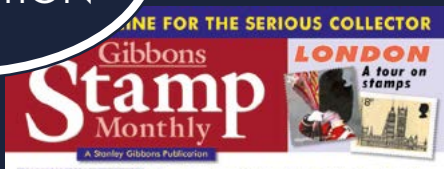
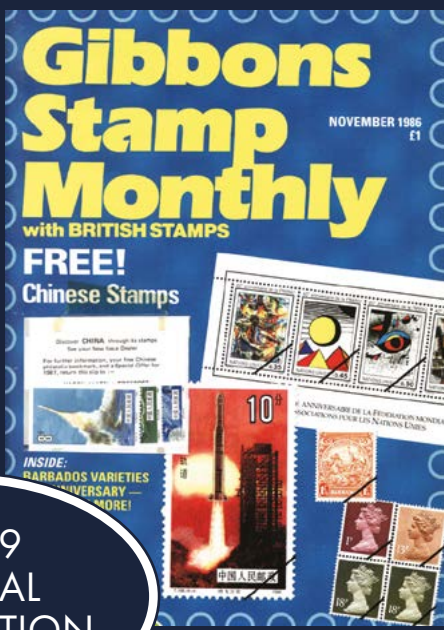
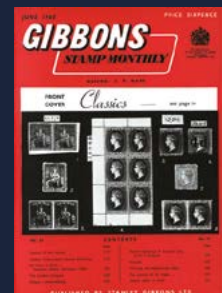
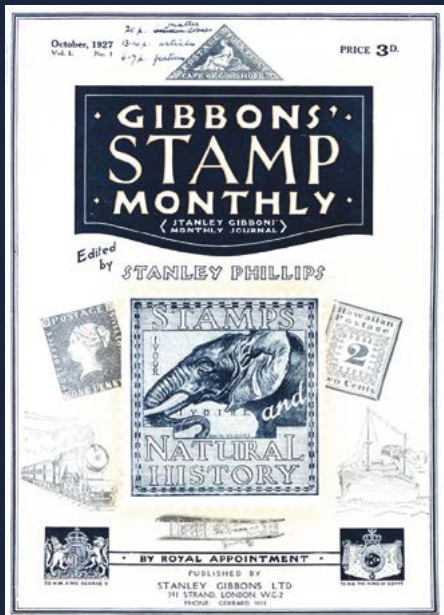
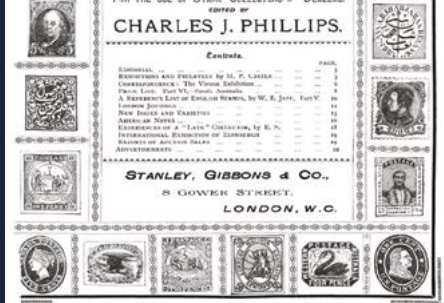
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## BRITISH STAMPS

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Supplement No 491

## Music Giants VI – The Rolling Stones



Royal Mail has announced the headline act for the sixth instalment of its popular Music Giants series, which is released on 20 January. Following legendary British performers Pink Floyd (2016), David Bowie (2017), Elton John (2019), Queen (2020) and Paul McCartney (2021), the latest band to be given a philatelic fanfare from Royal Mail will be rock and roll icons, The Rolling Stones.

During their career, The Stones have sold an estimated 250 million records and in the UK have had eight number one singles and 12 number one albums. One of those albums, *Let it Bleed*, released in 1969, provided the band's philatelic debut for Royal Mail when it appeared in the lineup for the Classic Albums set of 2010. While the band had to share the stage with other British acts in that issue, Royal Mail's new Music Giants set is entirely dedicated to The Stones, who are celebrating their 60th anniversary this year.

The Stones are not only one of Britain's best-loved and longest-running musical exports, they are also regarded as one of the greatest live acts to ever take to the stage, an accolade cemented in 2005 when they were named the greatest touring band of all time by the World Music Awards.

This issue pays homage to that formidable stage presence with a set of eight commemoratives sheet stamps

that capture the on-stage charisma of The Stones during some of their legendary live performances, while a four-stamp miniature sheet, celebrating some of the most famous tours of The Stones' long career, provides a colourful supporting act.

## Sheet stamps

**1st Class: London, UK July 1969**

On 5 July 1969, The Rolling Stones headlined The Stones in the Park, a free festival held in Hyde Park, London. The event was the first public concert The Stones had played for over two years and was intended to introduce fans to new guitarist, Mick Taylor, who joined the band after Brian Jones, a founding member of The Stones, was fired earlier in the year. Tragically, just two days before the festival took place, Jones drowned in a pool at his home. The concert quickly turned into a memorial, with Mick Jagger giving a eulogy on stage.

**1st Class: East Rutherford, New Jersey, USA August 2019**

We move from the earliest live performance featured in the set to the latest for the next 1st class value. In August 2019, The Stones played two dates at the MetLife Stadium in East Rutherford, New Jersey, USA as part of their No Filter Tour of Europe and North America. The tour began on 9 September 2017 in Hamburg, Germany and was scheduled to conclude in 2020 but had to be postponed due to the coronavirus pandemic. The tour resumed in September 2021, sadly without drummer Charlie Watts, who passed away on 24 August 2021.

**1st Class: Rotterdam, Netherlands August 1995**

The next 1st class stamp depicts Stone's guitarist Keith Richards on stage in Rotterdam during the 1994-1995 Voodoo Lounge Tour, which was organised to promote the studio album of the same name. This remains the band's second highest grossing tour after their 2005-2007 A Bigger Bang Tour.

**1st Class: Tokyo, Japan March 1995**

As part of the Voodoo Lounge Tour, The Stones played seven concerts in 11 days at the Tokyo Dome in Tokyo in 1995, Japan to a total of more than 285,000 fans. The photograph shows Richards on stage with fellow guitarist Ronnie Wood.





#### £1.70: New York City, USA July 1972

The Rolling Stones American Tour 1972 of the United States and Canada was famously described by one commentator as being 'part of rock and roll legend'. From the beginning, the band set out to produce a tour like no other in terms of scale – and wild, off-stage partying. Arguably, it was this tour that set the blueprint for large-scale music events for decades to come and provided the definition for the term 'rock and roll lifestyle'.

#### £1.70: Oslo, Norway May 2014

The 14 On Fire Tour began on 21 February 2014 in Abu Dhabi and concluded on 22 November in Auckland New Zealand. The stamp design shows Ronnie Wood on stage during the band's performance at the Telenor Arena in Oslo, Norway.

#### £1.70: Hertfordshire, UK August 1976

The next £1.70 value brings us back the UK and to 1976 for one of the biggest UK performances of the band's career. On 21 August, The Stones headlined the Knebworth Festival in Hertfordshire in front of a crowd of up to 200,000 people.

#### £1.70: Düsseldorf, Germany October 2017

The image shown on the final sheet stamp was taken during the European leg of The Stones' No Filter Tour in 2017. It depicts the late and great Charlie Watts on drums.

### Technical details: Stamps

**Number of stamps:** 4×1st Class, 4×£1.70

**Printer:** International Security Printers

**Stamp Size:** 50mm×30mm

**Print Process:** Lithography, Gummed

**Perforations:** 14×14

### Miniature sheet

The Rolling Stones miniature sheet, which is issued alongside the sheet stamps, contains an additional four stamps, two 1st and two £1.70, featuring photographs of the band and a selection of some of the posters that were used to promote their tours over the years. One of the posters featured was produced for Tour of the Americas '75. This was the first tour to feature Ronnie Wood as guitarist following the departure of Mick Taylor in December 1974. The other posters were produced for the band's 1971 UK Tour, the 1990 Urban Jungle Tour of Europe, and the American Tour of 1981.

### Presentation pack and p.s.b

The presentation pack issued for the set includes the eight commemorative sheet stamps and the miniature sheet in a separate carrier. The double-sided information sheet features a rich selection of photographs taken over the years, and a history of the band's career written by head rock and pop critic at the *Guardian*, Alexis Petridis. Petridis takes an eye-opening look back at the journey of The Rolling Stones, from a chance meeting at Dartford railway station in 1961 between classmates Mick Jagger and Keith Richards, to its position as one of the greatest rock and roll band of all time.

Petridis also provides the text for the 24-page prestige stamp book, which looks back in detail at the unrivalled success of The Rolling Stones. The book starts with The Stones' first gig in 1962 and takes the reader on a journey through their rapid rise to the top of rock and roll culture and their growing reputation as one of the best live touring bands in the world.

The p.s.b contains all 12 Rolling Stones stamps plus an extra pane of definitive stamps which is unique to the stamp issue. A limited edition version of the booklet (5000 copies) comes with different front cover and is presented in a flight case presentation box



### Postmarks

The standard Tallents House postmark features the band's name in a stylised font, while the alternative pictorial postmark features the name of The Rolling Stones track and album *It's Only Rock N Roll*. The location for the alternative non-pictorial postmark of Dartford is where Mick Jagger and Keith Richards first met in 1961.

### Miniature Sheet

**Number of stamps:** 2×1st Class, 2×£1.70

**Printer:** International Security Printers

**Stamp Size:** 60mm×30mm

**Sheet Size:** 192mm×74mm

**Print Process:** Lithography, Gummed

**Perforations:** 14.5×14.5



# 'JUST LARGE ENOUGH'

By Douglas N Muir RDP

Douglas Muir, Senior Curator of Philately at The Postal Museum, and author of a new book on the its collections, provides an insight into the important and often unique material preserved by the Museum.

The philatelic collections of The Postal Museum are amongst the greatest in the world. Certainly, they are the most important of British stamps, which are arguably also the most important in the world. Who would not want a sheet of Penny Blacks? We have them all – eight in fact, plus two sheets of the VR Penny Black and of course the proof sheet, though only the last is complete (Fig 1). Every postal museum in the world, and many other museums, would like to be able to boast they had even one.

But they are only a tiny part of the wealth of the overall collections. These range from unique imperforate sheets of all British stamps from the Penny Black to the present reign, through all stamp artwork, adopted and unadopted, essays (or trial stamps) and proofs and a fascinating array of stamps which were never issued. Then, there is the collection of postal history from the 16th century again to the present day, held in some 300 or more albums. And the collections are still growing.

A new book by myself tries to describe all the more important aspects of the collections. Entitled *Just Large Enough* it provides a fairly detailed overview of the wide variety of our vast collections and tells many of the stories behind them. Much of the information is new and many of the profuse illustrations are published for the first time. The title comes, of course, from the famous statement by Rowland Hill when he said, in answer to an official inquiry into his proposals for postal reform: 'but the bringer would sometimes be unable to write. Perhaps this difficulty might be obviated by using a bit of paper *just large enough* to bear the stamp, and covered at the back with a glutinous wash...' [author's italics]

Fig 1 A proof sheet of the Penny Black dated 1 April 1840 held at The Postal Museum

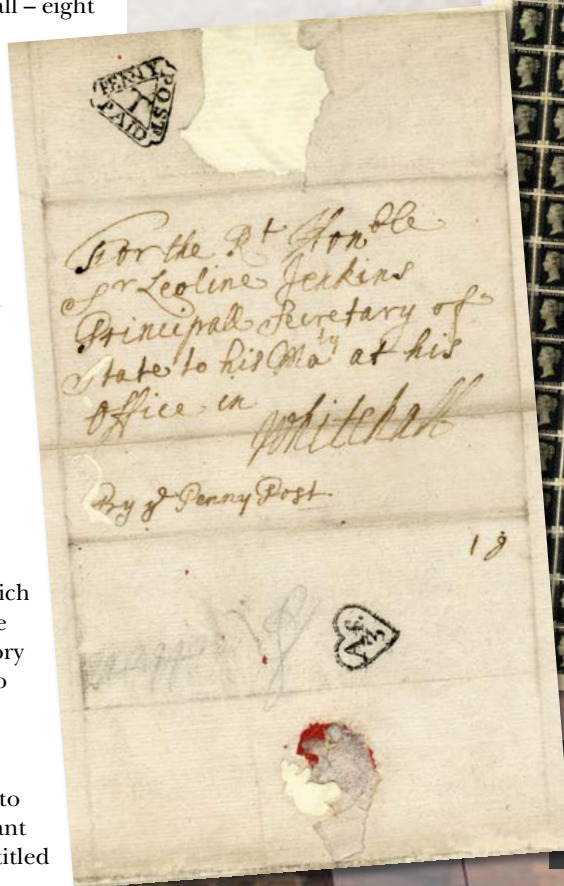


Fig 2 A Dockwra Penny Post dated 19 June 1682 with the Temple office paid 'T' marking and time stamp

This was the first suggestion which eventually became the Penny Black, the world's first adhesive postage stamp.

I have been the (Senior) Curator of Philately for more than 30 years in the various guises of what is now The Postal Museum. During that time, I have come to know large parts of the philatelic collection quite well, and even created some of them. But there are still many areas where work needs to be done. Priorities have been to get the important registration sheets catalogued and scanned as well as artwork and essays for commemorative or special stamps and definitives. Other areas such as revenues still await remounting in archival housing and proper cataloguing.

## Postal history

When it comes to postal history, as mentioned above we have over 300 albums. Nearly all of these items have been purchased over the years and so the material is not a public record as are the other collections. Several collections were bought from the late Frank Staff, from Penny Posts through to his well-known maritime and transatlantic collections. These have all been remounted, and are soon to go online.



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Fig 3 A Government 'Dockwra' 'Peny' post cover dated 9 May 1683 sorted at the Temple office and featuring evening time stamps



Fig 4 An 1825 Balfron Penny Post marking on a cross-written letter (Reduced)

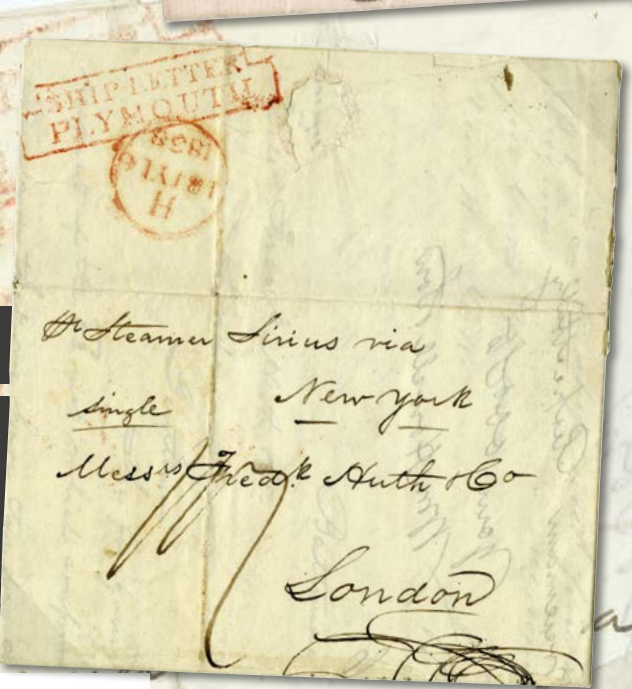
Within Staff's Penny Post collection is a rare example of William Dockwra's London Penny Post. Dated 19 June 1682 it went through the system taken over by Dockwra and bears his triangular paid marking from the Temple office (T) together with a 3p.m. time stamp (Fig 2) The original Penny Post had been set up two years earlier in partnership with Robert Murray and others and all examples from either service are very rare.

This highly profitable private Penny Post of course infringed the royal monopoly and it was closed down in November 1682 only to re-open the following month as a Government service. Similar triangular paid markings were used but the spelling of 'Penny' changed to 'Peny'. A delightful example illustrates this from our main postal history collection. Posted from Oxford into the Government London Penny Post on 9 May 1683 it was sorted at the Temple office again (still with the initial T) but also bears several evening time stamps indicating difficulties in delivery (Fig 3).

Later developments include the introduction of town name-stamps from the early 18th century followed by the addition of mileage marks and the extension of Penny Posts. All are extensively covered in the collection, especially Penny Posts of which we have over 1700 listed. These continued to expand right up to the time of postal reform (Fig 4). An example from the

All covers shown reduced

Fig 5 A rare 1838 shipletter cover, from the Frank Staff collection held by the Museum, carried on the *Sirius*, one of the first ships to carry mail on the northern transatlantic route



Glasgow Penny Post system comes from my own village of Balfron. It joined the Glasgow PP in 1823 with its own name-stamp but that lasted only six years, being replaced by a numeral (No. 1).

Fig 6 A 1908 White Star cover with a Transatlantic Post Office No. 8 postmark from the Frank Staff collection

Frank Staff's maritime collections are very comprehensive, mostly covering the northern transatlantic route and include items of mail carried on the first steamships to make the crossing with mail – the *Sirius* and the *Great Western*, both in 1838 (Fig 5). They detail the ever-larger steamships right up to the beginning of the 20th century. Unfortunately, from that later period, there is no mail item from the *Titanic*, but other Transatlantic Post Office markings are included (Fig 6).

But postal history did not end with the introduction of stamps in the Victorian era. The 20th century saw more and more





mechanisation and automation of the cancelling and sorting of mails and the Museum holds an excellent collection of postal mechanisation, from a trial of the first Pearson Hill cancelling machine in 1857 (Fig 7) right up to the present day.

## Some stamp highlights

Stamp highlights include, first of all, the Reginald Phillips Collection which was the founding collection of the National Postal Museum in the 1960s. This was remounted onto archival pages and housed in archival boxes rather than albums in the 1990s, but still keeping the style of the original. It is the only typical stamp collection we have that was created by a philatelist and as such it contains Victorian stamps mounted in a traditional way with plate studies and the like, as well as unique proofs and trials. It is especially strong in the build-up to the 1d. black and the Rainbow Trials required before the change to the 1d. red (Fig 8). But there are many other essays and colour trials as well as the issued stamps up to the end of the reign.

The Mulready is also well represented including one example used on the first day of availability – 1 May 1840 (Fig 9) – and a complete sheet. This study is nicely complemented by a self-portrait of Mulready acquired by the Museum in the 1990s (Fig 10).

Outside the Phillips Collection the main resource for Victorian stamps comes in the form of registration sheets – for virtually every plate produced (most of them 1d. reds and 1d. lilacs, of course). There are over 800 of these for the Victorian era alone and all can be accessed and studied online (the reverses are also shown). Apart from these, there are a number of items acquired over the years which have recently been remounted. Included are some attractive stamp-size artworks by De La Rue for the stamp which eventually became the 1d. Venetian red (Fig 11). Edwardian essays have similarly been remounted including sets of the so-called ‘Jubilee’ frames with two different portraits of the King in uniform, neither of which was approved (Fig 12).

Arguably, the greatest riches for this and later periods come in the form of the registration sheets of all British stamps in all their formats (including books and rolls) and the artwork and essays leading up to them.

When it comes to the stamps and stationery of George V, we have far greater detail. At that point in 1911 the creation of dies and letterpress plates was transferred to the Royal Mint. As far as dies are concerned, they recorded virtually everything they did with examples on a day-to-day basis in the Royal Mint Proof Book, a gem of the collection and a



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Left: Fig 7 A trial of the Pearson Hill cancelling machine from November 1857 (Reduced)

Right: Fig 8 An 1840 Rainbow trial used to decide the printing ink for the 1d. black. This comes from the Phillips collection held by the Museum (Reduced)

Below: Fig 9 A Mulready from the Phillips collection used on the first day of availability, 1 May 1840 (Reduced)



Fig 10 A Contemporary self-portrait sketch by William Mulready



Fig 11 Stamp-size artworks produced by De La Rue in 1879 for the design which became the 1d. Venetian red



Fig 12 A selection of suggested designs produced by De La Rue in 1901 for the Edward VII low values

wonderful source of information and illustrations. Proofs of every working die produced were inserted and annotated, not only each different design. And sometimes colour trials were added, as in the case of the first Seahorses (Fig 13). There are also a few proofs of dies produced for other countries such as Eire, South Africa and Palestine. All of this has been scanned but is not yet available online. As far as Great Britain stamps are concerned, this Royal Mint proof record stopped with the adoption of photogravure as the printing process in 1934, but stationery dies continued to be made and recorded.

Methods of production are also evidenced by an abundance of metal artefacts in the form of dies and printing plates, mostly letterpress but also recess (intaglio).

## Trials and essays

The strength of The Postal Museum collections lies in the work which took place preparatory to an issue of stamps rather than any study of the stamps as issued (with the exception of the Phillips Collection already mentioned). Apart from submitted artwork, this is in the form of essays (trial stamp designs), proofs and various printing trials. We





Fig 13 A 1913 Royal Mint proof book with colour trials for the King George V Seahorses (Reduced)



Fig 14 King George VI definitive essays with heraldic emblems produced by Eric Gill in November 1937



Fig 15 Wilding colour trials for a 1s.9d. denomination

can tell the story of every stamp issue from conception through to production. This is immeasurably helped by having the Royal Mail archives as part of The Postal Museum and within the same building.

Every new stamp design must be essayed and submitted to the monarch for their approval. Although this began with the 1d. black, it was only in the reign of George V, well-known as a philatelist, that the procedure became standard. He certainly had a great deal of influence on both stamp design and production, being mainly responsible for the Seahorse high values being printed recess and the Downey Head being replaced by the Profile. Later monarchs also influenced stamp design to a greater or lesser extent so that stamps reflected the way they wanted to appear. Edward VIII wanted modern simplicity and no uniforms; George VI deliberately wanted to emphasise continuity from his father, asking for some 'decoration' to be included. These aspects can easily be traced in the essays for the definitives of both, of which there is a very large number, mostly unique, in the collections.

Many of the designs and essays for low value George VI definitives were created by the typographer Eric Gill; others, including the head, by Edmund Dulac. Both artists had come to the fore with the public furore about the issued stamps of Edward VIII. Here the collection also includes the plaster cast by Dulac used as the basis of George VI's portrait as well as alternative designs and essays for both low and high values (Fig 14).

With the present reign there are colour trials for an unissued value in the Wildings (1s.9d.) and versions in black with experimental overprints for British



Fig 16 Wilding colour trials produced for black overprints intended for use by British Agencies in the Gulf



Fig 17 Wilding stamps overprinted with black bars in 1956 for graphite trials



Fig 18 An essay dated 6 July 1939 of an Edmund Dulac design for the 1940 centenary issue (Reduced)

Fig 19 An essay dated 18 November 1952 of Edmund Dulac's design for the Coronation issue with different backgrounds and crowns (Reduced)



Agencies in the Gulf (Fig 15 and Fig 16). There were also trials for the first graphite issue with the bars printed in different formats on the front of the stamps (Fig 17). Then, of course there is a long series of trials for the Machin. For commemoratives or special issues until the end of the last millennium there were often essays produced of designs which were not in the end chosen.

Two commemoratives in particular by Edmund Dulac I have always found most attractive. He produced a series of essays for the 1940 anniversary of the 1d. black which were far superior in my view to the issued stamps and for the 1953 Coronation there were essays of his last design with varying backgrounds and colours. (Fig 18 and Fig 19).



Dulac was passionately devoted to the Free French cause during World War II and we have a few essays of unissued designs for France (transferred from the printers Harrison), something you might not expect to find in our collections (*Fig 20*).

To a certain extent all these overlap with the category of 'Stamps that never were'.

## Stamps that never were

It is sometimes said that only so many examples of a certain rare stamp exist, forgetting that the Museum holds at least a sheet of them. What is meant of course is that only so many are on the market. Examples include the Tyrian Plum and the EDWARD VII IR Official 6d. overprint. For the former we hold the imperf registration sheet, a perforated sheet (minus one stamp), colour trials and the master die from which leads were struck to create the printing plates (*Fig 21*). But the Museum's collections also hold sheets of quite a number of stamps which were never issued at all. Certainly, these are not available to collectors to obtain but they are there for them to appreciate and study. Typical examples would be sheets of Downey Head unissued values, but there are several others, right into the modern era.

At first sight the 1957 Scout Jamboree stamps overprinted for use in the Gulf look quite normal. However, at the last minute, for political reasons (it was just after Suez) those for Kuwait were not issued. Registration sheets were nevertheless kept for the Post Office (*Fig 22*).

A different situation occurred when Enschedé were being considered as a possible printer. In November 1989 they essayed Machin and Penny Black definitives in different values and colours (*Fig 23*). Then, when they were accepted all colours had to be tested and approved for which they used Machin 24p and 1p cylinders – resulting in a myriad of unissued stamps in sheet format (*Fig 24*).

There are many more but I would only mention three personal favourites. The earliest was an alternative miniature sheet in 1979 for the London 1980 stamp exhibition. Designed by Andrew Restall, the four stamp designs featured postal history themes with the black drawings being printed in recess (*Fig 25*). In a similar vein, a few years later came the anniversary of the mail coach where contemporary prints were superbly engraved by Czeslaw Slania. Initially, the subject was postal transport and so he also engraved a modern Datapost aircraft. This only exists in proof form (*Fig 26*). When his final designs were being essayed a wide range of alternatives were proofed. That with the engravings in brown is especially attractive (*Fig 27*).



Fig 20 Essays of Dulac's designs for a Free France postage stamp produced by Harrison in gravure in 1943

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Fig 21 The Museum's collection includes colour trials, a perforated sheet (minus one stamp) and master die for the unissued 1910 Tyrian Plum



Fig 22 Scout Jamboree stamps overprinted for Kuwait in 1957 but never issued

## Online access

One of the aspects which has been emphasised during the Covid 19 lockdowns is online access to the collections. This was always a priority but it is now uppermost in our minds. As already mentioned, a lot of material is already online and I would urge you to explore the Collections section of the Museum website (*Fig 28*). More and more will be added as and when the various sections are fully catalogued, scanned and made available.

## The new book

Postal history and design, printing and innovation, master craftsmen and trials, stamps and postal stationery, the Penny Black and the Machin: all are described in detail in my book, as well as other less expected aspects such as early pictorial stamps from Palestine and the Gulf. It is intended for both the specialist and general reader.





Fig 23 Unissued Enschedé essays produced in 1989 of Machin and Penny Black definitives



Fig 24 A 1993 colour standard by Enschedé for dark blue Machins in the 1p denomination



Fig 25 An unadopted postal history designs produced by Andrew Restall in 1979 for the London 1980 miniature sheet (Reduced)

Fig 26 An engraving of a Datapost aeroplane produced by Czeslaw Slania in 1983. This only exists in proof form which is held by the Museum



Fig 27 An essay of Slania's engravings for the 1984 Anniversary of the Mail Coach issue produced in brown

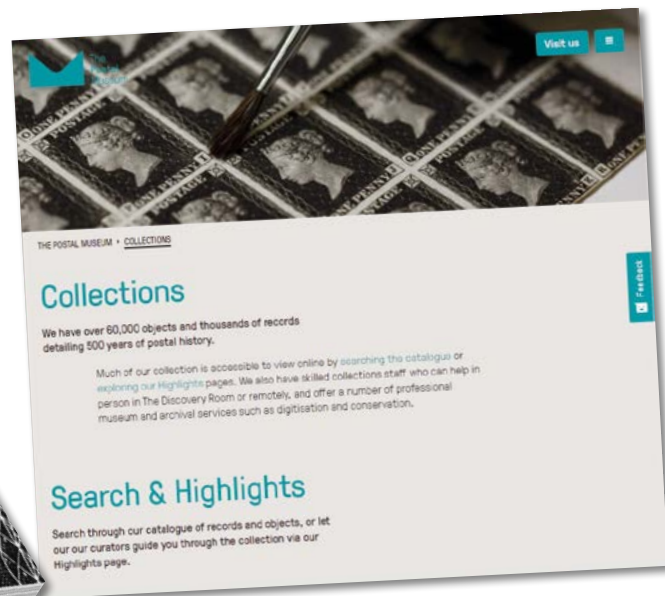
In terms of content, I have tried to balance coverage of all the more important aspects and periods. Inevitably, however, this betrays my own interests – but they are fairly eclectic and I have tried to do justice to as many important spheres as possible. Some views and preferences (or prejudices) are of course my own.

For the specialist or student, I trust it will provide a way forward in their research. For details of how to obtain it please go to the website of The Postal Museum ([www.postalmuseum.org](http://www.postalmuseum.org)). Published for the London 2022 exhibition, with 300 pages lavishly illustrated, cost is only £25 + postage or it can be obtained at the Museum or from the Museum's stand at the exhibition.

Available to buy now, *Just Large Enough*, written by Douglas Muir, Senior Curator of Philately at The Postal Museum, provides a detailed overview of the variety of material in the collections held by the Museum



Fig 28 A lot of the material held by The Postal Museum is available to view in the Collections section of the Museum's website [www.postalmuseum.org](http://www.postalmuseum.org)





# MACHIN WATCH

By John Deering

Included in this month's roundup for modern GB collectors, John Deering highlights some newly arrived M21L year-coded Machins, provides details of the latest Post & Go inscription and takes a closer look at the recent DC Collection set, which offers some hidden features many might have missed.

Welcome to 'Machin Watch' in this January 2022 edition of *Gibbons Stamp Monthly*, the year's last edition, which is published in December 2021 as the festive period approaches like a speeding sleigh! Coming at speed Christmas maybe, but if the advance weather predictions are anything to go by, then this year there won't be any sleighs, speeding or not!

This month is a bit of a mixed bag for you. There are two new counter sheet M21L year-coded Machins to report; one is the 1st class and the other is the 2nd class Large. Also, and touched upon in last month's Tailpiece, is the standard 6x1st class retail booklet (with MSIL Machins) with an M21L year code.

Additionally, I promised to return to the two DC Collection mixed retail booklets, Batman and Wonder Woman. You might remember that I said the story wasn't quite complete, so there is the final chapter this month. It's been a big topic and again it's a large piece.

There are, of course, the Christmas stamps and booklets to cover in detail at some point. Last month I touched upon them, but the information was very sketchy so they'll have to wait until next time. Finally, the Trafalgar Day issues from the Post & Go machine at the National Museum of the Royal Navy, Portsmouth are added to the mix.

## Lest We Forget inscription delayed!

Thinking about Post & Go, I said in my December 2021 offering that on Remembrance Day this year, the Post & Go Poppy design would be returning to the various military museums where it would be available with a 'Lest We Forget' inscription. This was clearly the firm intention of Royal Mail, who let it be known through their usual channels that the inscription would be used on both Poppy and Union Flag stamps to mark Remembrance Day at all National Museum of the Royal Navy sites from Thursday 11 November until the end of Tuesday 30 November 2021.

Technology is, of course, a fabulous thing when it works, but sometimes it



M21L



M21L

1st class, and 2nd class Large counter sheet Machins with M21L year codes

doesn't! Apparently, in the run-up to 11 November, a technical issue affecting the credit card payment facility on the museums' Post & Go machines derailed Royal Mail's plans. It seems that after a software update, the credit card pin pads stopped processing transactions, so it wasn't possible to buy anything from the machines. Therefore, the 'Lest We Forget' inscription was postponed. The best laid plans of mice and men, eh?

I imagine this was a bit of a blow. Anything Poppy related is always more appropriately tied to 11 November, and 11 November 2021 was especially significant; it was the 100th anniversary of the very first British Poppy Day.

When writing this in the third week of November, following the installation of new pin pads and a software update, it seems that the museums' machines have gradually been coming back to life. The machine at the Fleet Air Arm Museum was undoubtedly working on Friday 19 November, as I went there to check it out. It was dispensing stamps with the generic 'Fleet Air Arm' inscription, and above I picture some no year code Union Flag stamps, one a 1st class and the other a blank!

It must have been my lucky day; I processed a single 1st class stamp, paid via the new credit card pin pad and out popped this. You can clearly see the Flag stamp is no year code. Take a look at the service indicator line on the 1st class stamp and you'll see that it shows the transaction was processed in November (confirmed by the 'N' after the B and before the GB). The machine is numbered A003, the session number is 4098 and the stamp in the session is 001. Anyway, this proves the machine was working; apparently, it got fixed on 18 November.

I have it on good authority that the 'Lest We Forget' inscription was merely deferred, and by the time you are reading this, it will have gone ahead. After all, it is an important year in Remembrance. So it will probably have been available at some sites from Friday



BNGB21 A003-4098-001

A pair of Union Flag post & Go stamps, no year code; one with the generic 'Fleet Air Arm' inscription and one blank



26 November, and for an extended period to make up for the late start. As I write, I can't guarantee this will happen (I think it's likely though), but you can be sure I'll update you next month (although by then, any 'Lest We Forget' inscriptions will have come and gone).

As a reminder, Post & Go machines are at the following National Museum of the Royal Navy sites: Portsmouth Historic Dockyard (considered by many to be the primary Royal Navy site), Explosion

in Gosport and HMS *Trincomalee* in Hartlepool (all three of which sport the same inscription). Then there is the Submarine Museum in Gosport with its own unique inscription and similarly the Fleet Air Arm Museum in Yeovilton.

Keeping with the Poppy theme, the Postal Museum always intended to make the Poppy design available too. So they have, but at the Mail Rail site instead of the museum's gift shop site. More on this another time. Happy collecting...



Post & Go Poppy stamps sprout up at the Postal Museum's Mail Rail site

## The DC Collection Batman and Wonder Woman retail booklets (the final chapter)

When I provided you with an in-depth report on Royal Mail's DC Collection issue last month, time and space got the better of me and I had to stop short of completing my assessment. So while I discussed the two 6x1st class mixed commemorative/definitive (custom) retail booklets, my report was incomplete; well, until now, that is. Here are the other details you might like to know.

Firstly, let's recap just a little. There are two booklet versions; one (with a blue tab) is entitled 'BATMAN' and features one each of the Batman and Robin counter sheet commemorative designs. The other booklet, 'WONDER WOMAN' (with a red tab), features two of the same Wonder Woman designs taken from the Hall of Justice miniature sheet. The booklets are from the Walsall stable and printed in gravure. Last month, I explained that because the booklet commemoratives are self-adhesive and gravure combined, they are different from their sheet and miniature sheet relations.

### Fluorescent features

What I didn't get around to telling you about last month is that the DC Collection commemorative stamps have added fluorescent features, which are rather good but, without some publicity, might go unnoticed. Admittedly, one needs a long-wave ultraviolet lamp, so not all of you will be able to see the features. Hopefully, my photographs taken under my lamp will put that right.

I always think it's a shame when a rather clever feature gets overlooked. As philatelists, we like to know about such things, but show them to a non-philatelist and they are sometimes both amazed and simultaneously enthused. Who knows, they might even become tempted to start a stamp collection.

The fluorescent features aren't unique to the retail booklet issues, as they are also on the sheet and miniature sheet versions. In fact, all the DC Collection designs have a fluorescent feature, but I'll only be

discussing the booklet versions. Now I know this is 'Machin Watch', and I am going off-piste, but it would be remiss of me not to discuss all the attributes of the booklets' stamps. Anyway, the fluorescent ink is very relevant to the booklets' cylinder number combination, as you'll see later.

It's not the first time commemorative stamps have had fluorescent features; they are on several issues, including the January 2020 Video Games Tomb Raider stamps. However, there they were hidden features. By contrast, on the Batman, Robin and Wonder Woman stamps (and the other designs), they aren't so much hidden but do enhance a feature that is there anyway. The fluorescent features are printed in fluorescent ink and glow bright yellow under long-wave ultraviolet (UV) light.

Let me explain what I mean by 'hidden' and 'enhancing'. On the two Tomb Raider stamps (see my June 2020 article), the fluorescent features don't appear as part of the overall design; instead, they are of an artefact and dagger, which are only visible under a UV lamp. Where the DC Collection stamps are concerned, the fluorescent ink is instead printed over the top of something already in the design printed in traditional ink.

Let's look at the Batman stamp, which has the Bat-signal spotlight in the top left, and a bat logo on the front of Batman's tunic. Look under long-wave UV and these features glow yellow, which is really good for the spotlight effect. In the Robin design, he is shown holding a yellow collapsible staff, which I believe has a built-in taser feature to stun enemies (I'd like one of those!). Again, look under UV and the staff glows yellow. Finally, if you take a look at the Wonder Woman design under UV, you'll see that her Lasso of Truth glows yellow. The fluorescent features are a neat effect.



Fluorescent features

These photographs taken under ultraviolet light show the fluorescent features of the Batman, Robin and Wonder Woman stamps. On the Batman design, the Bat-signal spotlight and bat logo on Batman's tunic glow under UV light. On the Robin design, Robin's staff is fluorescent, while on Wonder Woman, her Lasso of Truth glows yellow

### The back covers

Sometimes the back covers of mixed commemorative/definitive retail booklets can also be overlooked. Our focus is usually more on the stamps, the 'ROYALMAIL' backing and any cylinder number. However, the covers are often unique on some mixed booklets and very specific to the issue in question. Batman and Wonder Woman are no exception and are worthy of mention. It's interesting to note that there is, oddly, a difference in the size of the typeface used for the copyright and trademark statement on the two versions.

Let's look at the covers. As we might expect, the two versions carry matching FSC, barcode and stamp validity information, and both use the same size typeface. The helpline contact details are the same on both, but things get issue-specific with their logos. The Batman version has Bat-signal and Warner Bros logos, while Wonder Woman has Wonder Woman's 'WW' and Warner Bros logos.

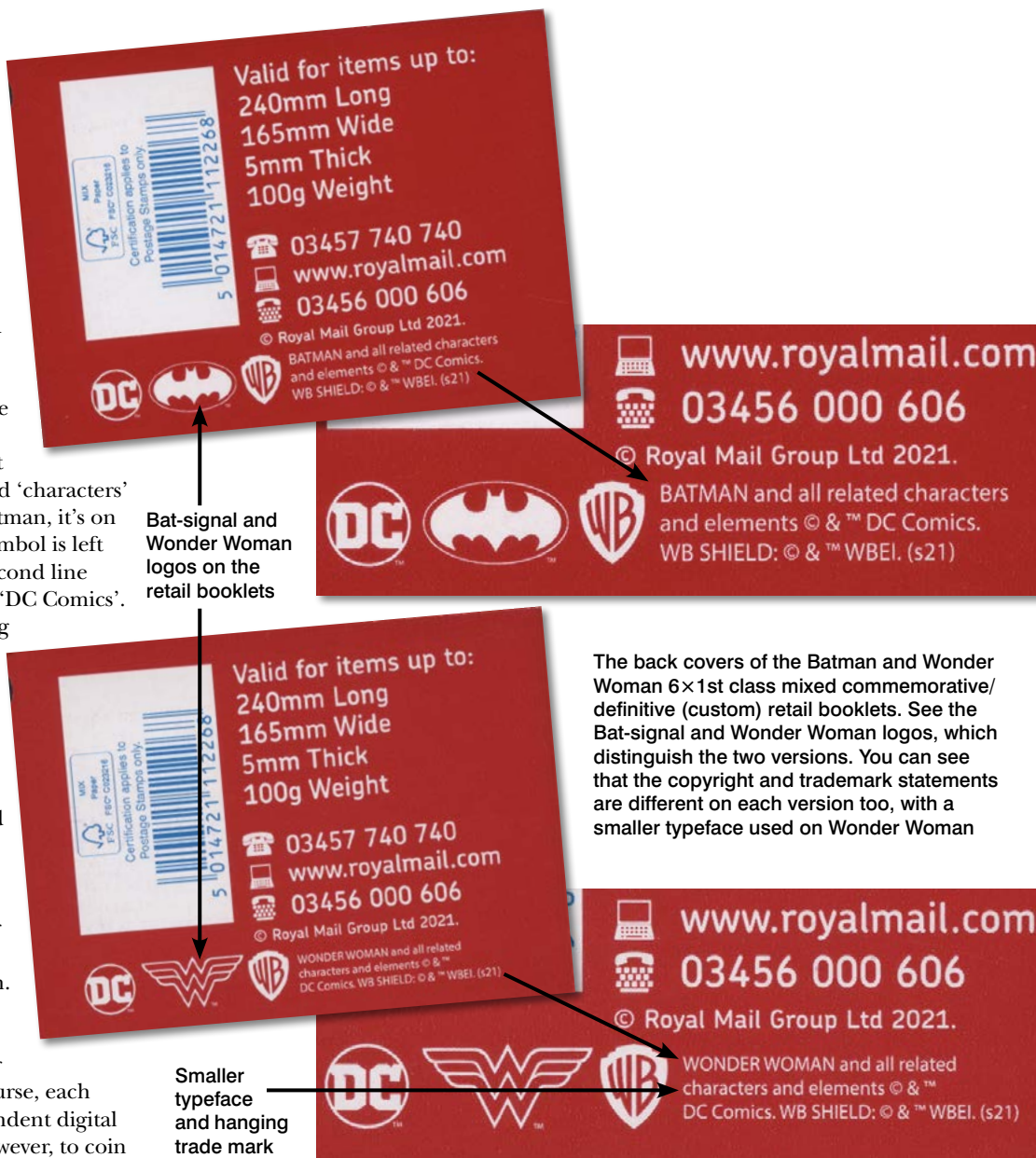
Then there is the copyright and trademark statement, where I imagine the layout has gone a bit awry! The Batman version reads 'BATMAN and all related characters and



elements © & ™ DC Comics. WB SHIELD: © & ™ WBEI. (s21)'. The statement is laid out nicely.

The Wonder Woman version is specific, so the statement begins 'WONDER WOMAN...', and after that the same text is used. However, look at the typeface used and you'll see it's not only smaller but also laid out oddly! For example, the word 'characters' is on the second line (on Batman, it's on the first) and the first '™' symbol is left hanging at the end of the second line instead of being adjacent to 'DC Comics'. To be fair, it's probably owing to the words 'Wonder Woman' taking up more space. I know this level of detail is excessive, but it shows what can be missed (or could have been tidied up) at the design stage – and there is a philatelic point too.

Although highly unlikely, it's just possible that Wonder Woman also exists with the same typeface size as Batman. But, of course, it's more probable that all Batman are the same and all Wonder Woman are the same. Of course, each will have come from independent digital files and printing plates. However, to coin a phrase, stranger things have happened at sea! After all, if there is more than one printing plate for each cover, anything is potentially possible!



The back covers of the Batman and Wonder Woman 6×1st class mixed commemorative/definitive (custom) retail booklets. See the Bat-signal and Wonder Woman logos, which distinguish the two versions. You can see that the copyright and trademark statements are different on each version too, with a smaller typeface used on Wonder Woman



The Batman and Wonder Woman 6×1st class mixed commemorative/definitive (custom) retail booklets

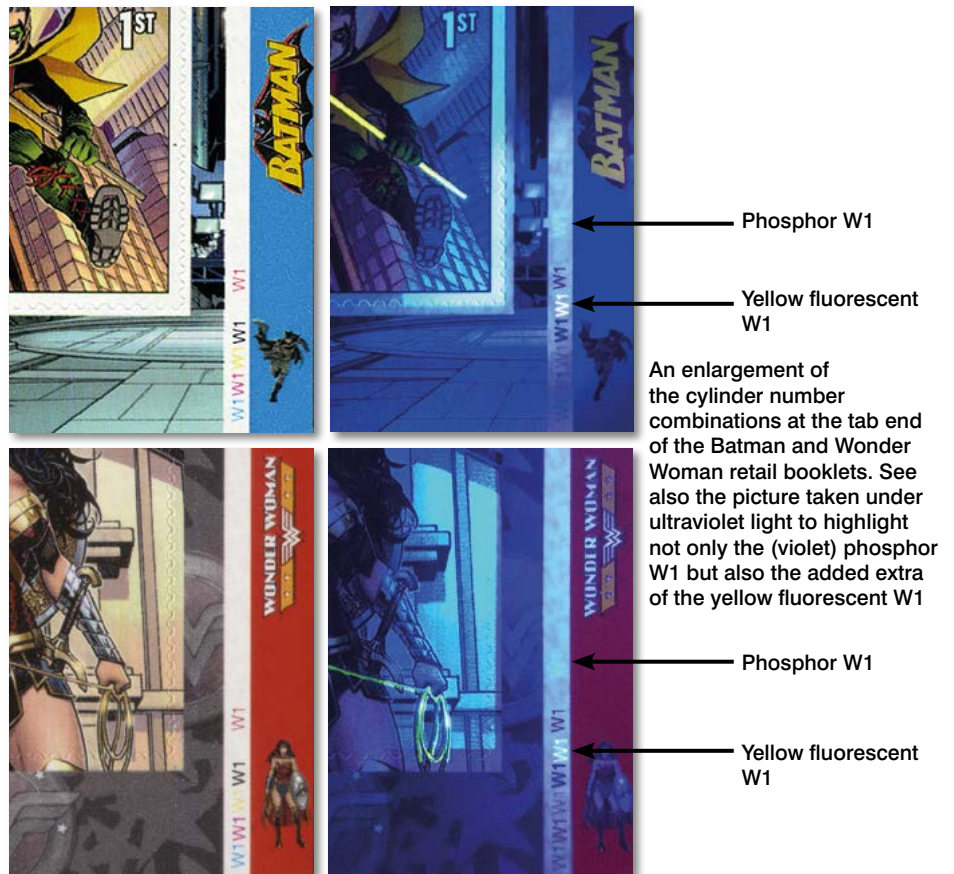


**Cylinder numbers, an added extra!**

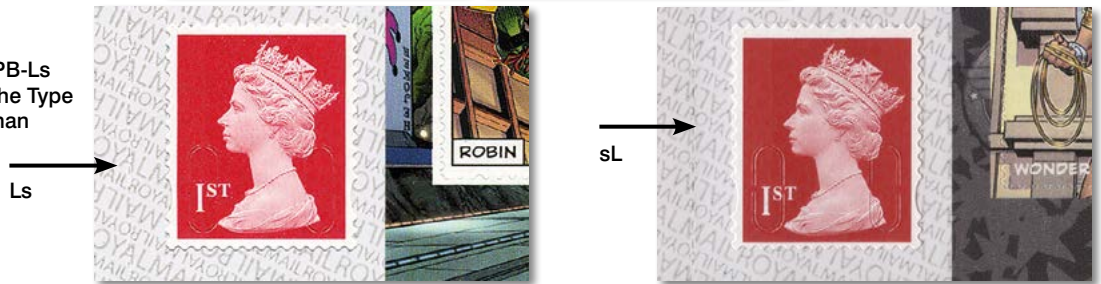
As is the norm for such issues, the Batman and Wonder Woman booklets exist with cylinder numbers found in the usual place. However, owing to the fluorescent features I've discussed, there is an added extra to the cylinder number array – a cylinder number for the fluorescent ink. The overall cylinder number combination goes like this (reading down the tab): phosphor W1 (violet looking), an iridescent W1 (really hard to see, but it's there), a red ink W1 and then an additional (glowing) W1 for the fluorescent images, followed by four other ink numbers, W1, W1, W1, W1, the first of which is black.

**'ROYALMAIL' printed backing**

In my earlier report, I told you that all my Batman booklets were Type PB-sL (small over Large), and my Wonder Woman booklets were Type PB-Ls (Large over small). I now have the opposites, meaning I can absolutely confirm Batman in Ls and Wonder Woman in sL also exist. So there is no doubt, both are pictured here for full provenance.



An MCIL M21L Machin from the Batman retail booklet with Type PB-Ls 'ROYALMAIL' backing. See also the Type PB-sL version from Wonder Woman

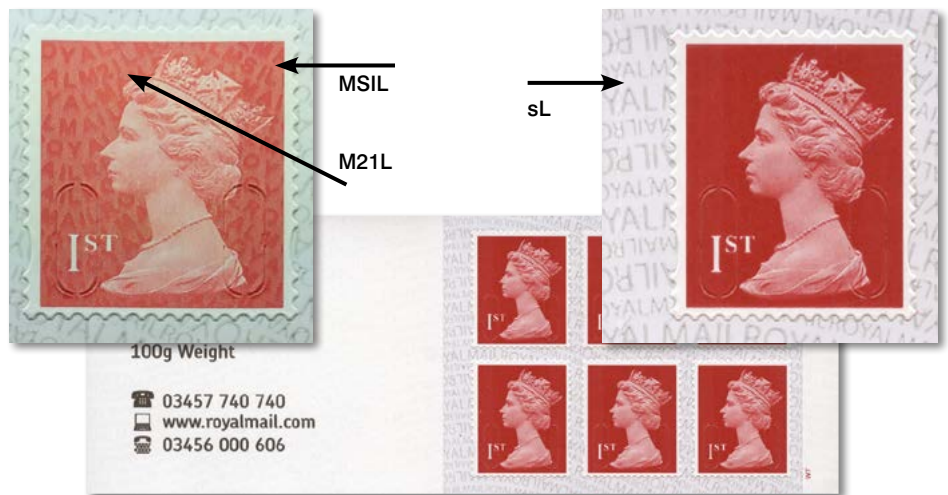


**6x1st Padlock retail booklet with M21L year code**

The 6x1st Padlock retail booklet (MB18a with U3028 MSIL stamps) is very much a standard product stocked by post offices and retail establishments. However, a version with an M21L year code has been slow to filter through. I mentioned it in last month's Tailpiece as I had just got hold of some.

I guess that because there have been quite a few mixed commemorative/definitive (custom) retail booklets issued, the need for a standard booklet would temporarily have been a bit less urgent. Or maybe Walsall had printed lots of M20L examples. It was, of course, only a matter of time until the Padlock booklet appeared with an M21L year code; having said that, and although it's out there, it still isn't widespread. I got a decent handful and then no more. No doubt, by the time I am writing next month's contribution, I'll have my entire stock. I don't expect it to be difficult for long.

The M21L examples of the Padlock booklets that I have seen so far all have



A 6x1st Padlock retail booklet (MB18a) with M21L year code. The front of the self-adhesive backing has repeating 'ROYALMAIL' wording of the sort where alternate pairs lines are inverted (with small lettering above Large; Type PB-sL). The stamps' source code are MSIL for a booklet of six (U3028). The booklet shown has cylinder number combination of (reading down) phosphor W3, iridescent W1 and ink W7

'ROYALMAIL' printed backing with Type PB-sL, so small lettering over Large. However, the Padlock booklets often end up existing in both Ls and sL, so keep your eyes peeled for the Ls version, and do please let me know if you come across any.



## Trafalgar Day marked by Post & Go at National Museum of the Royal Navy

The Royal Navy MOD website ([www.royalnavy.mod](http://www.royalnavy.mod)) very simply explains why Trafalgar Day is so important. On the site, it reads, and I quote, *'Trafalgar Day is the most important day in the calendar of HMS Victory, the oldest commissioned warship in the world. Each year on 21 October a ceremony is held on board Victory marking the anniversary of the Battle of Trafalgar...'* The Battle of Trafalgar took place in 1805 during the Napoleonic War (1803–15) and Trafalgar Day celebrates the victory of Britain's Royal Navy over Spain and France.

For those who don't already know, HMS *Victory* is located at Portsmouth's Historic Dockyard at The National Museum of the Royal Navy. That's why it's fitting for Trafalgar Day to sometimes be celebrated at the Portsmouth Historic Dockyard site through a special Post & Go inscription. I say 'sometimes' because Trafalgar Day hasn't been marked through a Post & Go inscription every year, but this year it was, between 21 and 31 October. It simply reads on two lines, 'Royal Navy'/'Trafalgar Day'.

This year is a bit of a first because Royal Mail offered the Trafalgar Day inscription on both the Machin and Union Flag design, which seemed a bit peculiar! When there has been a Trafalgar inscription in the past, it's been offered only on the Union Flag design. So it seems that Union



Post & Go Machin with MA14 and Union Flag with no year code with the 'Royal Navy'/'Trafalgar Day' inscription, from the National Museum of the Royal Navy, Portsmouth

Flag is appropriate, but the Machin design is less so; after all, King George III was on the throne in 1805!

Trafalgar Day was first marked by Post & Go in 2014 – and the inscription read 'The NMRN'/'Trafalgar Day'. The inscription was available from 21 October through to and including 10 November and the stamps were 1st class through to Worldwide up to 60g.

Royal Mail also marked Trafalgar Day at the Royal Navy Museum in 2015 and 2016. In 2015, the inscription ran between 19 October and 15 November, and in 2016, (oddly) between 23 September and 23 October. By September 2016, the other Royal Navy museum sites had Post & Go machines, so the inscription was made available (again, oddly) across all sites. Though, regardless of the museum site, the stamps (1st class through to Worldwide up to 100g) from them are essentially the same.

In 2021, the inscription was (thankfully) available only from the Portsmouth site but was offered on both Machin and Union Flag. For what it's worth, I believe that a Trafalgar inscription should only be from the Portsmouth site and only on Union Flag.

Regardless of any of this, I guess the important thing is that, as far as I know, all the Machins that were dispensed had an MA14 year code and the Union Flag stamps were all no year code – so just one version of each. The 2021 offering was short-lived, just 11 days, and not many people knew about it. So no doubt stocks in sellers' hands will soon dwindle.

## Tailpiece

In the words of a well-known pop icon with very long sideburns – 'It's Christmas!' Well, almost, and it's also time to draw this particular end-of-year 'Machin Watch' to a close. However, I'll be back in the New Year, when (space and time permitting) I anticipate bringing you a full report on the 2021 Christmas stamps.

This year, there has been a bit of intrigue and confusion owing to some Christmas stamps having a (2D) barcode (a data matrix) and others without one. It's certainly put the cat amongst the pigeons and has had my telephone humming. You'll remember that a 2nd class Machin was piloted with a barcode in March 2021 (U4500), and it seems that this was just the start! I think the appearance of Christmas stamps with barcodes is very suggestive of a future change to stamps. Christmas stamps are produced in vast volumes, and the widespread availability of barcoded versions this year will provide a significant testing environment for Royal Mail. The initial Christmas stamp information was quite tenuous and there was a train of thought the barcoded ones might only be sold in business sheets, like the 2nd class Machin. This isn't the case; all the barcoded ones are in counter sheets. The cynical thought the barcode Machin was just a gimmick when it was suggestive of Royal Mail's postal ambitions. We live in a changing world!

I end this winter Tailpiece with pictures of the new Winter Greenery printing that has CL21S and R21Y year codes, and 2nd class Christmas stamps (without a barcode) from this year's booklets of 12. I've got Christmas booklets in both versions of the 'ROYALMAIL' backing, shown here as singles taken from

the middle of booklets. At the left is Type PB-Ls, and at the right, Type PB-sL.

I hope you've enjoyed 'Machin Watch' this last year; a very happy, healthy and prosperous New Year to you all – Merry Christmas!





# STAMP HUNTING

**Nimrod** suggests some stamps worth looking for

## St Lucia

In comparison with the other islands of the Caribbean that used them, the Crowned-Circle handstamp of St Lucia (SG CCI) looks particularly good value at the current catalogue price, especially as really fine examples seem to be few and far between.



The 1860 Perkins Bacon stamps appeal to collectors of 'first issues'

Somewhat unusually, the early stamps of St Lucia were issued without face value, the differing colours deemed sufficient to be able to distinguish between them. The 1860 Perkins Bacon printing (1/3) appeals to both collectors of 'first issues' and those of the work of Perkins Bacon. Mint blocks of four or more in fine condition are very scarce and are worth a premium.

From 1863 the contract to print stamps for St Lucia passed to De La Rue (5/8, 11/18). Of the initial 1863 issue, the 4d. (7) appears to be somewhat uncommon in used condition, while of the later 1864-76 printings used examples of both the perf 12½ 4d. (12) and 6d. (13) are worthy of mention. The perf 14 6d. (17) is uncommon in fine mint.



The 1863 4d. is not common used

The 1882-84 perf 14 4d. (27) has long been recognised as a very scarce stamp mint, while both the 6d. (28) and 1s. (29) will require some diligence when searching for used examples.



The used 1882 6d. may take some looking for

De La Rue's 'General Keyplate' design was utilised from 1883 onwards. The first set (31/36) is seldom seen in fine mint condition, with plate number blocks and singles being very desirable. Used are more readily available, although the 6d. (35) may prove problematic.

Mint sets of the New Colours issue of 1886-87 (39/42) are dominated by 3d. and 1s. values (40, 42), but my focus would be on the 6d. (41) in used condition. With the changes to Die II, new values were added to the set to form the 1891-98 issue (43/52). Mint sets look remarkably good value at current prices, while used sets are completely dependent on the 5s. and 10s. (51, 52) which are very seldom seen.



Look out for the used Die I 6d. dull mauve and blue



The mint 1891-98 Die II set is looking good value

Most unusually, the initial issue of King Edward VII on Crown CA paper did not include any values above 1s. (58/62), which suggests that stocks of the previous issues high values were still very healthy. The 1s. (62) is the key value to a used set and is very scarce thus. The 1904-10 issue on Multiple Crown CA (64/77)

did include a couple of 5s. values (76, 77) the first of which is extremely scarce in used condition. Other used stamps to look out for include the 3d. purple on yellow paper (71), 6d. dull purple (73) and 1s. green and black (74).



Several of the Edward VII values on Multiple Crown CA are worth seeking out used

The Georgian period stamps are generally separated into those on Multiple Crown CA paper (78/88), those on Script CA paper (91/105) and the Pictorial issue of 1936 (113/24). Of the first, the three high values – 1s., 2s.6d., 5s. (86/88) – are key to a basic used set, but it is the



The Die II 3d. on pale yellow paper is the standout used stamp in the 1912-21 set



The Multiple Script 1d. rose-carmine is not an easy stamp to find

Die II 3d. purple on pale yellow paper (82b) that is the standout used stamp. From the Script CA set, the 2½d. orange (97) is exceptionally scarce fine used. While not quite as scarce, the 1d. rose-carmine (92) will still prove difficult in used condition. The highly attractive Pictorial issue is fairly straightforward to assemble in mint condition, although gum creasing can be a problem. Used sets are slightly more difficult, with the 10s. (124) the standout value.



The top value is the key to completing the 1936 pictorial set

In comparison to the foregoing issues, the 1938-48 King George VI issue (128/41) is relatively common in used condition, although trying to assemble a fine set will take some time as perforations are often damaged. The Decimal Currency issue of 1949-50 (146/59) is much less common in used condition. This set includes one of the rarest non-error stamps of the entire King George VI period, the 4c. grey perf 14½×14 (149a) of which just a handful of copies are known.

Unlike many other former colonies, the first Queen Elizabeth II issue (172/84) of St Lucia hasn't benefited from renewed collector interest, which means prices have remained fairly low for an extended period of time. The exception to this is the listed shades of the 5c., 6c. and 15c. (176a, 177a, 180a), all of which are worth acquiring in unmounted mint condition.



The used 1949-50 decimal currency set is much less common than the previous issue



# THE CREATION OF THE BORDER BETWEEN TWO IRELANDS

By Robert Benninghoff

The 6 December 2021 marked the 100th anniversary of independence for the 26 counties of Southern Ireland, also known as the Irish Free State, and, since 1949, the Republic of Ireland or Éire. At the same time, six of the nine counties of Ulster became Northern Ireland and remained part of Great Britain. In the first of a series of articles from the Eire Philatelic Association, Robert Benninghoff discusses the philately of the first year of partial Irish independence from Great Britain.

This article looks at the social, economic and political forces that caused the creation of an international border in Ireland (Fig 1 and Fig 2). The focus is on Irish agitation for home rule in 1913; the British Parliament's 1914 Home Rule Bill and the resulting Ulster Crisis; Irish social and political divisions caused by the failed 1916 Easter Rebellion; and the creation of two Irelands by the British Parliament's 1920 Government of Ireland Act.

Discussions about Anglo-Irish history have resulted in strong emotions for centuries and I will offer an American's perspective on the 'Border Between Two Irelands'. For simplicity, I will refer to the Government seated in London as the British Government or the British; the 26 counties of Ireland as Southern Ireland; and the six counties, ruled by the British, as Northern Ireland.

## A brief historical review

Invited by the deposed King of Leinster to resolve an Irish political dispute, the British Normans invaded Ireland in May 1169. Irish history became intertwined with that of England for the next 853 years (Fig 3). Over the centuries there were numerous rebellions in Ireland against British rule; however, it was during the 1600s that the British had the biggest impact on the politics of Ireland. The century began with the O'Neill Uprising in Ulster starting in 1592, which spread to all of Ireland over the next nine years (known as the Nine Years war). Several British armies were defeated by Hugh O'Neill and his associate, Rory O'Donnell, and they even had assistance from Spain with an Army of 4000 men landing at Kinsale on the south coast of Ireland in 1601. However, O'Neill's supply lines were overdrawn and communications with his



Fig 1 An Irish f.d.c. commemorating the 50th anniversary of the first Irish designed postage stamp, which showed all of Ireland as one country



Fig 2 An 1869 registered cover sent from Londonderry to Italy showing two Irish cultures; the city is known as Londonderry to the Unionists and Derry to the Nationalists

Spanish Allies were very poor. The Irish were defeated in December 1601 by the British under Lord Mountjoy. The Spanish abandoned Ireland and O'Neill and O'Donnell were forced to flee the country. Ironically, this is known as the 'Flight of The Earls' because Queen Elizabeth had made the two men Earls of Ulster in 1587 (Fig 4).

The defeat of O'Neill saw the end of Irish dominance in Ulster. The lands of the Earls were confiscated by the Crown (King James I) and the following decades saw an increase in Scottish and English settlers moving into Ireland and particularly into Ulster, onto lands granted to them by the Crown in London.



Fig 3 An f.d.c. dated 9 March 2007 showing Irish castles. The two top stamps are Norman built castles. Trim Castle is one of the oldest Norman Castles in Ireland and was built on the River Boyne during the late 12th century by Hugh de Lacy, granted Lordship of Meath by Henry II. Dunluce Castle was started in the 13th century by the 2nd Earl of Ulster



Fig 4 A miniature sheet commemorating the 400th anniversary the flight of the Earls from Ulster. The stamps were issued 23 February 2007 and show Hugh O'Neill and Rory O'Donnell



All items shown reduced

### The Battle of the Boyne

The rest of the 17th century did not go well for the Irish and Old English (the Norman descendants) in Ireland. James I, Charles I, Cromwell and Charles II and the growth of English, Welsh and Scottish plantations in Ireland all changed the social, economic and political landscape in Ireland. The new settlers in Ireland were protestants and many of the Irish and Old English were Roman Catholic. Religion became a major focus with land ownership in Ireland, which came to a head on 1 July 1690 at the Battle of the Boyne. The army of William of Orange soundly defeated those of (the deposed) King James II (and his French allies) (Fig 5), allowing William to take Dublin two days later, and all of Ireland by October 1691.

These victories ensured that the dominant political forces in Ireland and Britain would remain protestant and are commemorated every July by Unionists in Northern Ireland. Roman Catholics were barred from public office or owning weapons. Religious activities were limited and discouraged. Also, Ireland would be governed by Parliament in London.

### Home rule for Ireland: 1782–1800

The 18th century was relatively tranquil in Britain and Ireland compared with the religious wars of the 1600s. Colonies in North America and India were adding



Fig 5 A 1914 Unionist postcard showing King William III crossing the Boyne River during his defeat of the armies of James II. This event is commemorated annually by the Unionists in Northern Ireland

increased wealth to the British Empire at the expense of the French and Spanish. Ireland saw a long period of peace and innovation, including the start of the Guinness Brewing empire in 1759 (Fig 6).

An Irish Parliament (restricted to Protestants) was allowed regular

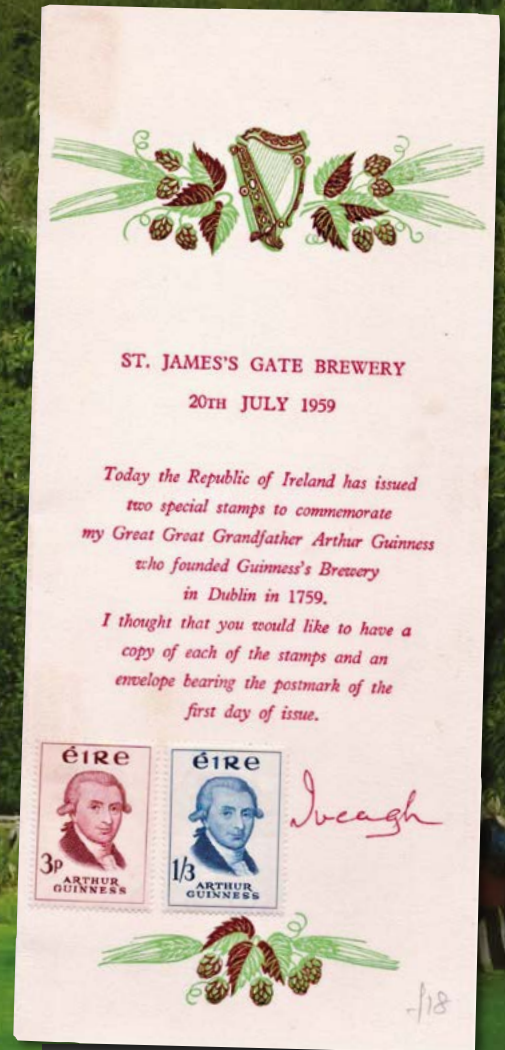


Fig 6 A souvenir card from Guinness Brewery showing the two stamps issued on 20 July 1959 by the Irish Post Office to commemorate the 200th anniversary of the Birth of Arthur Guinness



meetings during the 1700s but with limited authority. By mid-century, the Irish were calling for full legislative independence from London and the British Parliament acceded to these demands in 1782, trying to avoid the same mistakes in North America (the American colonies gained independence in 1783). The independent Irish Parliament met in Dublin and was known as Grattan's Parliament after a well-known orator and champion of legislative independence (Fig 7).

## The Rebellion of 1798

However, the events in America and France in the 1780s and 1790s had a major impact on Roman Catholics in Ireland who were the majority population but had no political power and were economically depressed. They found a champion with Theobald Wolfe Tone, who founded the United Irishmen in 1791 along with several other wealthy Protestants. The goal of the organisation was democratic reform, greater political independence and Catholic emancipation. The United Irishmen looked to revolutionary France for both economic and military assistance, similar to that which France provided America in the 1780s.

The Irish Rebellion of 1798 began in Dublin in May and spread quickly to much of Ireland. Like all previous efforts, this Rebellion was poorly coordinated and brutally suppressed by the British Army. Wolfe Tone arrived off the coast of Ulster in October with an army of 15,000 from France. The force was intercepted by the British Navy and Tone was captured and sentenced to death (Fig 8).

The British Parliament now saw the events in America and France as a direct threat to the Monarchy. The 1798 Rebellion showed that the Irish Parliament could not govern the country and the fact that Wolfe Tone had united both Roman Catholics and Protestants proved that all aspects of Irish affairs had to be controlled from London. The result was the merging of the British and Irish Parliaments by the Act of Union creating the United Kingdom of Great Britain and Ireland on 1 January 1801. Ireland would now be ruled from London, but Ireland would send 105 MPs to the new Parliament (Fig 9). One major benefit of the Union was creation of a free trade between Ireland, England, Scotland and Wales.

## Rebellions, famine and the push for home rule

The 19th century saw three more uprisings in Ireland. The Robert Emmet Rebellion of 1803, The Young Ireland Rebellion of 1848 (Fig 10), and the Fenian Rising of 1867 (supported by former Irish-American Union soldiers returning to Ireland after



Fig 7 An f.d.c. commemorating the 200th anniversary of the independent Irish Parliament, which sat in Dublin from 1782 to 1801. The cover was issued on 14 October 1982 and shows Henry Grattan, the chief parliamentarian (Reduced)



Fig 8 Stamps issued by the Irish Post office on 19 November 1948 to commemorate the 150th anniversary of the Wolfe Tone Rebellion



Fig 9 A folded letter from Dublin to London cancelled 12 November 1800. The letter is from a newly elected Irish MP to Westminster asking for advice on lodgings in London and complaining about the cost of moving (Reduced)



Fig 10 A folded letter from Mobile, Alabama, to Londonderry cancelled 24 April 1848. The letter discusses the Irish famine and the 1848 Rebellion (Reduced)

the American Civil War). All three rebellions failed due to poor communications and a lack of widespread support among the general population in Ireland and the devastating impacts of the Irish Famine of 1845 to 1849.

While these rebellions failed to gain Irish Independence, political efforts by the Irish continued during the 19th century. Daniel O'Connell gained political emancipation for Catholics by winning a seat in Parliament in 1828. The Prime Minister (The Duke of Wellington) acquiesced in 1829 allowing him to take his seat. O'Connell wanted to repeal the Act of Union and his Repeal Movement gained so much Irish support that he was arrested for sedition in 1843 and spent six months in jail. The Repeal Movement lost its momentum and was also overshadowed by the famine.

Home rule efforts once again saw popularity in the 1870s with Stewart Parnell and his Home Rule Party who won 85 seats in 1885. Aligning with Gladstone's Liberal party, they almost won home rule for Ireland in 1886. However, Parnell's personal problems (an affair with a married woman) cost the Reform Party its momentum and popular support. Ireland would have to wait until the 20th century for the next major effort for Independence.



In 1898, the huge celebration of the 1798 Wolfe Tone rebellion once again sparked widespread interest in Irish independence. John Redmond took over leadership of the fractured Irish Home Rule Party in 1900 and, working with various British Governments, helped force the passage of the Home Rule Bill in 1912. The House of Lords was able to delay the Bill for two years, but home rule for Ireland was set to become a reality in 1914. The next ten years would see major changes in the social, economic and political landscape in the British Isles and result in the 1920 Government of Ireland Act creating Northern and Southern Ireland.

## Irish Nationalism and Ulster Unionism

King George V became King of Great Britain and Ireland in 1910 and he would remain sovereign of all Ireland during his reign from 1910 to 1936. He began his Accession Tour of Ireland in July 1912. News reports stated that the King and Queen Mary were received with, 'Such rapture and joy, that they may have resolved the Home Rule Crisis'.

However, Irish Nationalists paid little attention to the cultural differences that were developing between Ulster and the rest of the country and were demanding complete independence from Britain, not just home rule. Both the Nationalists and the Unionists had formed social organisations in the previous decade to promote their political agenda. Arthur Griffith's Sinn Féin and the Ulster Unionist Council were formed in March 1905. However, by 1913 both groups were forming armed militias. The Ulster Volunteer Force (UVF) was formed in January and The Irish Citizen Army and Irish Volunteers were formed by Nationalists (Fig 11). Both groups were bringing in arms and ammunition from Germany during the spring and summer of 1914. Politically, the Unionists were represented by Edward Carson (1910 to 1921), who opposed home rule and ensured that the Home Rule Bill was amended to eventually exclude Ulster. The Nationalists were politically fragmented. Home rule in Ireland was championed by John Redmond (Fig 12) while those seeking an Irish Republic (Republicans) were led by Padraig Pearse and James Connolly, two leaders of the 1916 Easter Rebellion.

The Home Rule Bill was set to be enacted in May of 1914 but was delayed until September. The Unionists made it very clear that they would fight any effort to be separated from Great Britain. In March 1914, the British Government mobilised the Army in Ireland (based in



Fig 11 1914 Political postcards showing Unionist leaders and their Militia and Nationalist Militia marching past the old Irish Parliament in Dublin (Reduced)

the Curragh, west of Dublin) to move into Ulster to suppress any Unionist uprising. One hundred and thirty officers (many of whom were Unionists) tendered their resignation rather than fight in Ulster. This event, known as the Curragh Mutiny, forced the Government to back down and was duly noted by the Germans in the months preceding the Great War.

## Home Rule in Ireland suspended

During the summer of 1914, Ireland was on the brink of Civil War by well-armed militias, which was also noted by the German High Command. The British declaration of War on Germany on 4 August 1914 caused the Home Rule Bill to be suspended for the duration of the war. Both Carson and Redmond asked their militias to join the British Army. The Ulster Volunteer force became the 36th Ulster Regiment and were allowed to keep their unionist insignias. The Irish Volunteers (over 150,000) were distributed throughout the British Army. The War that was supposed to be over by Christmas dragged on for over four more years (Fig 13).

The year 1916 saw two major events that impacted the social and political fabric in Ireland. The first was the 24 to 29 April Easter Rebellion in Dublin and the second was the decimation of the 36th Ulster Division on 1 July, the first day of the Battle of the Somme, leaving Ulster without its militia.

The 1916 Easter Rebellion was poorly organised and executed, and the nationwide uprising was cancelled by Eoin MacNeill, President of the Irish Republican Brotherhood, after 20,000 rifles from Germany were intercepted off the west coast of Ireland. However, Padraig Pearse (Fig 14) and James Connolly decided to



Fig 12 A 1914 political labels of Edward Carson (left) and John Redmond. Two dominant political leaders with opposing views of home rule in Ireland



Fig 13 An envelope with letter written on Christmas day 1914 by a soldier in France. Postmarked 27 December 1914 and mailed to Belfast. The Great War was supposed to be over by Christmas 1914 (Reduced)



Fig 14 Padraig Pearse shown on an Erie Post political label used on a local Dublin cover, postmarked 12 February 1922. The political label is from a sheet of eight that includes the six executed leaders of the 1916 Rebellion (Reduced)



proceed with the Rebellion in Dublin on Easter Monday which lasted six days. The Rebels seized the General Post Office (GPO) and other sites in Dublin but failed to take Dublin Castle (Government Headquarters). The British Army brought in artillery and the end result was much of central Dublin was destroyed, including the GPO (*Fig 15*). Most of the leaders were arrested, court marshalled and 15 were quickly executed, including Pearse and Connolly. One notable leader to escape execution was Éamon de Valera, reportedly because his mother was American and the British did not want to further antagonise the USA.

Martial law was initially imposed on Dublin but was extended to all of Ireland on April 29, along with increased mail censorship. The Unionists became enraged with what they saw as the Nationalist's major act of treason. Furthermore, the loss of the 36th Ulster Division was blamed on the Nationalists because British forces sent to Ireland to keep the peace were not available for the Somme. Home rule for Ireland became an even more remote possibility.

## The Anglo-Irish Treaty of 1921

The collapse of the Easter Rebellion and the execution and imprisonment of the leaders created an immediate void in the political landscape in Southern Ireland. John Redmond and his party represented Irish home rule efforts in Parliament but his support for the war and condemnation of the Rebellion saw a rapid decline in his Party's popularity.

Sinn Féin was a poorly organised group of social and sports clubs until the summer of 1917. Although historically blamed by the media for the Rebellion, the organisation did not play any role in the event. However, in October 1917, the surviving Rebellion leaders (including Éamon de Valera and Michael Collins) began to organise Sinn Féin into a much more radical political organisation, demanding a complete break with Britain and the formation of an Irish Republic for all of Ireland. The 15 executed rebellion leaders became martyrs and folk heroes, Sinn Féin membership increased to over 300,000 and Éamon de Valera was elected Sinn Féin's President.

British Prime Minister Lloyd George organised an Irish Convention at Trinity College Dublin in July 1917 to let the Irish settle the home rule question. The Convention lasted until March 1918 but was poorly attended and mostly boycotted by the Unionists and Sinn Féin. It appears that the purpose was mostly to show the Americans that something was being done



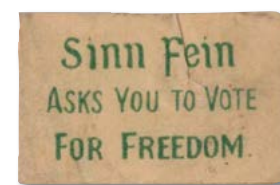
Fig 15 A postcard showing the destruction of the General Post Office in Dublin after the 1916 Rebellion (Reduced)



Fig 16 Postcard mailed from the Irish Convention established by British Prime Minister, Lloyd George to allow Sinn Féin and the Unionists to work out their Home Rule differences (Reduced)



Fig 17 Sinn Féin election fund-raising labels and election mail (Reduced) for the 1918 and 1920 British elections



to solve the 'Irish Problem' (*Fig 16*). Antagonizing the Irish American politicians was not something Lloyd George could afford to do in 1916 and 1917.

The year 1918 saw a major shift in the politics within Ireland. John Redmond died in March. The Irish Home Rule party lost its chief advocate and although John Dillon became the Party's leader, all momentum was gone. Sinn Féin figures began to win British Parliamentary by-elections, including Éamon de Valera, but they refused to take their seats in London. Desperate for manpower in France, the British passed a Conscription Act for Ireland in April, which was immediately opposed by Sinn Féin, many other Nationalists and the Roman Catholic Church. However, the act was supported by many Unionist organisations, viewing it as a way of putting the radical nationalists 'To Good Use at The Front'. However, the Conscription Act for Ireland was never enforced, and the British, fearing another Rebellion, were forced to send even more troops and aircraft to Ireland. In May, Sinn Féin and many other nationalist organisations were banned and their leaders arrested for treason by 'plotting with the Germans'. While these accusations were never proven, the rift between Ulster and the rest of Ireland was becoming unrepairable.

The end of the Great War saw a British General election in mid-December 1918. Sinn Féin won 73 of the 105 Irish seats including Éamon de Valera from East (County) Clare (*Fig 17*). Many members were still under arrest or in hiding but all refused to take their seats in London. Instead, they formed their own Independent Irish Parliament Dáil Éireann (the Dáil), which met for the first time in Dublin on 19 March 1919 (*Fig 18*). This date has further significance as the start of the War of Independence between Ireland and Britain when the Irish Volunteers shot and killed two policemen



escorting explosives in Tipperary. The Irish Volunteers were renamed the Irish Republican Army (IRA) by the Dáil in July of 1919. The Dáil declared Ireland a Republic and proclaimed the IRA to be the defenders of the new Irish Republic. Both the Unionists and British Government vehemently opposed Irish independence and a brutal war followed for the next two and half years with murder, destruction and atrocities committed by the British, Unionists and the IRA against the people of Ireland.

## Ireland divided

The British Parliament's Government of Ireland Act (introduced in February) became law in December 1920. The Act created Northern Ireland from six of the nine counties of Ulster, while 26 counties became Southern Ireland. Belfast and Dublin would have independent Parliaments dealing with local Irish issues, with defence and foreign affairs controlled from London. Unionists embraced the new law and the Belfast Parliament was opened on 22 June 1921 by King George V. The King offered to do the same for Southern Ireland, however the Dail rejected the terms of the law and the War of Independence continued.

By July 1921, the war in Ireland had reached a stalemate with the deaths of over 1400 people, including British military, IRA and civilians. Lloyd George offered the Dail a truce, which was accepted and peace negotiations began in the summer between Eamon de Valera and Lloyd George (Fig 19). Little progress was made because of de Valera's demands for independence for all Ireland, and the Dail's decision to re-elect him President of the Irish Republic on August 26 did nothing to help the negotiations.

Lloyd George ended talks with Eamon de Valera and told the Dail to send him a serious team of negotiators or he would use the British Army to destroy the IRA. The talks resumed on 11 October with Arthur Griffith and Michael Collins leading the Irish delegation. Lloyd George and Winston Churchill represented the British Government. The negotiations were more of a dictation of terms to the Irish, with both sides knowing that the IRA was almost out of armaments, manpower and money (Fig 20). The final result was the Anglo-Irish Peace Treaty signed on 6 December 1921 with Southern Ireland becoming The Irish Free State one year later on December 6 1922.

Three main issues were agreed to by the delegations. The Irish Free State was to be part of the British Commonwealth (similar to Canada) with King George V as Sovereign. The British Navy would retain three naval ports at Berehaven,



Fig 18 A  
21 January  
1969 f.d.c.  
commemorating  
the 50th  
anniversary of  
the first meeting  
of Dail Eireann  
(Reduced)

Fig 19 British Military mail from  
Belfast to Dublin postmarked 6  
December 1912. This was the date  
when the Anglo-Irish Peace Treaty  
was signed in London (Reduced)

## Both the Unionists and the British Government vehemently opposed Irish independence

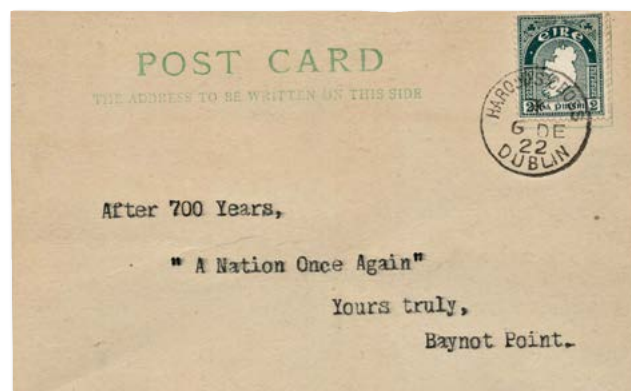
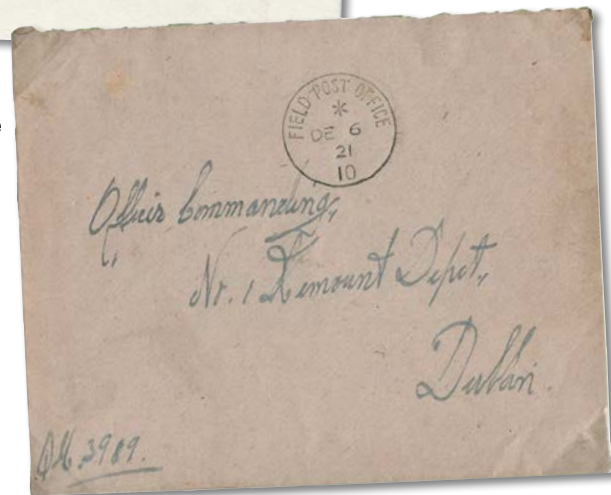


Fig 20 A postcard cancelled  
6 December 1922. The date  
that a new country, the  
Irish Free State, came into  
existence after the year of  
the provisional Government  
of Southern Ireland. The  
first Irish designed stamp  
was also issued on this  
date. The 2d. definitive  
stamp shows all of Ireland  
as part of the new country  
(Reduced)

Queenstown and Lough Swilly. However, the most contentious point was the agreement to partition Ireland, with Northern Ireland having the option to remain part of Great Britain, which it did on December 7 1922.

The new country would be governed by a Provisional Government for the first year led by Michael Collins and Arthur Griffith. Eamon de Valera, and almost half of the Dail and IRA rejected the Treaty and what followed was almost 15 months of brutal Civil War in Ireland fought by former political and military comrades.

Future articles will explore the first year of Irish Independence in Southern Ireland, the Irish Civil War, and the social, political and economic impacts of partition on the two Irelands.

### *The Éire Philatelic Association*

Formed in 1950, the Éire Philatelic Association is a non-profit philatelic organisation specialising in the collecting, study, and enjoyment of stamps and other postal items of Ireland. For more information on the benefits of membership, including details of the *Revealer*, the Association's scholarly, award-winning, quarterly journal, please visit [eirephilatelicassoc.org](http://eirephilatelicassoc.org)

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# ENGRAVING IS A MATTER OF LIGHT AND SHADOW

By Adrian Kepple

Over his long career, Master engraver Czeslaw Slania, born in Poland in 1921, created more than 1000 stamps for numerous postal authorities around the world. To mark the centenary of his birth, Adrian Kepple picks out just a few of his significant creations.



Ask any stamp collector to name a stamp engraver and I bet you ten to one they will come up with the name of Slania. Such was his worldwide fame that even after more than 15 years since his passing, Czeslaw Slania (1921–2005) is still a household name.

## A significant anniversary

This year marks the centenary of the master engraver's birth, and, as if to corroborate the above, quite a few postal administrations have taken the opportunity to mark this anniversary with a stamp issue. So far, we have seen a very stylish portrait, engraved by Martin Mörck, issued in Monaco (*Fig 1*), and a triplet of miniature sheets issued by some Nordic countries, again based on an engraved stamp by Mörck. Others are bound to follow, with Swedish and Polish issues expected in October.

It is the perfect time, then, to take a look back at the career, which lasted over half a century, of an engraver who created more than 1000 stamps, attracting at least as many superlatives!

## Origins of the master engraver

Born near Katowice, Poland, on 22 October 1921, it was clear from an early age that Slania had a special talent for drawing, although it must be said he had some trouble finding a proper outlet for it. Slania started out young by selling his drawings to fellow pupils at school so they could get good marks. He later got found out for having perfectly forged the headmaster's signature. As early as then, it was generally thought Slania would become an important artist. But that was not before he executed his forging techniques in World War II by copying identity cards and other documents for the Polish underground forces.

After the war, Slania attended the Krakow Academy of Fine Arts, specialising in graphic techniques, such



Fig 1 Monaco was the first country to commemorate Slania's birth centenary with a stamp issue



Fig 2 Among Slania's earliest stamp engravings is this 1951 Six Year Plan (Mining) issue of Poland

as etching and copper engraving. The Albertina Museum in Vienna, Austria, which probably holds the world's largest collection of engravings, became a shrine for him. For a while, he worked for the Narodowa Printers where, among other things, he worked on anatomy handbooks for medical students.

Slania's diploma engraving was a small format interpretation of Matejko's painting *Grunwald*, depicting the 1410 battle of Tannenberg. Slania was so fascinated by the painting and the challenge of recreating it as an engraving that soon after he embarked on another, much larger, version, which took him two years to complete.

In 1950, he was employed by the Government Printing Works in Poland, thanks to efforts from the stamp engraver Marian Polak. Slania's first effort, engraved just after the printers' move from Lodz to Warsaw, still in 1950, was a stamp depicting Joseph Stalin. It was never issued. But from March 1951, Slania's designs and engravings did start gracing the philatelic catalogues (*Fig 2*).

## The move to Sweden

The year 1956 was a tumultuous one in Polish politics and the threat of a repeat performance of the Hungarian Revolution in Poland made many Poles flee their country, among them Czeslaw Slania. He decided to settle in Sweden, where he hoped he would be able to get work as an engraver.

Soon after arriving in Sweden, Slania visited Sven Ewert; the master engraver of the Swedish Post. Slania's erstwhile tutor, Marian Polak, had spoken highly of Ewert's engraving talents. In fact, the two had both been students of the famous Austrian engraver Ferdinand Schirnböck. While Ewert saw Slania's potential, there was no place for him at the Swedish Post at that time.

And so, Slania started his Swedish career washing dishes at the post office railway depot restaurant in Stockholm. He also got a job as a retoucher, and was given the odd engraving job, such as for savings bank stamps and radio licence labels.

To hone his skills even more, Slania started engraving his famous boxer labels in the late 1950s. He created a sheet of 23 non-postal labels of all the boxing world champions from John L Sullivan 1889 onwards (*Fig 3*). His final portrait was that of Cassius Clay who became a world champion in 1964. He initially had hoped to do



many more labels, but as he disagreed strongly with the split of the World Boxing Federation, he stopped working on them. Much later, after Slania's passing, his colleague and compatriot Piotr Naszarkowski created a 24th label in the same style but depicting Slania as the World Champion engraver (*Fig 4*).

After some years, Slania decided not to waste his time any longer and move to Canada. He had been given a good job offer from the Canadian Bank Note Company and was about to leave Sweden when the Swedish post got in touch with him. Ewert was ill and needed an assistant, and would Slania be interested? Slania said yes, and that was the beginning of an illustrious career at the Swedish Post.

Right from the very start, Slania impressed with his work. His first two engravings made were the portraits of the painter Anders Zorn and the poet Gustaf Fröding, issued in 1960. That of Fröding especially was amazing. Slania managed to take the rather basic design by Asberg and turn it into a powerful yet affectionate engraved portrait (*Fig 5*).

Another of Slania's early excellent portraits was that of King Gustav VI Adolf, for a new definitive set introduced in 1972 (*Fig 6*). Unfortunately, the death of the king soon after meant the set was cut short and only two values were ever issued, but the portrait was used again in 1973 as part of a memorial issue.

## A master of different techniques

While most of his work exists of traditional line engravings, Slania wasn't averse to trying out different engraving methods. His 1962 Skokloster Castle stamp and his 1968 Haverud Aquaduct stamps, for example, are both a combination of line engraving and etched foliage.

Slania's Prince Eugen stamp of 1965 was engraved using the time-consuming stipple engraving (*Fig 7*). Rather than using lines, a large number of dots are engraved to create the image. Slania used this stipple technique again for such stamps as his arctic hare and golden eagle stamps from 1968. Slania's Bo Bergman stamp from 1969 shows a combination of dots and dashes, but unfortunately the applied technique was too refined to print well.

When Sweden's stamp printing office acquired a new three-colour stamp printing press in 1964 from Goebel AG, they produced test stamps, engraved by Slania, to test the new machine. The test stamps depicted the interior of Uppsala Cathedral and had no denomination. Much later, these test stamps



Fig 3 One of the 23 boxer labels Slania engraved in the 1950s to hone his skills



Fig 4 After Slania's death, Piotr Naszarkowski adapted the boxer label format to honour his late colleague and compatriot



Fig 5 Even from early in his career Slania managed to impress with his portrait stamps, such as this one from 1960 featuring the poet Gustaf Fröding



Fig 6 Slania's 1972 definitive portrait of King Gustav VI Adolf, which would also be used for the king's 1973 memorial issue



Fig 7 Slania applied the stipple technique on his 1965 portrait stamp of Prince Eugen



Fig 8 Slania's 1964 Swedish test stamp would be reprinted frequently as promotional material in the 1970s

inadvertently ended up on the philatelic market, usually advertised as proof material for the 1967 stamp of the same design.

To avoid these test stamps becoming unjustifiably expensive philatelic items purporting to be what they're not, the Swedish Post went on a promotional campaign in 1974, producing the test stamps in large quantities and handing them out during Stockholmia 1974. The exercise was repeated two years later, when multicoloured test stamps were used for similar booklets handed out during Hafnia 1976 (*Fig 8*).

Multi-colour rotary printing presses were still a fairly new thing at the time, which is why Slania got the chance to engrave another test stamp for such presses. This time it was to be used in Denmark, for their multi-colour intaglio M3 press. The design depicts Grundtvig Church and was introduced in 1968 (*Fig 9*).

A third test stamp was created by Slania for the new printing press M4, which the Danish stamp printers acquired in 1980. This time an equestrian statue of King Frederik VII was the subject. So many different types exist, in pure recess or in



Fig 9 Slania test engraving for Denmark's new rotary press in 1968, depicting Grundtvig Church



combination with offset or photogravure printing, that it is easy to miss that there are actually two different engraved dies.

## Examples of philatelic humour

Slania is known for his philatelic humour in that he often managed to include some personal or funny detail in his engravings. The earliest example of that is on the 1g.40 value from the 1954 set marking the tenth anniversary of the Second Republic in Poland. The scene is a bookshop and Slania managed to incorporate the names of at least six people on a number of book covers: his mother, sister, cousin, niece, ex-wife and the Chief of the Ministry of Post.

The 1973 'Tourism in Dalecarlia' issue includes a stamp depicting the Vasa Ski Race. The skier in the bottom left-hand corner is a self-portrait of Slania (*Fig 10*).



Fig 10 In 1973, Slania secretly included his self-portrait in a Swedish stamp, disguised as a skier



Fig 11 For Great Britain, Slania engraved portraits of both Guglielmo Marconi and Sir Rowland Hill in 1995

## Slania around the world

Through the many decades of Slania's career, his fame became more widespread and he ended up engraving stamps for many countries around the world. He had by then learned that in order to maximise the impact of his engravings, it was important to work closely together with staff at the printers. He would even stipulate this in his contracts with those countries that did not make use of the printing facilities in Sweden.

It is obvious from his work that Slania remained a keen student of the art of engraving. Within philately, he was known to be especially interested in the works of Austrian engravers such as Ferdinand Schirnböck, Hans Ranzoni and Rudolf Toth.

In his early days, the stamp engravings of the Czechoslovakian engravers, especially, caught Slania's eye; more than, for example, those of the well-known French engravers. Slania appreciated the dynamic interpretive style of those Czechoslovakian engravers, such as Schmidt and Svengsbir, especially compared to the contemporary Polish style of engraving, which could be described as slightly provincial.

Slania also studied the great master engravers of the art world. The works of Rembrandt, especially, were the subject of his studies, and he was even able to disprove theories from experts at the Louvre in Paris with regards to the chronological order of progressive proofs from Rembrandt's etchings. No wonder then that one of his many 'titles' was the 'Dürer of the Twentieth Century'.

Slania's reputation was such that he became the official Court Engraver not only of Sweden, but of Monaco as well. For many of the Scandinavian countries, in particular Denmark and Greenland, he was the sole engraver of their many recess-printed stamps for years on end.



Fig 12 Slania also engraved several Machin stamps in 1999

For these countries, as well as for many others, he produced many wonderful portrait stamps, earning him the unofficial title of 'Master of Portrait Engraving'. His portrait work may also be admired on the 1995 Great Britain set, portraying Sir Rowland Hill and Guglielmo Marconi (*Fig 11*).

Even though his portrait work undoubtedly forms the highlight of his oeuvre, Slania was an experienced engraver of all subjects. Turning again to his work for Great Britain, we may admire his ships on the 1982 Maritime Heritage set and his 2002 pillar boxes stamps, which were his final work for Royal Mail.

The 1984 Bicentenary of the First Mail Coach Run issue is particularly special. After Slania had engraved the stamps, someone at the printers' dropped one of the dies, rendering it unusable. They told Slania, but by the time they had sent the original artwork back to him, Slania had already re-engraved the die from memory!

Another stamp Slania had to start again from scratch was the 1986 Stamp Day issue for Iceland. Halfway through the engraving process, Slania took a break, only to see his daughter pick up his burin and the steel plate and starting to mimic her father's actions, thereby scratching the plate irreparably!

The 1999 small-format, high-value Machin definitives of Great Britain were printed by Enschedé and De la Rue. The work of the two printers may be distinguished by minor varieties in the engraving of the values. This, however, is not attributable to Slania's work. He engraved a single die which had a square blank space, where the printers' own engravers could insert the values needed for the stamps.

Earlier that year, Slania's large-format Machin stamp had already been issued in a prestige booklet (*Fig 12*). These were not his first portraits of Queen Elizabeth II, though. In the 1980s, Slania was involved in a project to replace the Machin design by something with a more updated portrait. He engraved a Lord Snowdon portrait. The project was eventually shelved, but Slania's portrait was translated to offset and used on postal orders.

When communism in Poland came to an end in the late 1980s/early 1990s, Slania was



able to visit Poland again, and he started engraving stamps for his native country once more. Among his favourites is the 1999 stamp he engraved for the National Stamp Exhibition 'Walbrzych '99', depicting Książ Castle (Fig 13). Another major work for Poland was the 1993 miniature sheet for 'Polska '93', depicting Lech's Encounter with the White Eagle.

More and more, various postal authorities turned to Slania for their major issues. Slania became known as the 'King of the Burin'. His stamp engravings received many accolades, such as the 1978 engraving of the old library building on a Farøe Islands stamp, which was pronounced the most beautiful stamp in the world (Fig 14). Slania's 1975 ballet stamp from Sweden and his 1983 Monaco stamp depicting Café de Paris from his Belle Epoque series enjoyed a similar fate. His Swedish Fiddler stamp, an engraving of Zorn's painting, also issued in 1983, was given the Robert Stolz Award for being the most beautiful music stamp of the year (Fig 15). China's 1997 Pheasants stamps, engraved by Slania, were the first Chinese Republic stamps engraved outside of China.

Slania himself increasingly became part of the stamp issuing programme. In 1991, he engraved an incredibly detailed booklet pane for Sweden, depicting the Coronation of King Gustav III. The booklet was issued to honour the 70th birthday of Slania, with a non-postal label included in the pane referring to this fact (Fig 16).

This was followed by an even more magnificent tour de force in the year 2000: the engraving of Ehrenstrahl's famous painting *The Great Deeds of Swedish Kings*, part of a miniature sheet that had no other function than to mark the fact that it was Slania's 1000th stamp (Fig 17)! Besides that, it also turned out to be the largest stamp ever engraved, and as such, it was given a mention in the Guinness Book of World Records.

Another of Slania's records had occurred some years earlier. In 1986, he engraved the stamp design commemorating the recently assassinated Swedish Prime Minister Olof



Fig 13 This 1999 miniature sheet (Reduced) was one of Slania's favourite Polish engravings



Fig 14 This 1978 stamp engraving for the Farøe Islands was declared the 'most beautiful stamp in the world' at the time



Fig 15 Slania's fiddler stamp was pronounced 'most beautiful music stamp' of 1983



Fig 16 In 1991, the Swedish Post marked Slania's 70th birthday with a special issue (Reduced)



Fig 17 Slania's 1000th stamp engraving was a miniature sheet issued solely to mark that very milestone (Reduced)



Palme in a record time of five and half days (Fig 18)!

## His 1000th stamp!

Ever since the mid 1990s, Slania had made it a personal goal to reach this milestone of 1000 stamps. However, there is a theory that Slania's 1000th stamp may actually be his 1001st! In 1985, the United States issued two similar 'Veteran' stamps, one honouring Korean War veterans and the other honouring World War I veterans. After it became known that a non-American had engraved the World War I stamp, political pressure was brought to bear, for it was deemed that such patriotic stamps should not have been engraved by a foreigner.

Slania was, therefore, pressured into signing a letter in which he denied having engraved the Korean War stamp, and the credits were given to the American engraver Thomas Hipschen. After Slania's death, his logbook proved that he had most certainly engraved that stamp as well, which proved the many Slania followers right, who had always believed he had engraved the Korean War stamp too (Fig 19).

Whether his 1000th or 1001st, Slania declared this particular stamp to be his favourite. It followed a rather long list of stamps he was wont to call his favourite at some point in time. Among those is the 1979 Ram definitive of the Faroe Islands (Fig 20). Slania even inquired after his subject on a subsequent visit to the islands, only to find out it had been eaten!

## Failing health

At the end of his career, failing health started to hamper the by then octogenarian Czeslaw Slania in his work, and his colleague Piotr Naszarkowski had to step in and finish some of the jobs given to Slania. Most famous of those is the Elvis Presley stamp, issued in Sweden in 2004 (Fig 21). This was a stamp for which Slania had already started the engraving. He had worked on the background but was not able to finish his engraving. So, the actual portrait was done by Naszarkowski, who also tried to tidy up the background as much as possible. This proved rather difficult, so the end result still looks a bit like a badly woven fabric but is still an improvement on the original.

Other consignments given to Slania but eventually engraved by Naszarkowski are the 2005 Greta Garbo issue for both Sweden and the United States, and the 2005 US Duck Stamp. For this issue, Slania had already produced some intaglio artwork, but Naszarkowski started the project again from scratch, not making use of Slania's work.

One of Slania's final stamps was the portrait of Princess Grace for a Monaco



Fig 18 Slania engraved his 1986 Olof Palme stamp in the record time of only five and a half days!



Fig 19 Slania was forced to deny having engraved the USA Korean war veterans stamp in 1985



Fig 20 Slania's 1979 Farøe Islands stamp was amongst one of his favourite designs



Fig 21 Due to his declining health, Slania was unable to finish the 2004 Elvis Presley stamp, so his colleague, Naszarkowski, had to step in and complete the engraving



Fig 22 While the 2004 Princess Grace of Monaco stamp is still beautiful, experts may note how Slania's final engravings were done in a shaky hand

stamp, part of the 2004 MonacoPhil sheetlet paying homage to the princess (Fig 22). Slania was ill but did manage to finish the engraving. He asked Naszarkowski to send the plate on to Monaco, who felt he had to comply, even though he could clearly see the engraving was done with shaky hands.

Slania remained highly active until his dying days, with his final work, the engraving of a United Nations set marking the 60th anniversary of that organisation being issued just a month before his death in 2005.

Slania left behind a legacy of artistic splendour and dazzling records, which will probably never be emulated. The still active engraver Martin Mörck comes closest to achieving a similarly amazing portfolio but dwindling worldwide demand for hand-engraved stamps means that he probably won't be able to overtake his predecessor. And so, we will forever hold that 'There will never be another Czeslaw Slania'!



# MR TAY AND THE JAPANESE OCCUPATION OF MALAYA

By Susan McEwen FRPSL

The name T S Tay of 69 Telok Ayer Street, Singapore is well known to collectors of the Japanese occupation of Malaya. Occupation covers sent to him in many variations of his name at that address are often seen. Without Mr Tay, many collections of Japanese occupation stamps and postal history would have major gaps. Susan McEwen of the Malaya Study Group highlights a selection of occupation covers that he accumulated.



Fig 1 A cover posted on 10 January 1942 which was returned after postal services to northern Johore were suspended following the occupation (Reduced)

Mr T S Tay, otherwise known as Mr Tay Tian Song, was the son of a well-off trader operating an import-export business at 69 Telok Ayer Street, Singapore, under the business name of Ee Thye & Co. A keen stamp collector, he kept covers sent to him or the business, and arranged for covers and postcards to be sent to him, a few of them are shown here. He was philatelically active throughout the occupation, which was February 1942 till September 1945.

## Returned cover

The returned cover shown in *Figure 1* was sent to Buloh Kasap, Johore on 10 January 1942. Mr Tay either knew or at least suspected that the post service to northern Johore had been closed and that he would get a 'Returned letter' mark. It has a handstamp 'RETOUR' and manuscript 'Suspended' so the postal service was indeed suspended by 10 January.

The first Japanese overprints were the so-called double frame chops made in Singapore (SG numbers J92/J96), which were issued on 16 March 1942 and replaced on 3 April with the single frame chops.

*Figure 2* shows a pre-occupation Straits Settlements 2c. green stationery card, uprated to 4c. with 'POSTAGE PAID MALAYA 2 CENTS' handstamp in 1940 when the postal rates were increased. During the occupation, this card was converted to Japanese use with single frame chops (handstamps) in red and posted for genuine commercial use at Segamat, Johore on 27 May 1942. The year is given as 2602, in the Japanese calendar.

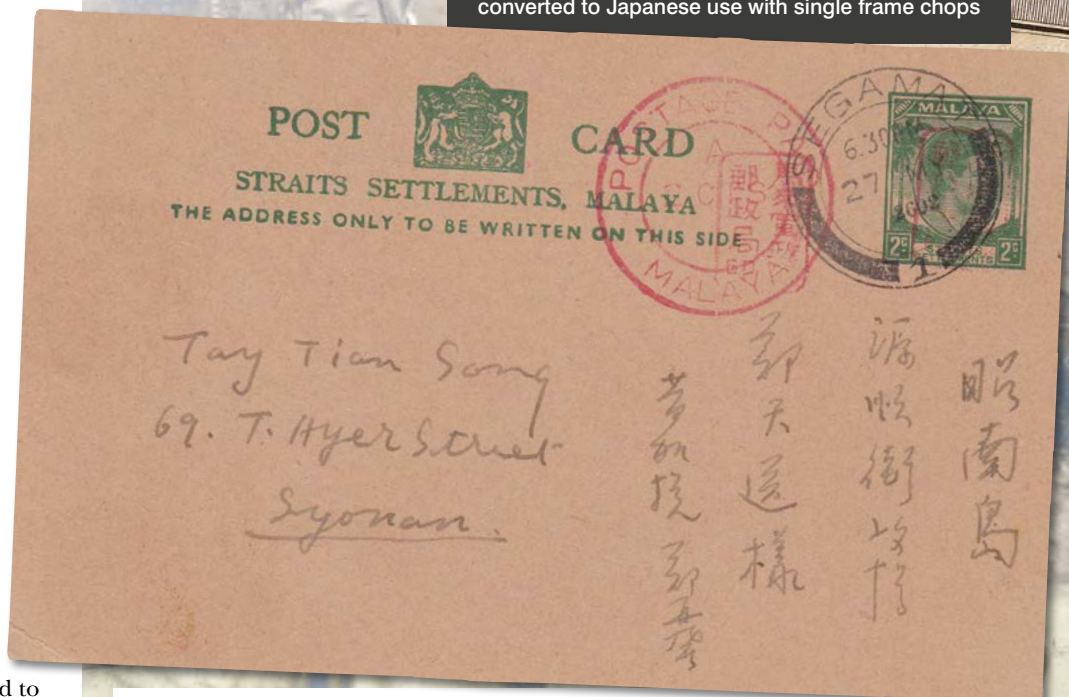


Fig 2 A pre-occupation Straits Settlements 2c. green stationery card, uprated in 1940 to 4c. with a 'POSTAGE PAID MALAYA 2 CENTS' handstamp, converted to Japanese use with single frame chops

## Greater Japan

Dai Nippon 2602 overprints were applied to many stamp issues for postal and revenue use. 'Dai Nippon 2602' means Greater Japan 1942, and was used by the Japanese to mean the occupied territories. A range of Johore stamps were overprinted, in relatively small quantities, but were only valid for revenue use. The illustration in *Figure 3*, posted

Base image credits: Linda Trimm, Old map of Australia and Polynesia including Singapore Malaysia. born 1945, Japanese Soldiers World War II. Julius Jaaskelainen, Japanese Kamikaze pilots World War II 1944





Fig 3 A cover with an overprinted 5c. 'Dai Nippon 2602' revenue stamp used erroneously, but undetected, for postage (Reduced)



Fig 4 A commercial cover sent from a trader in Kota Bharu, Kelantan, to Mr Tay at Ee Thye & Co.

at Nee Soon Singapore to Mr Tay at Telok Ayer Street, shows a Johore Dai Nippon used with a Perak 1c. with a Kanji overprint on a cover. A breach was noticed and the instructional mark 'Contrary to regulations / Sender's name and address not shown on cover' was duly added. But there is no mention of the invalid stamp!

The 1943 8c. letter rate cover shown at Figure 4 was sent from Kelantan, is an example of commercial use from a trader in Kota Bharu, Kelantan, to Mr Tay at Ee Thye & Co. It has been censored and resealed, with censor marks on the back.

### Family connections

Mr Tay had a close relative, believed to be his step-mother but also reported as aunt or grand-mother, who was a Japanese national. That relationship gave him contacts which enabled him to hold a permit which facilitated his travels throughout Japanese-occupied British Malaya. He was able to meet with various collectors in different towns throughout Malaya and make friends with postmasters at various post offices. As a result of which, he was able to get into possession of much Japanese occupation material, some of which such as the Kelantan overprints and the Malacca chops are highly catalogued today.

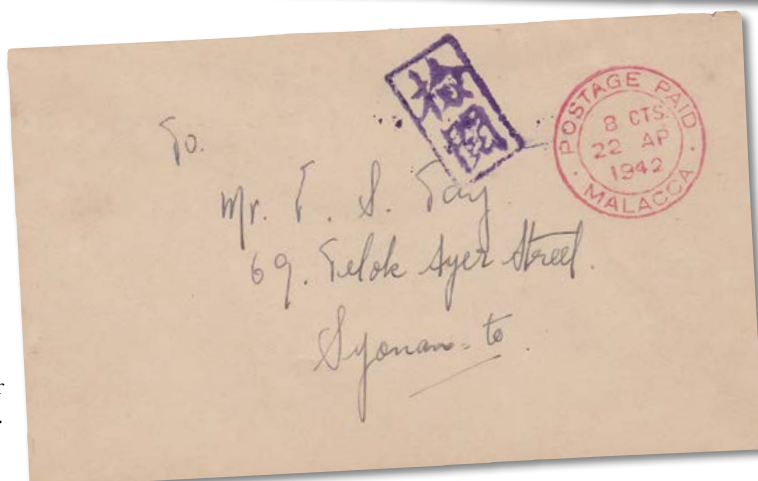


Fig 5 Handstamped Malacca postage paid imprints were only in use on 21 and 22 April 1942, at which point Straits Settlements stamps overprinted with the Malacca chop were issued (Reduced)

### Malacca postage paid imprints

The postal service reopened in Malacca on 21 April 1942 but the Straits Settlements stamps overprinted with the Malacca chop hadn't arrived. Postage paid imprints were used, 8c. being the letter rate paid for this to go to Singapore on 22 April. The return address is given on the back as Mr Tay at Lorong Panjang in Malacca (Fig 5).

Other values of the imprint are also known, 1c.-5c. and 15c. However, as the 'Malacca chop' stamps were issued on 23 April these imprints are only used for a maximum of two days. To date I have only seen one example of this imprint on a cover to anyone other than Mr T S Tay.



The Straits card at *Figure 6*, with pre-occupation uprating, was converted to Japanese use with the Malacca chop, in red. A block of four of the 8c. stamps similarly chopped, more than paid the registration fee (of 15c.). The card was posted at Malacca on 23 April 1942, the first day of the Malacca chops. Mr Tay had been quick to get his Malacca covers and cards organised.

The large overprint, covering 4 stamps, was handprinted, and each stamp was valid for postal use on its own.

## Incoming mail from Japan

*Figure 7* is an incoming letter from Japan, sent in 1943. It shows a Japanese censor tape in red and censor chop in maroon. It has a Singapore receiving backstamp. This cover is small, probably just a letter but I have larger envelopes sent registered, perhaps they contained stamps?

## A wise investment

Mr Tay had the foresight to realise that the Japanese Malayan currency then in circulation was going to be worthless when the war was over and so he used up his holdings of currency when it was clear that the Japanese would be surrendering in Malaya after Tokyo capitulated. Rather than buying essentials which by then had seen black market prices sky rocketing and hardly any supplies available at official controlled prices, he did what he knew best – he converted his soon to be worthless currency notes into stamps and postal stationery which he could easily buy at official prices!

## Cataloguing the occupation

After the war, the Singapore Stamp Club, which was formed in 1940, embarked on a project to produce a guide to the stamps of the Japanese occupation of Malaya, Brunei, North Borneo and Sarawak. The three members of the sub-committee who worked on the publication, which finally appeared in 1947, were Mr T S Tay, Dr Tan Bin Chiang (a past-President of the Singapore Stamp Club) and Mr J B Neubronner (*Fig 8*). However, other publications had preceded the Singapore Stamp Club's efforts. The Malayan Stamp Company of Kuala Lumpur published in June 1946. Mr John Stephens of the Wirral in 1946 followed closely by Mr W H Adgey-Edgar in 1947 and the 'Reliant' catalogue of Tunbridge Wells, undated but c.1946, and all these are only of historical interest now.

## A die-hard collector

Mr Tay's name is also known on some BMA Free Post Covers, from the first month of the British Military Administration. He continued to collect the post-war stamp issues until he succumbed to cancer in the

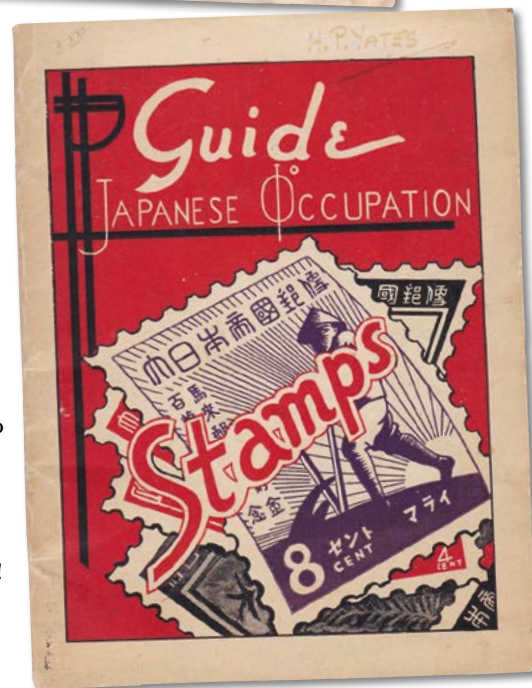


Fig 6 Malacca chop on a postal stationery card alongside a block of 8c. stamps (Reduced)



Fig 7 An incoming letter from Japan to Mr Tay in occupied Singapore (Syonan-To) featuring a Japanese censor tape and censor chop (Reduced)

Fig 8 The front cover of the Singapore Stamp Club's 1947 Japanese occupation catalogue (Reduced)



### Acknowledgements

'T S Tay of Singapore', article in *The Malayan Philatelist*, the journal of the Malaya Study Group by S McEwen (ref TMP 54/33 published 2013)

late 1980s. Till the end he was following up with the Singapore Philatelic Bureau on his requirements for reprints of the 1985 Insects definitives. He was a diehard collector and he claimed never to have paid above face value for any of his stamps!

Mr Tay was already collecting stamps before the Japanese Occupation but it was his contribution to Japanese Occupation philately which has earned him a unique place in the history of Malayan philately.

Without Mr Tay many collections of Japanese Occupation stamps and postal history would have major gaps, so we should be appreciative of his efforts.

### The Malaya Study Group

Formed in 1959, the MSG has a world-wide membership interested in the stamps and postal history of 'Malaya', from the earliest time up to and including the 21st century. For more information about the Malaya Study Group, its meetings, publications and Zoom meetings, visit [www.malayastudygroup.com](http://www.malayastudygroup.com), or contact the membership secretary, Martin Roper, 25 King Edward Avenue, Aylesbury, Bucks HP21 7JD, United Kingdom or email [martinsroper@gmail.com](mailto:martinsroper@gmail.com)



# GONE BUT NOT FORGOTTEN

By John Moody

For this month's instalment of countries that no longer exist, John Moody concludes his two-part investigation into the stamp issues of the International Zone of Tangier by highlighting the French and Spanish issues from the Zone.

Following on from last month's feature, which focused on the stamps of the British Post Office used in the International Zone of Tangier, we can now take a look at the French and Spanish issues from the Zone.

## French Morocco 'TANGER' overprints 1918–28

Unlike the British Post Office, the French postal authority issued overprinted stamps specifically for use in French Tangier in 1918 as a result of the 1912 Franco-Spanish Treaty, which was not activated until 1918 due to World War I. This eventually became the Tangier Convention, signed by Great Britain, France and Spain on 14 May 1924, which established the Tangier International Zone. Also, unlike the British, the French only issued a few stamps for Tangier.

The first French set of stamps was an issue of 18 French Moroccan definitives overprinted 'TANGER'. These first stamps were issued in April 1918 and additional values were added until 1924 (SG 1/18) (Fig 1).

Only one other set was issued and that was in August 1928. It was a set of ten, overprinted 'Tanger' in aid of the Flood Relief Fund, which it is believed were sold at double face value (30/39) (Fig 2). Some of the overprints were in red and some in blue.

In 1918, there were two postage due sets issued overprinted 'Tanger' on French postage dues (D19/D25) and a set of Recouvrements (recovery) Postage Dues (D26/D29).

After the Spanish occupation of Tangier in 1940, the French Post Office was closed in March 1942, with the Spanish Post office taking over.

## Spanish Morocco 'Tanger' overprinted stamps 1921–1939

The philatelic history of Spanish Tangier is complicated by two major wars, the



Fig 1 The first French issue was a set of French Moroccan definitives overprinted 'TANGER' and issued in April 1918



Fig 2 The only other French issue, which had a red or blue overprint, was issued in August 1928 in aid of the Flood Relief Fund



Fig 3 Spain's first overprints used in the Zone were Spanish Morocco issues which appeared from about 1916



Fig 4 The first Spanish stamp to include 'TANGER' in the overprint was a set of 14 commemoratives in aid of the Red Cross in 1926



Fig 5 In 1929, Spanish stamps commemorating the opening of the Seville and Barcelona Exhibitions were overprinted 'TANGER' in small type

Spanish Civil War (1936–39) and World War II, but despite the disruption, a postal system continued throughout.

The first overprinted Spanish stamps for specific use in Tangier was a set of 11 definitives issued between 1921 and 1933 that were overprinted 'CORREO ESPAÑOL MARRUECOS' (1/12). Previous to this, from about 1916, Spanish stamps were overprinted 'ZONA DE/PROTECTORADO/ESPAÑOL/EN MARRUECOS' (Fig 3) (68/81 and catalogued under Spanish Morocco).

The first overprints to use the title 'Tanger' was a set of 14 commemoratives, including an express stamp in aid of the Red Cross, which appeared in 1926 (13/25 and E26). The overprint on Spanish stamps comprised 'CORREO ESPAÑOL' in one line with 'TANGER' in a separate line underneath (Fig 4).



In 1929, another commemorative set, on this occasion to celebrate the opening of the Seville and Barcelona Exhibitions in Spain, was overprinted (27/37). The overprint comprised just a single straight line 'TANGER' in small type, some in red and some in blue (*Fig 5*).

A similar overprint was used on a set of five King Alfonso XIII Spanish definitives between 1930 and 1932 (38/42), while a larger set of 14, including an express stamp, was issued during 1933 but on this occasion overprinted 'MARRUECOS' (43/56 and E57).

The Spanish Civil War broke out in 1936 and an additional Post Office in Tangier was opened by the Nationalist regime (the ultimate winners of the war) in competition to the established Republican government Post Office. Stanley Gibbons only lists the stamps issued by the Republican Government and my research has not indicated that the Nationalist Post Office issued any stamps, but I stand to be corrected by a Spanish expert. Having said that, there is a pair of stamps in the Stanley Gibbons Archive Tangier section labelled '18th August 1937 obligatory use in addition to ordinary postage'—which appear to be Nationalist charity labels (*Fig 6*).

Between 1937 and 1939, seven sets of stamps were issued by the Republicans with a number of different overprints, including airmail versions (58/125). These include several overprints, inverted and double, upright and horizontal, and printed in Madrid or locally (*Fig 7 and Fig 8*). All can be found in the Stanley Gibbons *Spain and Colonies* catalogue.

In 1940, a number of stamps were overprinted 'Correo Aereo TANGER' and surcharged with new values but these stamps were never issued.

On 14 June 1940, troops of the Khalifa occupied Tangier on behalf of its Sultan in Spanish Morocco, and on 4 November, a decree extended that area into the Spanish Zone. Tangier was returned to the International Zone on 11 October 1945.

It was not until 16 February 1948 that the International Zone of Tangier issued any new stamps. These were not overprints, but the first stamps to bear the nomenclature of 'Tanger' within the design of the stamps (126/39). The set comprised 14 stamps with designs that reflected the Zone and its peoples. The designs feature an old map of Tangier, Palm tree, Moroccan woman, street scene and a bearded Moor's head (*Fig 9*).

The last issues for Spanish Tangier occurred on 1 August 1949 when four airmail stamps and an express



Fig 6 A pair of charity labels from the SG archive issued by the Nationalist regime



Fig 7 A locally printed airmail overprint from one of the issues from the Spanish Republican issues of the 1930s



Fig 8 Locally produced overprints from 1939. All except the 10p are known with 'T' inverted



Fig 9 The first stamps to bear the name "Tanger" within the design of the stamps did not appear until 1948



Fig 10 Spanish Tangier's last issue, in August 1949, included a set of four airmail stamps that featured aircraft

Fig 11 An express stamp was also released in August 1949 and depicted a postal courier on a horse



stamp were released – two other stamps being added to the set on 24 November 1950 (140/45, E146). The stamps all featured aircraft – a Douglas DC-3 (two values), Lockheed Constellation and a Boeing airliner (*Fig 10*). The express stamp was illustrated with a postal courier on a horse (*Fig 11*).

On 29 October 1956, the International Zone ended and Tangier was returned to Morocco, but the Spanish Post Office was not closed until 30 April 1957.



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