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GB revenues

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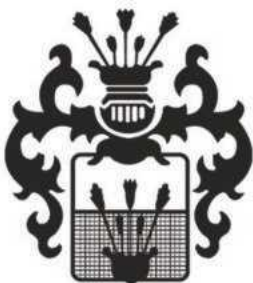
**To all of our English
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sympathy for
the recent
loss of
your Queen.**

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“half mast” (as we loved her too!).**

She will be forever missed.

God save the King



*George W. Holschauer
and staff*



WELCOME

After more than 180 years as icons of modern communication, adhesive postage stamps are fighting a battle for their very survival. We use them less often as we send more e-mails and fewer handwritten notes. We receive them less often as we expect more parcels and fewer postcards.



There is no point in waiting about change, because it's a natural, organic process. Paper replaced parchment, printing replaced calligraphy, trains replaced mail coaches, and so on. Most aspects of the human experience are subject to evolution, and communication is no exception.

The stylish stamp has long been under pressure from the efficient meter mark, the ugly label and the functional postage-paid impression, lately allied to the apparently omnipotent barcode. But life is about to get even tougher for Rowland Hill's baby.

When you look at your Christmas stamps and you're tempted to think that the data matrix coding is 'a bit too much', consider the next development in line, which might be better described as 'nowhere near enough'.

Ireland has announced the introduction of a 'digital stamp' which goes one step further. Despite its name, this is not an adhesive stamp with a digital component, but a digital process which does not involve an adhesive stamp at all (see page 8). Nor even a computer-printed label. Is this the final death knell for Hill's 'glutinous wash'?

Maybe, but of course it is not the end of philately. As we already recognise, philately is a branch of historical study. And historical study only becomes more fascinating as its theme recedes into history.

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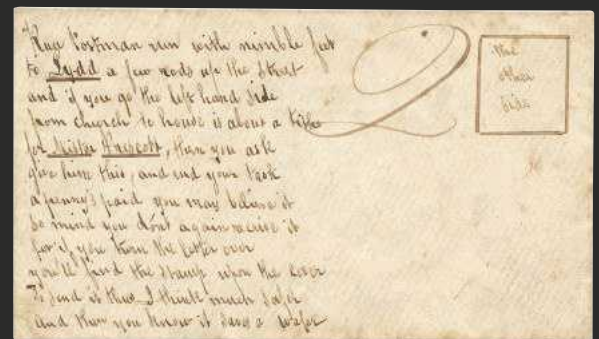
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'For the first time, I am in a position to complete a collection of a monarch's reign in real time'

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HIGHLIGHTS FROM THE NOVEMBER/DECEMBER 2022 SALE

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- **British Post Offices Abroad** – The Dr. Alan Baum Collection
- "Gems of the 1840/41 Issues"

AUSTRALIAN STATES & COMMONWEALTH OF AUSTRALIA

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New royal cypher features on Christmas issues from Guernsey

Guernsey Post's Christmas issues for Guernsey and Alderney are the first to carry the cypher of King Charles III.

The monogram combines the initials C (for Charles) and R (for Rex) alongside a representation of the crown.

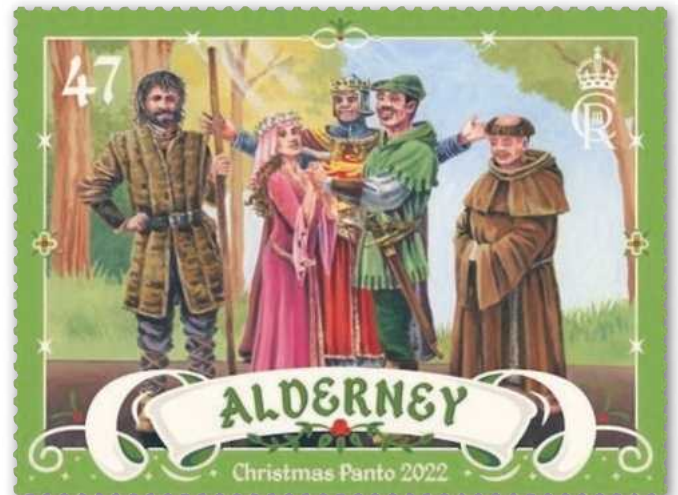
Both sets of seven designs illustrate

pantomimes which will be performed in the Bailiwick over the festive season.

The Guernsey stamps depict *Sleeping Beauty*, in which Princess Aurora is cursed to sleep for 100 years by a wicked fairy, only to be awakened by a kiss from the handsome Prince Valliant.

The Alderney set features *Robin Hood*, in which the outlaw and his band of Merry Men defy the Sheriff of Nottingham to steal from the rich to give to the poor.

The 47p value in each set pays the reduced rate for local Christmas cards, available between November 29 and December 22.



Manuscript codes used instead of stamps in Ireland

Ireland has introduced what it claims to be the world's first digital stamp with confirmation of next-day delivery.

Despite its claim to be digital, its appearance on cover will be in the form of a manuscript code.

Customers pay for postage using a mobile phone app, and receive a unique 12-digit alphanumeric code. They write this onto their envelope in the top right corner in place of a stamp or label.

Instructions advise users to write the combination of capital letters and numbers with a dark pen in the same rectangular pattern as it appears on their screen.

Letter sorting machines should recognise the code, and postal workers will scan it on delivery so that customers will receive confirmation by text or e-mail.

Initially the digital stamp is available only for domestic letters, but it is hoped that it will be rolled out for international mail and parcels in the future.



The price for a standard letter is a hefty €2, significantly more expensive than the €1.25 when using a traditional adhesive. The postal service, An Post, justifies the premium by pointing to the notification of delivery.

'Here we have a product that works for everyone,' it says, 'busy individuals who are time-poor and want to purchase stamps at a time and place that works for them, or last-minute senders and business owners who need to post at irregular hours and may not have stamps to hand.'

France is already planning to introduce a similar scheme for domestic mail in 2023.

Layout tweak gives Stampex a busier look

Visitors to Stampex at the Business Design Centre in London found it had a radical new layout this year.

A large part of the mezzanine level, beyond the more formal stands, was occupied by simple dealers' tables, which were typically very busy with browsing customers.

With fewer dealers occupying the gallery space, part of this was given over to exhibition frames, although this arrangement tended to marginalise the competitive exhibits.

The organisers of the four-day event, the Philatelic Traders Society, estimated visitor numbers to be 20% higher than in 2021, with some collectors attending their first major philatelic event since the start of the coronavirus pandemic.



Sadly Royal Mail was not present, cancelling its stand at short notice due to the disruption caused by strike action. For others who could not attend in person, an additional online marketplace featured more than 20,000 items for sale from PTS members.

Some of the expert talks given at the show are now available to view on the Stampex/PTS YouTube channel.

NEWS IN BRIEF

> The annual congress of the Federation of European Philatelic Associations, held during the Liberec exhibition in the Czech Republic in October, granted FEPA patronage to EuroPhilEx, to be held in Birmingham in May 2025.

> Canadian philatelist Ron Brigham, renowned for forming the most complete collection of Canada ever, has died at the age of 78.

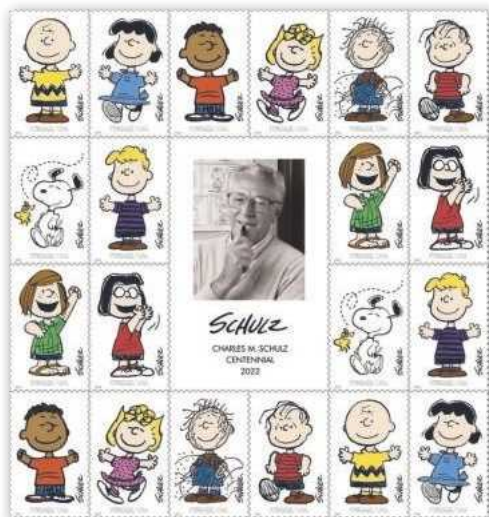
> The Museum of Philately, which displays award-winning exhibits online, has launched the Rowland Hill Medal, to be given annually to the best collection on its platform. The first winner will be revealed at Monacophil on November 24-26. Visit www.museumofphilately.com

> China Post issued a set of two 1.20y commemorative stamps and a 6y miniature sheet to commemorate the 20th National Congress of the Communist Party of China, at the Great Hall of the People in Beijing in October.

> Abdullah Usman, aged 15, was named Young Collector of the Year by the Stamp Active Network. He featured Stamp Active and Kidstamps on Facebook after a visit to the London 2022 Exhibition.

> Australia has released a pack of 12 stamps depicting DC Comics characters, including many of the same heroes and villains featured in Royal Mail's DC Collection set in 2021.

USA honours comic strip creator Schulz



The United States has issued a set of stamps marking the 100th anniversary of the birth of Charles Schulz, the creator of the world-famous *Peanuts* comic strip.

Ten different designs illustrate popular characters, with Charlie Brown, Snoopy and Woodstock joined by Franklin, Linus, Lucy, Marcie, Peppermint Patty, Pigpen, Sally and Schroeder.

They are available in a sheetlet of 20 self-adhesive Forever stamps, with a photograph of the artist at its centre.

Peanuts made its debut in 1950, and Schulz drew almost 18,000 strips over 50 years until 2000, with the last one published on the day he died.

Spotlight on David Bowie's acting career

A new set of stamps issued by the Isle of Man recall the acting career of David Bowie, although he is most widely celebrated as a song writer and musician.

Five designs illustrate Bowie in his film roles in *The Man Who Fell to Earth* (1976), *Just A Gigolo* (1978), *Merry Christmas Mr Lawrence* (1983), *Labyrinth* (1986) and *Everybody Loves Sunshine* (1998). The last of these, released in the USA as *Busted*, was partly filmed on the Isle of Man.

Two more stamps remember Bowie's Broadway performance as *The Elephant Man* (1980) and his title role in the BBC television adaptation of Bertolt Brecht's play *Baal* (1982). The eighth reproduces his last photoshoot before his death in 2016.

The stamps were designed by Jonathan Barnbrook, who designed all Bowie's album covers from 2002-16.

Stamps from Great Britain celebrated Bowie's musical legacy in 2017, showing album covers and tour photographs.



NEW ISSUE

The scientific study of sea ice in the Antarctic

The latest stamp issue for the Ross Dependency, produced by New Zealand Post, examines some of the ways in which scientists are studying Antarctic sea ice.

The set of four, entitled Science On Ice, feature visually striking designs, but the science behind them is equally interesting.

The surface of the Southern Ocean around Antarctica freezes over in the winter, to a maximum extent of more than seven million square miles, and melts back each summer, to a minimum extent of less than a million square miles.

This cycle is a key element in the global climate system. It helps to sustain the ice sheets on the continent itself, and affects storm patterns in the wider southern hemisphere.

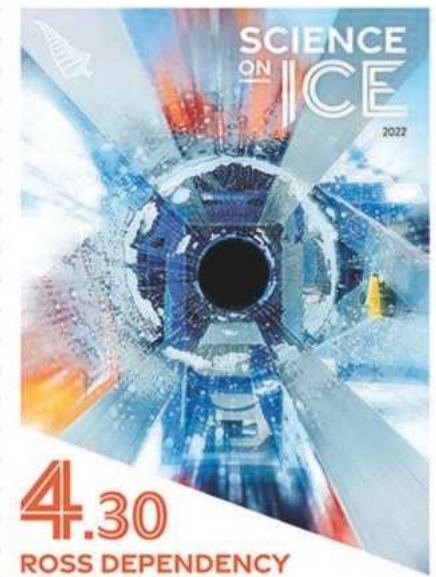
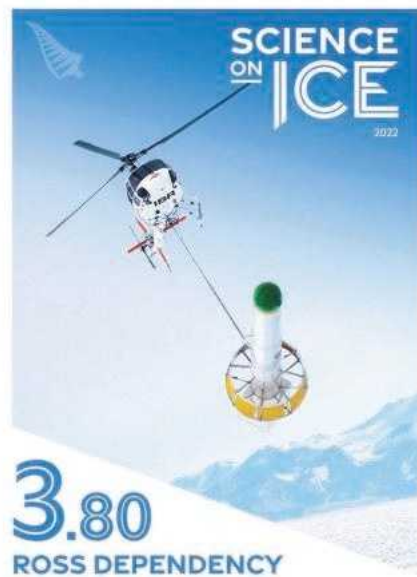
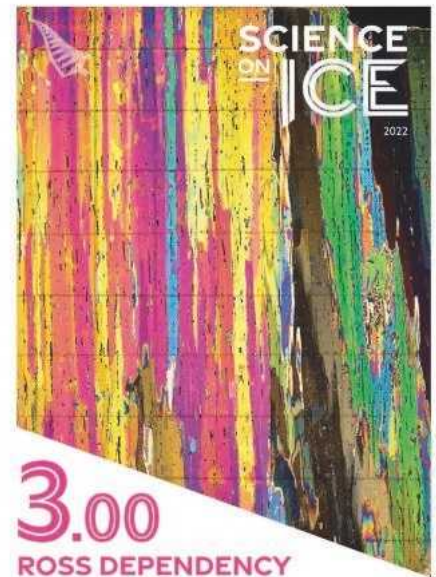
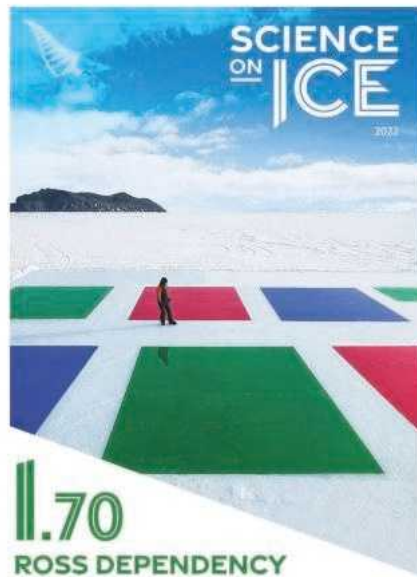
On average, Antarctic sea ice is younger, thinner, saltier and more mobile than Arctic sea ice. Its relationship with global warming is also more complex; from the start of satellite observations in 1979 until 2015, the average extent of Antarctic sea ice increased by a small amount, while the Arctic was seeing record lows.

New Zealand's scientists are conducting ground-breaking research in McMurdo Sound, investigating how climate change might affect this eco-system in the future.

A \$1.70 stamp illustrates the observation of bacteria, and the way they use light to make energy. Sheets of coloured plastic are placed over the ice to analyse the responses of different species to contrasting colours.

A \$3.00 design shows the crystal structure of a section of sea ice, cut from a cylindrical core drilled through the ice and photographed with cross-polarised light.

A \$3.80 stamp depicts the electromagnetic induction instrument which is used to monitor the thickness of sea ice. Suspended 20m below a helicopter



and flown 15m above the surface, it can measure both the thickness of the ice and the depth of the snow lying on top of it.

A \$4.30 design illustrates the observation of platelet ice habitats where algae, fish eggs and larvae live. It shows the view looking down a sampling chamber, which towers 4m above the ice and extends 10m through it, into the ocean below.

The Ross Dependency is a quadrant of

Antarctica that is claimed by New Zealand, although most countries have agreed since 1961 not to press territorial claims in the continent. The territory, and the adjacent Ross Sea, are named after the British explorer James Clark Ross.

Ross Dependency stamps have been issued by New Zealand since 1957, ostensibly for use on mail from the Scott Base research station.

REPUBLIC OF CYPRUS



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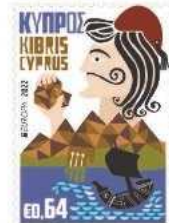
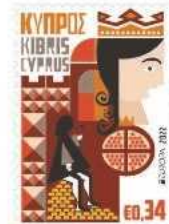
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AUCTION HIGHLIGHTS

OLDENBURG 1859 Set of six mint multiples

In the eighth instalment of the sale of the Erivan collection of German States, by Heinrich Köhler on September 24, the biggest realisation was for a set of mint multiples from the 1859 second issue of Oldenburg.

These comprised units of six of the 1/4g orange, 1/3g green, 1/2g brown, 1g blue, 2g red and 3g yellow.

Most of these were in horizontal blocks (in some cases marginal or corner blocks), while the 1gr came in a horizontal strip.

All had fresh colour and full to wide margins, and were unused with original gum and minimal imperfections.

Previous owners include Alfred Caspary.

SOLD BY HEINRICH KÖHLER £252,390



HAMBURG 1859 Largest known franking

The second highest realisation in Köhler's sale was for the largest known franking of the top value in the first issue of Hamburg.

Posted to New York at the second weight level, the entire bore four examples of the 9s orange-yellow, all with wide margins, fresh colour and neatly applied line cancellations.

The red 'Hamburg Paid' datestamp of April 6, 1859, was accompanied by an Aachen transit stamp of April 7 and a New York arrival stamp of April 22.

A manuscript endorsement at the top reads 'per steamer from Liverpool'.

The auctioneer described this as 'probably the most spectacular cover of Hamburg philately'.



SOLD BY HEINRICH KÖHLER £156,666

BARBADOS 1869 Multiple franking to St Helena

Grosvenor's auction of part one of the Stefan Heijtz collection on October 4-5 witnessed a new world record for a cover from Barbados.

The spectacular multiple franking on an 1869 cover to St Helena comprised four (1/2d) yellow-green, five (1d) blue, one (4d) red and two 6d orange red from the 1861-70 series, with one of the 6d stamps affixed to the reverse when there was no more space available on the front.

Together, these paid the 1s 11d packet rate to St Helena, via Plymouth and the Cape of Good Hope. The full charge was paid, despite the cover being countersigned as an army officer's letter.

The stamps have 'boot-heel' cancellations with the numeral '1'. The despatch datestamp on the reverse is of April 25, 1869, and the London transit mark of May 14.

The early Britannia designs of Barbados were mostly non-value indicators, differentiated only by colour.



SOLD BY GROSVENOR £22,000

RUSSIA 1857 Unused pair of the 10k

Cherrystone's sale on September 13-14 offered the only unused pair of the first stamp of Russia in private hands.

The horizontal pair of the 1857 10k brown and blue had full original gum (with the remnant of a hinge), margins all around, good embossing and vivid colour. The colourless '1' watermark was shifted to the left.



Very few genuinely unused examples of the stamp with original gum survive. Many that have been presented as 'unused' were cleaned to remove pen cancellations.

To the auctioneer's knowledge, this pair has never before been exhibited or offered for sale, and it was offered with a 2022 Buchsbayew certificate. The only other recorded unused pair is in the Popov Museum in St Petersburg.

SOLD BY CHERRYSTONE £115,278

NEW GUINEA 1914-15 Surcharge error

At Spink's sale of the Michael Nathan collection on October 6, the top price was fetched by one of the many sought-after varieties created when the stamps of German New Guinea were overprinted 'GRI' and surcharged under Australian occupation during World War I.



This was a 5s on 2m error of surcharge (setting 4, position 3), inadvertently created when the first tranche of overprints was made, starting in October 1914. The surcharge was intended to be 2s.

Only four unused examples of this error are recorded. This one showed some ageing due to historic water damage, but still more than doubled its catalogue price.

SOLD BY SPINK £110,000

UNITED STATES 1869 2c imprint block

Robert A Siegel's sale on September 28-29 included the Stephen Rose collection, which focused firmly on the 2c brown from the USA's 1869 pictorial issue. The highlight was this spectacular imprint block.

The block of 24, from the bottom right of the sheet, shows the imprint of the National Bank Note Company of New York and the plate number '28', as well as a guide arrow.

The stamps have bright colour, and 16 of them are never hinged. The auctioneer described this multiple as 'one of the best centred among the few in existence'.

SOLD BY SIEGEL £17,712



UNITED STATES 1992 Rare error block

An under-appreciated modern error of the USA entered the limelight at Cherrystone, in the shape of the 1992 Stock Exchange Bicentennial 29c with inverted vignettes.

The standard stamp, printed in green, black and red, has twin vignettes illustrating the facade of the Stock Exchange and the trading floor inside. This marginal block of four from the right of the sheet has these upside-down, and a little lower in the design than they should be.

It also shows additional inverted vignettes in the printed selvedge.

Only 56 examples of the error are recorded, which makes it much scarcer than both the 'Inverted Jenny' and 'CIA invert'. This is one of only two surviving blocks.



SOLD BY CHERRYSTONE £48,771

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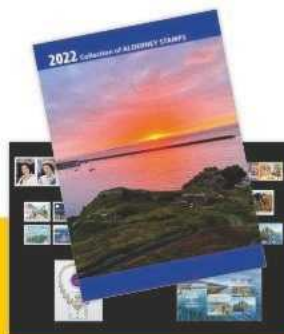
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Guernsey 2022 Year-set Folder: £62.13

Containing all the stamps, souvenir and miniature sheets issued in 2022 for Guernsey. Issue date: 1.12.22



Alderney 2022 Year-set Folder: £36.43

Containing all the stamps, souvenir and miniature sheets issued in 2022 for Alderney. Issue date: 1.12.22



Guernsey Christmas Sleeping Beauty Panto

Set of 7 stamps; Issue date: 16.11.2022
Subject to Royal Approval



Alderney Christmas Robin Hood Panto

Set of 7 stamps; Issue date: 16.11.2022
Subject to Royal Approval

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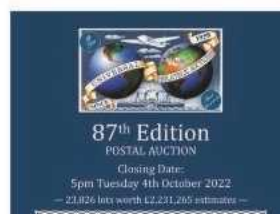
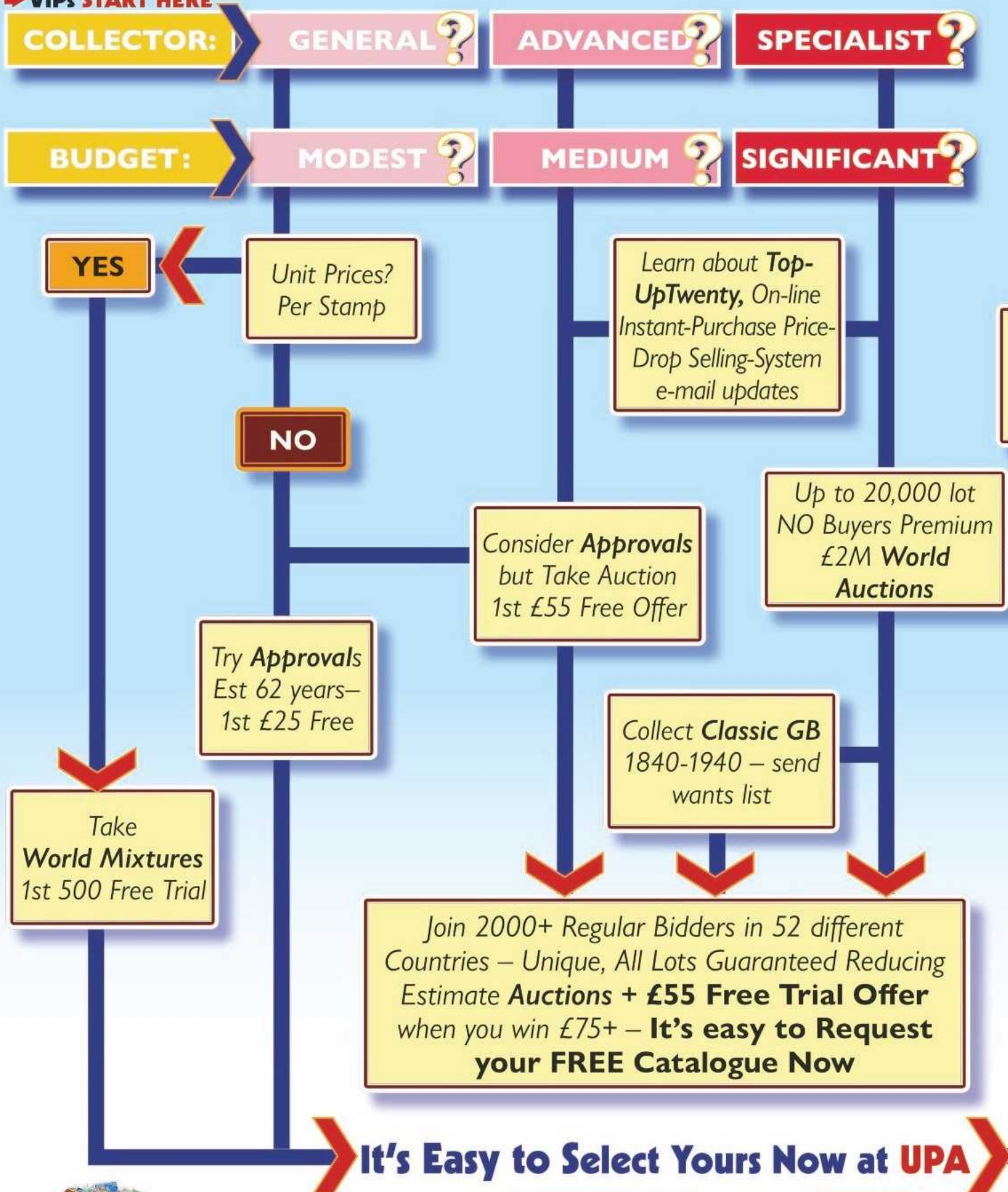
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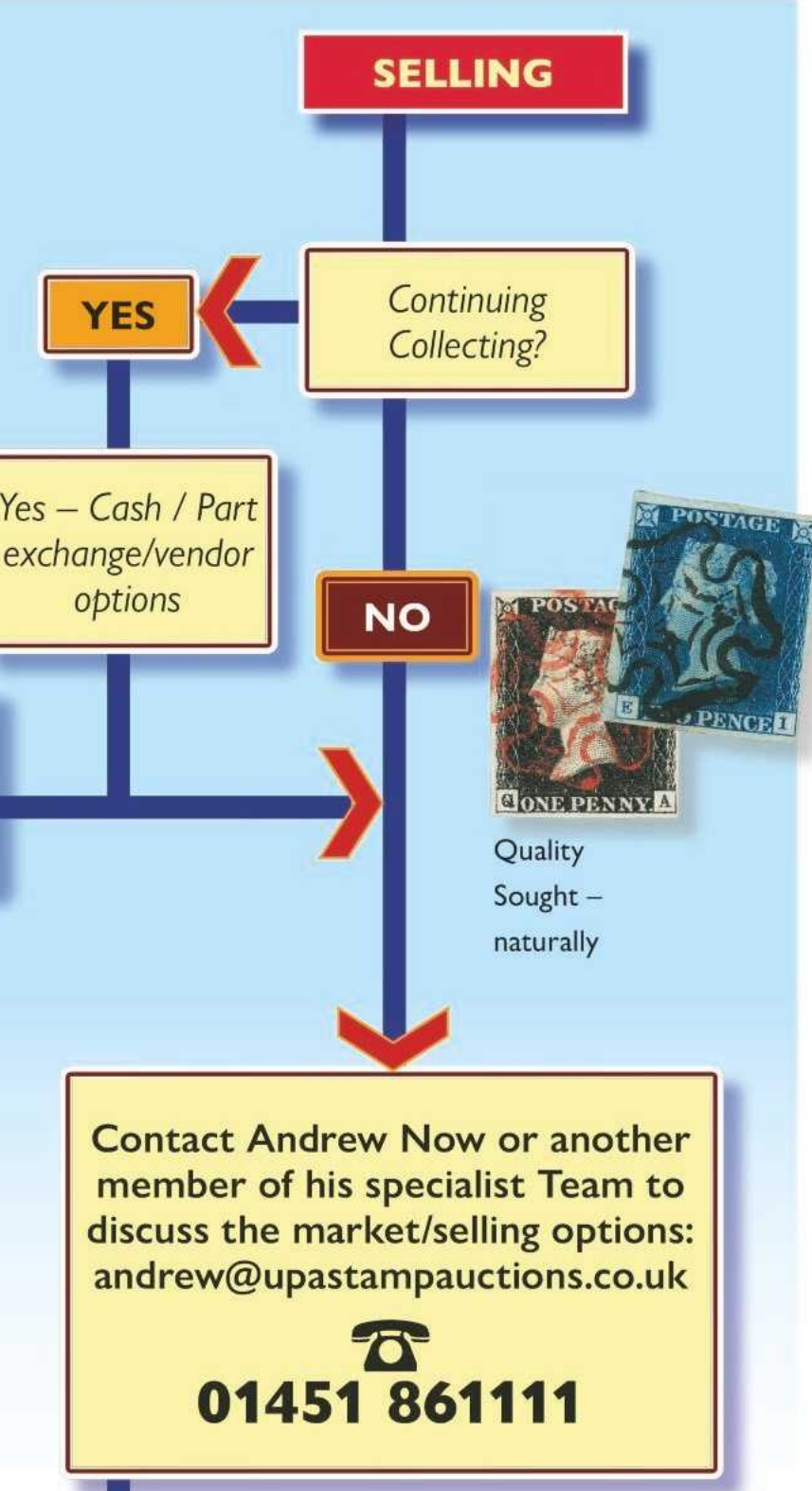
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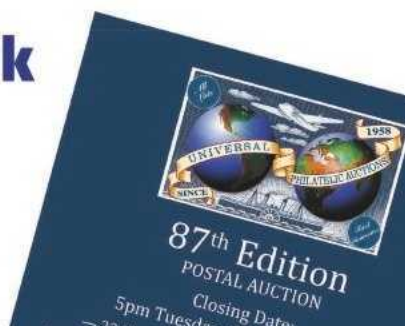
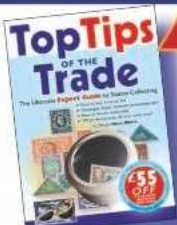
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NEW ISSUE

Comic characters worth getting animated about



The Aardman Classics stamp issue, released on October 19, is a celebration of the creative genius of British film studio Aardman Animations, which has been crafting beautifully detailed and humorous films in its instantly recognisable stop-motion style for almost half a century.

Eight stamps illustrate a selection of its most popular characters, while a miniature sheet of four showcases stories featuring their most famous duo, Wallace and Gromit.

Aardman was co-founded by Peter Lord and David Sproxton, who were friends at school. Their first films were animated on the Sproxtons' kitchen table, and they were still teenagers when one was shown on BBC television.

They developed their first clay character, Morph, for the BBC art show *Take Hart*, and recruited Nick Park after he had already

created Wallace and Gromit.

The combination went from strength to strength, first becoming known for short films and then for blockbuster feature films and television series, as well as creating advertising campaigns, video games and music videos.

In total, Aardman and Park have won four US Academy Awards (Oscars) and 15 BAFTA awards.

Stop-motion animation utilises three-dimensional models made from flexible materials, such as clay, often built around a wire skeleton. They are moved in tiny increments, usually 12 times for every one second of film, giving the company's work a distinctive hand-made feel.

Design credits for the stamp issue are shared by Aardman, Studio Up and Royal Mail Group, and printing was in litho by Cartor.

The sheet stamps are self-adhesive and free-form, each design being die-cut with one or two extruding elements. The miniature sheet is conventionally gummed and perforated.

2nd class ROCKY AND GINGER

Rocky the rooster is a brash American circus performer who helps the plucky English chicken Ginger and a farmyard full of hens attempt a prison-break in *Chicken Run*, Aardman's first full-length movie, released in 2000.

2nd class FEATHERS MCGRAW

Criminal mastermind and penguin impersonator Feathers McGraw adapts Wallace's new invention, 'Techno Trousers', as part of his devious scheme to steal a diamond in *The Wrong Trousers*, a short film made in 1993.

1st class WALLACE AND GROMIT

Cheese-loving inventor Wallace may have endless optimism, but his faithful hound Gromit is the brains of the operation, coming to his master's rescue whenever necessary. After becoming national icons in a series of short films (featured in the miniature sheet), the duo found worldwide fame in the comedic horror feature film *The Curse of the Were-Rabbit* in 2005.

1st class FRANK

House-proud tortoise Frank appeared in the Heat Electric television advertising campaign of 1990-92, extolling the joys of having a warm and cosy home. The campaign was inspired by *Creature Comforts*, Nick Park's 1989 short film that took unscripted recordings of everyday human conversations and put them into the mouths of animals.

£1.85 TIMMY

The innocent little lamb whose curiosity and determination often land him in big trouble, Timmy was as the youngest member of the flock in the television series *Shaun the Sheep*, which debuted in 2007, and its big-screen spin-offs. He later starred in *Timmy Time*, an animated series for younger children.

£1.85 MORPH AND CHAS

A mischievous figure who can transform into any shape he likes, Morph was Aardman's first character to achieve national fame, after he guested on the children's television show *Take Hart*. He



later starred in his own series, *The Amazing Adventures of Morph*, from 1980, where he was joined by an even cheekier partner in crime, Chas.

£2.55 ROBIN

Raised by a family of mice, Robin the robin tries to prove to them that she can be a really good mouse, but ends up discovering who she really is, in the Christmas short film *Robin Robin*, made in 2021. This was Aardman's first stop-motion film to use felt puppets rather than clay figures.

£2.55 SHAUN AND BITZER

Shaun is the sheep who leads his flock into all kinds of escapades, while Bitzer is the long-suffering sheepdog whose job it is to maintain order on the farm, in the television series *Shaun the Sheep*, which started in 2007. Shaun was a spin-off from *A Close Shave*, and the pair have also appeared in two big-screen adventures: *Shaun the Sheep Movie* in 2015 and *Farmageddon* in 2019.

MINIATURE SHEET

1st class A CLOSE SHAVE

Wallace and Gromit crack a sheep-rustling conspiracy in *A Close Shave*, a short film made in 1995.

1st class A MATTER OF LOAF & DEATH

While running a bakery business, Wallace and Gromit tangle with a serial killer intent on murdering bakers in *A Matter of Loaf & Death*, a short film made in 2008.

£1.85 THE WRONG TROUSERS

Wallace and Gromit foil the scheme of a jewel thief in *The Wrong Trousers*, a short film made in 1993.

£1.85 A GRAND DAY OUT

Wallace and Gromit travel to the Moon in search of cheese in *A Grand Day Out*, a short film made in 1989.

ADDITIONAL PRODUCTS

The presentation pack tells the full story of stop-motion technology and the success of Aardman Animations.

First day covers and stamp cards are available as usual, along with a choice of medal covers and a press sheet of 12 unguillotined miniature sheets.

VERDICT

COMMEMORATIVE WORTH ★★★★★

Aardman is a very British success story, a creator of clever and influential films with international appeal

QUALITY OF DESIGN ★★★★★

The still images used are unremarkable in themselves but include many much-loved characters

WOW FACTOR ★★★★★

These endearing self-adhesives could see more postal use than the average special stamp issue

PRICES

Set of 8 stamps	£12.06
Miniature sheet	£5.60
Presentation pack	£18.55
Stamp cards	£5.85
Press sheet	£67.20
First day cover (stamps)	£15.15
First day cover (mini sheet)	£7.40
Medal covers	from £19.99



Nativity story keeps its grip on Christmas sets



Royal Mail's Christmas stamps, which were released on November 3, appear to establish a new template for seasonal special issues in the era of data matrix codes.

After a transitional issue last year, when a set of eight comprised a mix of coded and non-coded stamps in different formats (some of them available only in booklets), the 2022 set has just six stamps, all coded and all in the same format.

With only two airmail rates currently required, this is the smallest Christmas issue since 2008. It is also, of course, the first to be entirely digitally coded, and the second in succession to be entirely self-adhesive.

The colours of the digital codes match

those of the equivalent definitives issued in April, and so, to an extent, do the multicoloured designs themselves.

This implies that the advent of digital coding will have a long-term influence on the predominant colours of Christmas stamps, even though it did not influence the colours of the regional definitives issued in August.

For the fourth year in succession, the designs feature scenes from the nativity story, so the policy of alternating religious and secular images now seems to be dead and buried.

The stamps are illustrated by Katie Ponder, who is known for using hand-made textures and collage as a base for developing digital art. This gives them what

Royal Mail describes as 'a fresh and contemporary feel but with references to art deco, which add a timeless quality to





the classic nativity story.

The overall design credit goes to Baxter & Bailey, and the stamps were printed in gravure by Cartor Security Printers in self-adhesive sheets of 50.

The set of six is also available in a self-adhesive miniature sheet, with a border in the same style as the stamps illustrating the star of Bethlehem.

2nd class ANNUNCIATION

The angel Gabriel reveals to Mary that she will bear a son.

2nd Large JOURNEY TO BETHLEHEM

Mary and Joseph travel to Bethlehem, Mary riding on a donkey.

1st class HOLY FAMILY

Mary and Joseph with the baby Jesus, lying in a manger.

1st Large ANGEL

A winged angel in golden robes looks down on the nativity.

£1.85 ANGEL AND SHEPHERDS

The angel appears to shepherds, tending their flocks at night.

£2.55 MAGI

Three wise men follow the star to Bethlehem, carrying gifts of gold, frankincense and myrrh.

ADDITIONAL PRODUCTS

To avoid duplication, the presentation pack includes the sheet stamps only, not the miniature sheet. The text was written by

Rev Lucy Winkett, Rector of St James's Church, Piccadilly.

First day covers come with a choice of a Tallents House postmark or one from Bethlehem, Llandeilo. Stamp cards are available as usual.

VERDICT

COMMEMORATIVE WORTH ★★★★★

Christmas stamps are a tradition going back more than 50 years, to 1966, and now entrenched in British culture

QUALITY OF DESIGN ★★★★★

The illustrations are bold, classy and colourful, if highly stylised

WOW FACTOR ★★★★★

With distinct echoes of the 2021 and 2019 sets, this issue confirms that it's hard to present the nativity story in an original way

PRICES

Set of 6 stamps	£8.53
Miniature sheet	£8.53
Presentation pack	£9.45
First day cover (stamps)	£10.90
First day cover (mini sheet)	£10.90
Stamp cards	£3.15



Christmas booklets adopt the new format



Booklets of this year's Christmas stamps are the first to feature designs with data matrix codes, and therefore the first to come in multiples of eight, in the new format for retail stamp books.

One booklet has eight 2nd class stamps, with a green cover matching that of the equivalent definitives. The other has eight 1st class, with a purple cover like the equivalent definitives.

The stamps are printed on security backing paper (although Royal Mail's advance publicity images do not show this). As in previous years, the outer edge of the back page echoes the design of the stamps inside.

Booklets of the Christmas 2nd class and 1st class values comprised 12 self-adhesive stamps every year from 2006 to 2021.

The first special issue on security backing paper

With the exception of Christmas sets, the Aardman Classics stamps are the first special issue to be printed on security backing paper.

Previous self-adhesive commemoratives have been printed on plain white backing paper. In recent years, most have been miniature sheets on which the backing paper is not visible.

Security backing paper (SBP) with wavy-line underlay text was introduced in 2016, and has been used for definitives from counter sheets, booklets and business sheets ever since, as well as for Christmas stamps.



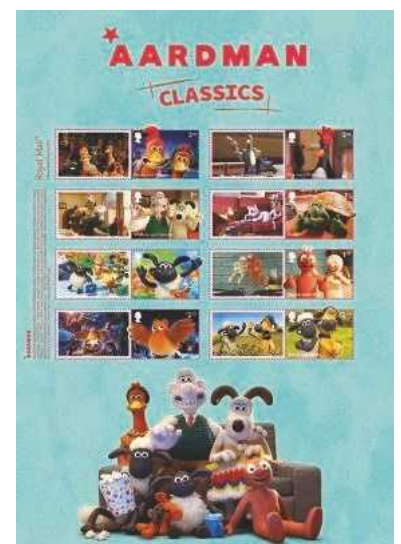
Collector's sheets are not just for Christmas

Collector's sheets were issued to accompany both the Aardman Classics and Christmas stamp issues, showcasing the two different formats currently employed by Royal Mail.

The Aardman sheet includes all eight of the counter sheet designs (which were commissioned specifically for the stamp issue), alongside *se tenant* labels featuring stills from the relevant films. It is priced £13.25.

The Christmas sheet has a total of 20 stamps, comprising eight 2nd class, eight 1st class, two £1.85 and two £2.55 values. As in most recent years, the labels form part of the border illustration, which is by Katie Ponder. This sheet is priced £23.05.

Both collector's sheets are self-adhesive as usual.



Second printings of key data matrix definitives

New printings have been reported of Machin definitives with data matrix codes, affecting nine of the key postage rates and make-up values.

Of the non-value-indicators (which were originally printed from December 1-6 for issue on February 1), the 1st class has been seen with a printing date of April 8 in the sheet margin, the 2nd class with April 11, and the 1st Large and 2nd Large with April 12.

Of the make-up values (originally printed from January 10-12 for issue on April 4), the 5p was reprinted on April 4, the 10p and 20p on April 5, and the 50p and £1 on April 6.



NORVIC PHILATELICS

NEWS IN BRIEF

- > The set of four In Memoriam stamps honouring Queen Elizabeth II (November issue, page 22) are issued on November 10.
- > With the Aardman Classics set filling the October 19 date in the stamp-issuing programme, it appears that Royal Mail has no intention of commemorating the 100th anniversary of the BBC.



Autumn slogans

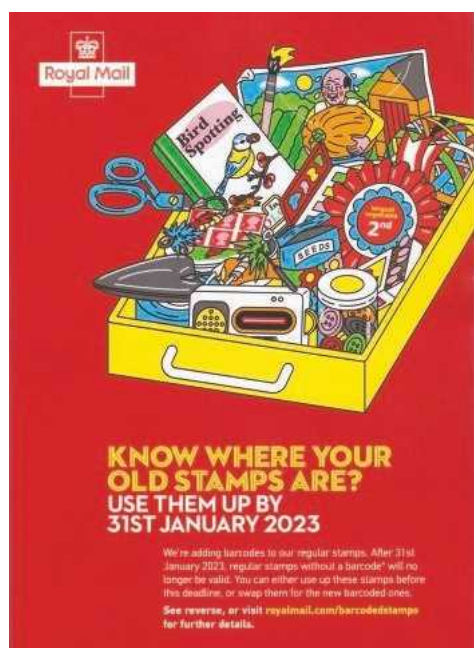
Slogan postmarks seen in recent weeks include 'Use up your non-barcoded stamps' (first used in August), 'Send A Card, Deliver A Smile, for Thinking of You Week' in late September, and 'World Menopause Awareness Day', around October 18.

Leaflets promote Swap Out scheme

Royal Mail has been posting leaflets through letterboxes advising or reminding the public that old-style definitives will become invalid for postage after January 31.

The headline asks whether you know where your old stamps are, and the image suggests they might be lurking forgotten in a drawer.

The reverse of the leaflet includes a form to use when trading-in unused 'non-barcoded' stamps, under the Swap Out scheme, for the new-style definitives with data matrix codes.



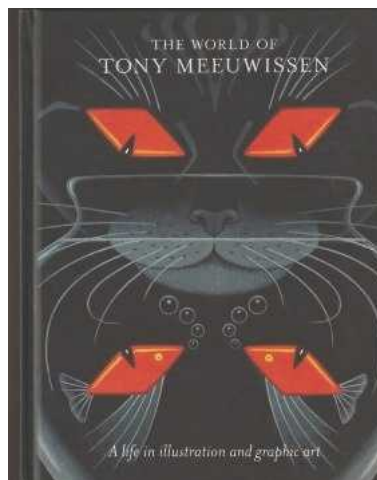
Marvellous Meeuwissen

Six decades of work by the artist and stamp designer Tony Meeuwissen is on display in a beautifully illustrated new book.

Meeuwissen was responsible for some memorable British stamps, including the 1983 Christmas, 1991 Greetings and 2001 Weather sets.

The book also includes some unadopted designs, such as for the 1988 Edward Lear and 2007 Christmas issues.

The World of Tony Meeuwissen: A Life in Illustration & Graphic Art, is published by Nicholas Dawe and priced £29.



Postman Pat goes on strike with his comrades

During recent strike days by Royal Mail staff, an enterprising trade union representative has been touring picket lines dressed as the alter ego of a former pin-up boy of the postal service, calling himself Picketing Pat!



- > Royal Mail Group confirmed its change of name to International Distributions Services on October 5. Its stock-market acronym has changed from RMG to IDS, but its UK letters and parcels division is still named Royal Mail, with no domestic rebranding expected.

- > Remaining stocks of business sheets of the 2nd class blue with data matrix codes, produced as a pilot scheme in 2021 and available only from Tallents House and through office supplies company Viking Direct, are reported to have been sent to Royal Mail's supplies depot in Swindon for distribution to post offices.

- > The first of a new generation of large parcel sorting machines has been installed at the Gatwick Mail Centre, capable of processing bulky items weighing up to 30kg. A second is due to become operational at the South Midlands Mail Centre soon.

- > Royal Mail announced plans in October to cut 10,000 jobs by next August, blaming rising losses exacerbated by strike action.

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New Royal Mail Barcode Stamps 	1st Class - 58% 1st Class Large - 66% 2nd Class - 66% 2nd Large Letter - 68% Fixed Values 1p to 20p - 48% Fixed Values 50p to £5 - 67% we don't have any £1.85, £2.55, £3.25 or £4.20 so these especially welcome.	Definitive and Regional Stamps inc 1st & 2nd 1p to £10 including all 1st class and 2nd class stamps. (e.g. all stamps from 1971 to date which will not be valid for postal use after 31st January 2023)	1p to 97p we pay 50% face value £1 to £10 we pay 55% face value Sorted by value and segregated into clear bags each containing just 50 stamps. We also need the 1/2p segregated e.g. 50 x 7p, 50 x 7.5p (not mixed) ABSOLUTELY NO Commemoratives or Christmas Stamps
Commemorative, Post & Go and Christmas Stamps Sorted by value in bags of 100 stamps (smaller amounts accepted)	1st Class Stamps - 50% (all types) 2nd Class Stamps - 60% (all types) 1p to 29p - 40% 30p to 48p - 45% 49p to 97p - 50% £1 to £10 - 55%	Post & Go & Commemorative 'E' European and Worldwide stamps These stamps will remain valid for postal use after 31st January 2023	Up to 10g, 20g, 40g, 60g and 100 grams We pay 85p per stamp.
Commemorative and Christmas Stamps Made up in mixed bags containing £50 or £100 face value	We pay 47% face value Lots must include a wide range of different values.	Commemorative Presentation Packs, Year Books and all Booklets	We pay 47% face value.
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LETTER OF THE MONTH

One kind gesture started a lifelong hobby

As a follow-up to K N Nankivell's letter (November issue, page 32), the 1964 Shakespeare Festival 2s 6d stamp also had a profound effect on my collecting.

As a teenager in 1964 I queued at the main post office in Belfast to buy the Shakespeare set to affix to my first day cover. The lady next to me asked why I hadn't included the high value, and I explained that my budget would not stretch that far. Her response was to purchase a 2s 6d stamp for me.

She then asked if I had heard of the North of Ireland Philatelic Society, which I had not, and said I should join. I went along to the next meeting. The rest is history. I have now been a member for 58 years, and have rarely missed a meeting.

One kind gesture has led to a lifetime's involvement in this great hobby of philately.
Clifford Holmes, Past President North of Ireland Philatelic Society, Newtownabbey

School groups enjoy the Stampex experience

The Kids Zone at Stampex in September and October welcomed more visitors than for some years, partly thanks to organised school trips.

After many years of trying to attract groups, the Stamp Active team was pleased to welcome classes from three local schools, and the level of interest and enthusiasm for our activities was brilliant.

The team put on a short presentation in the gallery bays at the Business Design Centre, followed by activity sessions which included mounting stamps on a page, designing a stamp, making art out of stamps, and a quiz.

There were also prizes and goodie bags to take home.
John Davies, Events Manager, Stamp Active Network

The introduction of data matrix stamps was ill-timed...

Changing the long-established format of the definitive stamp, when the Queen's reign was inevitably likely to end within a relatively short time, showed insensitivity on the part of Royal Mail.

It also showed complete disregard for costs: both the cost of producing stamps with the new data matrix codes and the associated cost of exchanging thousands of stamps which are

being rendered invalid.

Of course, Royal Mail will soon be pleading that it is losing money and needs to increase postage prices again...

It would have been far more appropriate to leave the design change until the first definitive issue of the new monarch, and it would have been more cost-effective too.

Mike Harris, via e-mail

...and Royal Mail's tribute to the Queen is cheap and lazy

As both a philatelist and a royalist, I was eagerly awaiting news of the likely commemorative tribute to Her Majesty the Queen.

Imagine my shock, therefore, when I heard that Royal Mail intends to reissue the same stamps released on her Golden Jubilee in 2002, with the simple addition of a black border around the portraits.

I see this as merely being an easy, quick and cheap way for Royal Mail to cash in, and disrespectful to Her Majesty's memory.

David Binsted, Brasted



SOAPBOX

Susan Hector has fond memories of her time working in the busy Stamp Production Department at the Crown Agents in the 1970s

Until fairly recently, in an inconspicuous office building just off the High Street in Sutton, south London, small marvels were created on a daily basis in the form of worldwide postage stamps.

The block housed H Division of the Crown Agents, and this is where I found myself working as a print buyer in the Stamp Production Department in the mid-1970s.

There were eight or so buyers, each responsible for the design, printing and shipping of stamps for six or more of the current or former colonies which still required Britain to oversee their production.

Mine were the 'S' territories: Seychelles, St Kitts (with Nevis and Anguilla), St Helena (and Ascension), St Lucia and St Vincent (and the Grenadines).

DESIGN DYNAMICS

We would receive instructions from the postmasters-general in each territory, advising us about preferred subjects for future stamp issues. It could be anything from turtles in the Seychelles to architecture on St Helena.

We would then select who we believed would be the most suitable artist for the subject. We had a staggering choice of wonderfully skilled designers, including Gordon Drummond, Jennifer Toombs, Daphne Padden and Noel Johnson.

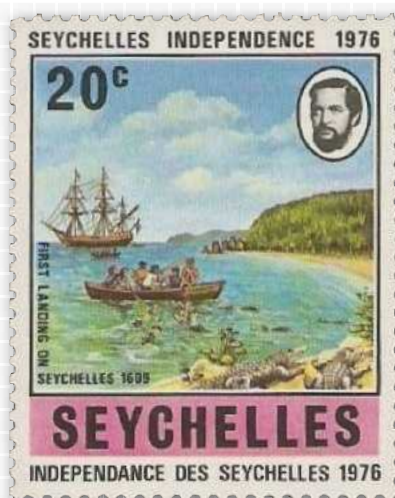
Once the artist had accepted the commission, he or she would set to work researching the subject. Sometimes they would visit the country in question and take photographs to work from.

Usually they would bring their artwork (which had to be several times larger than the eventual printed stamp) into the office for our consideration.

If the stamp had to incorporate the Queen's head, we would send accepted artwork to the Foreign & Commonwealth Office for her approval. Sometimes Her Majesty didn't approve, but that was rare.

PRINT PRACTICALITIES

Our next job was to invite security printers to quote by tender for printing the quantities of stamps required. Once the quotes arrived, we would assess them and recommend the most suitable printer to our senior staff.



ABOVE & RIGHT: Stamps of the Seychelles, St Christopher Nevis & Anguilla, St Helena, St Lucia and St Vincent from the mid-1970s, issued with the aid of the Crown Agents



There was a designated person in our team who dealt solely with supplying printers with sufficient paper from the paper mills.

In time, proofs of the stamps would be sent to us, and we would check them for colour, tone and sharpness. This might happen two or three times before we were satisfied.

When printing started in earnest, it was often against the clock, in order to catch the next (or only) ship heading out to the territory. Arranging shipping was the responsibility of another member of the team.

Once the stamps had arrived in the territory, the postmaster general would oversee their issue.

JUGGLING JOBS

Each print buyer would be working on six or seven commemorative sets at the same time, each one at a different stage of production, as well as on any new definitive issues.

Typically, each territory might issue



four to six sets annually. That meant that each of us could be working on more than 40 sets over the course of a year. It was a busy job, but hugely enjoyable.

Most territories were likely to want to issue special stamps for big events, such as royal occasions. My colleagues and I worked well in advance on designs for the Silver Jubilee in 1977, for example.

I can well remember looking in a filing cabinet on one occasion to find draft designs for Prince Charles' wedding, whenever that might be, and to whoever it might be. There were blank spaces left for inserting an image of the bride!

LIFELONG LEARNING

I enjoyed my three years at the Crown Agents, and I learned a great deal from the experience. My knowledge of the Commonwealth increased greatly, as well as that of the many small, independent nations whose economies were buoyed by stamp sales.

The job entailed an ever-increasing grasp of the history, landscape, politics, flora and fauna of the countries I looked after, and that has never left me.

Susan Hector

Now is clearly the time to get my ramshackle Machin collection organised!

The November issue of *Stamp Magazine* was a welcome memorial issue for Her Late Majesty, Queen Elizabeth II.

As the feature on the portrait definitives of the reign shows, and as you say in your very pertinent editorial, there is extremely wide scope for collecting these iconic stamps.

I am one of those who has huge holdings of Machins, collected (or hoarded) on cover and on piece since the year dot.

I now need to put this collection together in a logical form, and the magazine's tribute will serve as a timely incentive!

Nicholas Pertwee, via e-mail



From the sublime to the completely ridiculous

Letters I've received recently range from the sublime to the ridiculous.

One had someone's handwritten annotation '85' in the top right corner, but no stamp affixed over it. I didn't realise that all you had to do was to write the cost of posting on an envelope these days, but it arrived safely the next day.

Another had a valid stamp affixed for postage (a 1st class value from the 1990 set marking the 50th anniversary of the Penny Black), but came with a yellow label declaring that this was invalid and that I had a £2.50 fee to pay.

Am I the only person who thought that the rules regarding the validity of stamps without data matrix codes were not changing until February?

Vic Darlington, Alresford



Swap Out scheme declared my genuine Machins to be forgeries

Heeding the advice that we may exchange old-style definitive stamps for the new digitally coded versions, I looked around the house and found a range of old stamps in drawers, which I duly stuck on the Swap Out form and returned.

All were mint Machins, including a few old enough to have their values still expressed in fractions.

To my surprise, Royal Mail wrote back to me saying that most of my returned stamps were fakes, or already used!

This is not good enough. The stamps were all bought in good faith from post offices, and unused.

Presumably what is happening is that the staff checking the stamps are only familiar with the latest issues, and any old ones in other colours are being regarded with suspicion.

Have other readers experienced the same problem?

Daniel Pepper, Langdon Hills

Sunlight gives way to cynicism

As John Crace pointed out in his Devil's Advocate column (October issue, page 35), Royal Mail was a well loved institution until quite recently.

Shaking off the shackles of public ownership and becoming a private corporate entity was seen within the organisation as sunlit uplands. In reality, however, darkness and cynicism appear to have enveloped its grand plans.

Ray Howes, Weymouth

Arty royal tribute

I've created a piece of art commemorating Queen Elizabeth II, in the form of a Union Jack made entirely of used stamps.

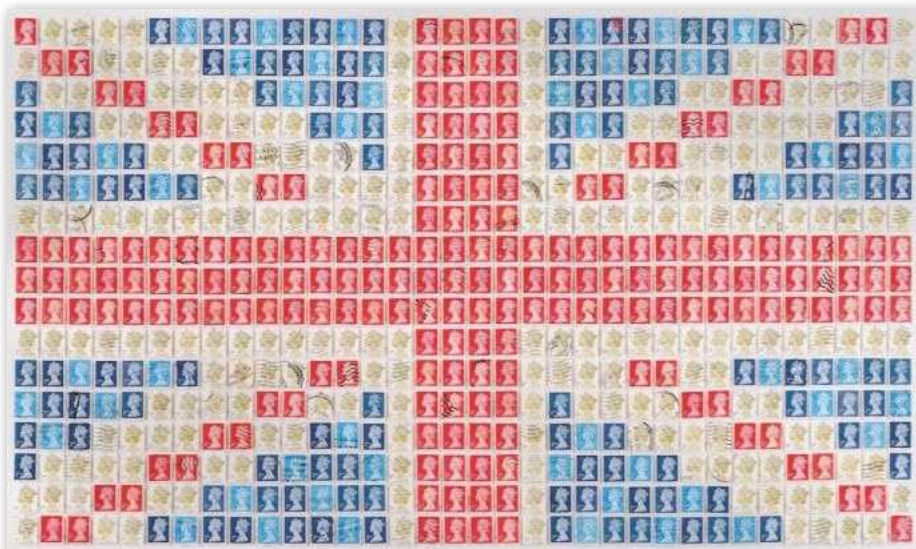
I'm not a professional artist or a stamp collector, just someone who had an idea and thought it would look nice on the wall.

It was a labour of love. It took me three years to source the right quantity of stamps of the correct shade!

Every stamp is unique, of course, with the postmarks and patina accumulated from towns and cities around the UK.

Prints are available from an art website, www.wordsandstuff.art

Charlie Spencer, via e-mail





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NEW LEASE OF LIFE

As much as the death of the Queen was sad, the accession of a new King is exciting. For lapsed collectors of modern Great Britain, it's the ideal incentive to start all over again

The death of a monarch always gives a nation pause for thought. A moment to reflect, to take stock of who and what we are.

Right now, in 2022, we might not always like what we see. But that's why we will miss Queen Elizabeth II. Somehow she always remained above political and economic turmoil, and exuded a sense of permanence.

Indeed, she ruled for so long that she defined an era: the second Elizabethan Age.

Her passing is also a time for personal reflection, not least for me. I had always thought of the Queen and the royal family as rather peripheral figures, characters in an ongoing soap opera. Yet I was quite moved when the news came through.

Elizabeth II came to the throne in 1952, and I was born in 1956. So the Queen has been part of my psyche, my background identity, throughout my life.

She lived long enough to fool many of us into a state of permanence. We liked her, we loved her, because she remained a blank slate on whom we could pin our hopes and dreams, someone whose silence was reassuring.

When I started collecting stamps, at the age of about nine, I looked back to the issues of the early years of the reign as ancient history. I would thumb through my GB catalogue, look at the magnificent 1955-68

Castles high values, for example, and curse my luck at not having been born earlier. Or blame my parents for not having done the decent thing and bought up previous issues.

Instead, I had to scabble as best I could to fill the gaps in my collection, forever condemned to playing catch-up.

I never did get all the phosphor-bands



THE AUTHOR
John Crace is a GB collector specialising in early booklet panes, and a newspaper columnist



ABOVE: If you started collecting Queen Elizabeth II in the mid-1960s, the Castles high values of 1955-68 already seemed like ancient history. In retrospect they were among the earliest stamps of a long reign

'For the first time, I'm in a position to complete a collection of a monarch's reign in real time'

WHAT DO YOU THINK?

Was a Queen Elizabeth II collection too daunting to consider? Will the end of one reign and the beginning of a new one affect your approach to collecting? E-mail your comments to guy.thomas@dhp.co.uk

commemorative issues of the 1960s, because I gave up on my collection long before I had the money to do something about the missing stamps.

And when I returned to philately in my 40s, there were way too many uninspiring new issues for me to be interested in going back to QEII.

If only I had known in the 1960s what I know now. Back then, it felt as if I had already missed the major part of the reign. As it turns out, it had barely started.

If only I had stayed the course, I might now have a complete collection of Elizabeth II. Surely it is the dream of many a philatelist to have a whole reign.

Now we have a new monarch, and I'm determined not to make the same mistake again. This time I'm going to do it right. I'm going to restart my long abandoned modern GB collection, and I'm going to make sure I have corner blocks of four of every King Charles III stamp that's issued.

For the first time, I'm in a position to complete a monarch's reign in real time. I'm excited just thinking about it. New monarch, new collection, new lease of life.

I have just one worry. Who will complete it if the King outlives me? ■



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REF T607
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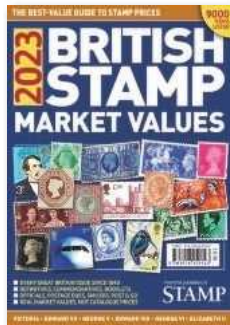
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COMPETITION
Spot The Stamp

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We have a copy of *British Stamp Market Values 2023*, the authoritative annual price guide from the publishers of *Stamp Magazine*, to give away to one eagle-eyed reader.



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

Send your answer on a postcard (or sealed envelope), with your name and address, to Spot The Stamp (Dec), *Stamp Magazine*, David Hall Publishing Ltd, Suite 6G, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF.

The closing date is December 8, 2022, and the first correct answer drawn from our postbag will win the book. Good luck!



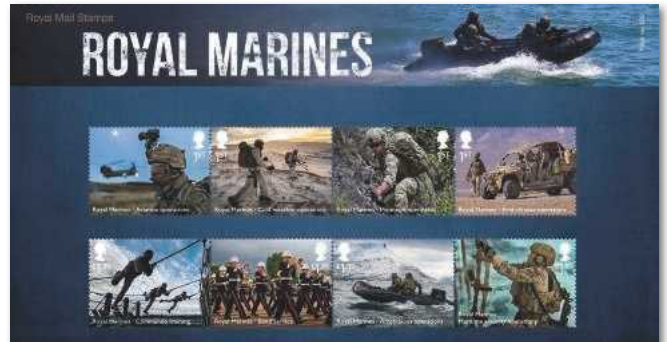
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COMPETITION
Royal Mail prizes

WIN



a Royal Marines presentation pack



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

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QUESTION

In which year did the Royal Marines become part of the Royal Navy?

COMPETITION WINNERS

Pride presentation pack

The answer to our competition question in the September issue was Hyde Park, and the 12 lucky winners whose correct answers were drawn at random were Artur Paniczek from Aberdeen, Helen Wayte from Nottingham, Stewart Miller from Darlington, Richard Wood from Bromsgrove, Chris Caple from Newquay, Thomas Riley from Chapel-En-Le-Frith, Craig Yeomans from Willenhall, Simon Collinge from Blackpool, Richard Saunders from Sutton Coldfield, Georgie Wright from Letchworth, Anne Bethell from Eccles, and Claire Hamilton from Blackpool.

Spot The Stamp

The Spot The Stamp winner from the September issue is T C Evans from Wimborne, who correctly identified the mystery stamp (right) as the £1.28 value from the 2013 Merchant Navy set, illustrating RMS *Queen Elizabeth* in 1940.



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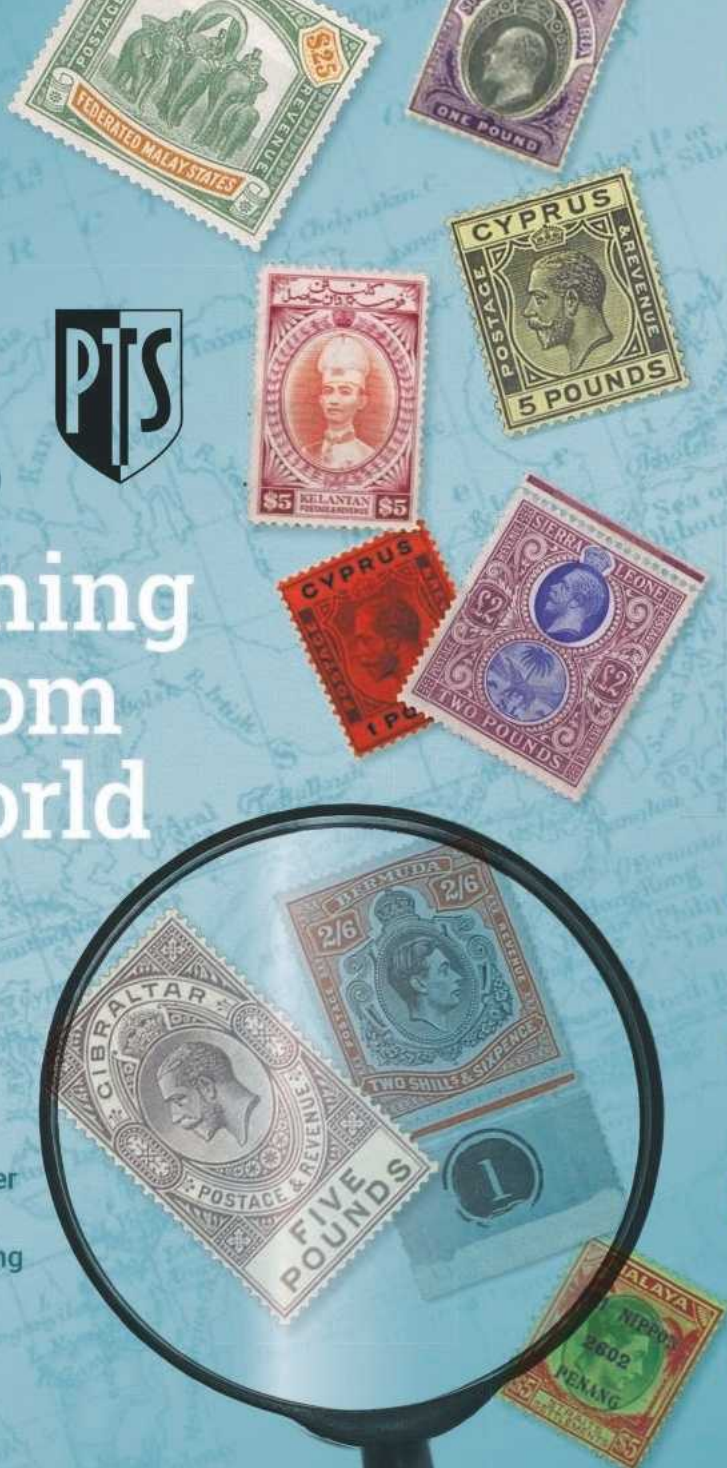
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Call of duty

Although they predate postage stamps, revenue stamps are not well understood today. What's their hidden story, and how might they augment your collection?

■ Report by Alastair Gunn

Revenue stamps are a long-established branch of philately, and a recognised class in competitive exhibitions. In fact, they predate postage stamps by almost 150 years.

Yet they are ignored by the majority of collectors. Why?

Perhaps it is due to a lack of knowledge about the types that exist and how they were used. This in turn is a reflection of what tends to be recorded in catalogues.

Some catalogues do not list revenues at all. Others restrict their coverage to 'postal-fiscal' issues: tax stamps which were also authorised for postal use.

Perhaps it is also a question of familiarity. Although some revenue stamps look much like postage stamps, others do not; they come in unusual shapes and styles, often imperforate, and sometimes embossed on large documents.

And of course they do not have postmarks but other forms of cancellation, most commonly manuscript annotations and company handstamps.

Close relation

Revenues should not be dismissed as an altogether different world, however, as many of the usual philatelic insights apply.

As with postage stamps, important considerations include printing methods, face values,

RIGHT: Block of four of the 1881 1d purple postal fiscal, one of the Victorian stamps produced for the Inland Revenue but which also could also be used on mail



types of usage and relative scarcity.

Remember that postage stamps were created as a form of revenue stamp, designed to demonstrate that a fee has been paid to the government for a service.

Remember, too, that the word

'stamp' is borrowed from the world of revenues. Its original meaning was not an adhesive label but an impression on a document.

Embossed stamps

The first duty stamps in England were introduced following the 1694 Stamp Act. They were not labels to be affixed to paper, but marks embossed on paper.

The simple idea was to impose a tax on certain legal documents, including wills. These documents could be issued only on officially stamped paper, with each impressed stamp showing that the tax had been pre-paid and also bestowing authenticity on the document itself.

A Board of Commissioners of Stamps was established, with



ABOVE: General duty embossed revenue stamps of the Victorian era, a colourless £1 value used in 1861 and a coloured 1s of 1888



LEFT: Revenue stamps come in all shapes and sizes, as evidenced by this 1823-75 Medicine Duty 1.5d, 1855 Foreign Bill 5s and 1858 Probate Court 10s

distributors appointed around the country, responsible for arranging the supply of stamped stationery.

Receipts for sums of £2 and over were taxed from 1783, bills of exchange from 1788 and drafts (cheques) from 1853, so commercial documents soon joined legal

documents as important records bearing revenue stamps.

One of the attractions of studying these stamps is that the documents they adorn offer fascinating historical insights into 17th and 18th-century society.

The earliest embossed stamps

were not inked, but coloured embossing was introduced from the 1850s, initially in pink but latterly and most commonly in vermilion.

In the legal field, revenue stamps (embossed or gummed) would later extend to many specific purposes, including bankruptcy, estate duty, insolvency, judicature, land registry, patent, probate and trademarks.

Adhesive stamps

The use of tax stamps was gradually extended to a wide range of products, such as dice (1710), playing cards (1711), almanacs (1711), leather (1711), paper (1712), ▷



ABOVE: The existing revenue issues authorised for postal use from 1881 included the 1853-57 1d turquoise receipt stamp and 1d lilac draft stamp, and the 1860-67 6d Inland Revenue stamp

DID YOU KNOW?

The Penny Lilac of 1881 was the only British stamp to bear the inscription 'Postage and Inland Revenue'.

Later dual-purpose designs, from 1881-1968, were inscribed simply 'Postage & Revenue', or separately 'Postage' and 'Revenue'.



GB REVENUE STAMPS

newspapers (1712), chocolate (1724), carriages (1747), medicines (1783), horses (1784), hats (1784), gloves (1785), hair powder (1786), perfume (1786), cocoa (1822) and tobacco (1863).

Many of these can be viewed as taxes on luxury goods, or 'sin taxes'. Except perhaps in legal matters, governments often prefer not to tax essentials.

It is notable that many of these taxes were introduced in wartime, when governments needed to find new ways of raising money.

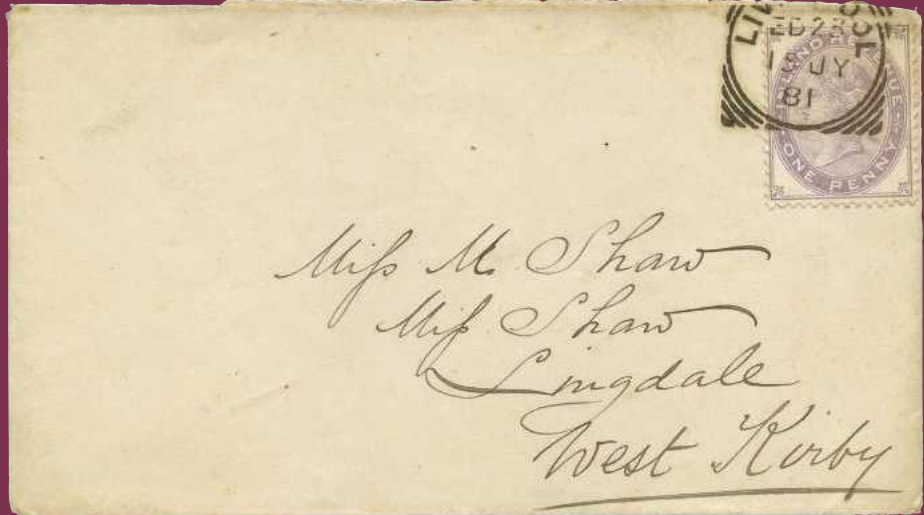
Some of the revenue stamps required came in the form of a label which could be affixed directly to the product (a bottle, for example), or a wrapper which enclosed the product (a pack of cards, for example). This encouraged a wide range of designs, of all shapes and sizes, depending on the item being taxed.

The revenue stamps of the 1780s could be considered the prototype for adhesive stamps as we know them. Although not gummed or perforated, they were printed in sheets for affixing to documents or products.

After postage stamps were introduced in 1840, some revenues were modelled on them. The first examples were the receipt stamps and draft stamps issued in 1853. These were surface-printed by De La Rue, as most postage stamps would be from 1855.

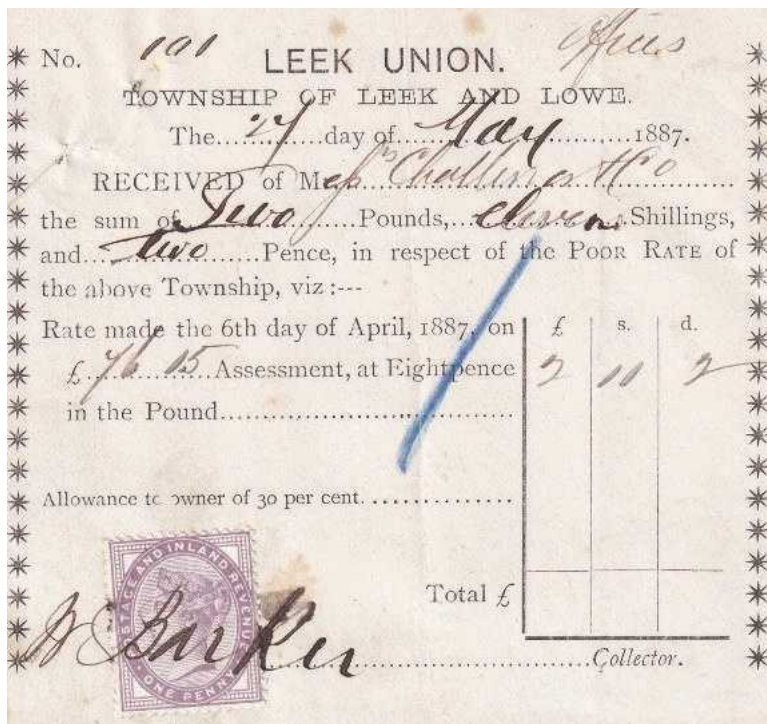


ABOVE: Revenue usage of the 1d draft stamp with the 'Inland Revenue' overprint, on a legal document dated April 26, 1860. This was first a purely revenue stamp and later a postal fiscal, but is hard to find on covers or on documents



ABOVE: Postal usage of the 1867-81 1d Inland Revenue stamp on a cover of July 15, 1881, six weeks after this was authorised

'Just as with postage stamps, important considerations for revenues include printing methods, face values, types of usage and relative scarcity'



LEFT: Receipt of May 27, 1887, for a Poor Rate payment in Leek, Staffordshire, using a 1d postage and revenue stamp with a signature as a cancellation. Unemployment benefits did not become a national responsibility until as late as 1911

Proliferation

The 1870 Stamp Act laid down that each revenue stamp should be valid for one specific purpose only. This resulted in an explosion in the number of different types of stamps produced.

For the sake of economy, many shared a similar design, as printings from a key plate (typically portraying the monarch and sometimes but not always stating the value) were given an overprint denoting their validity for a particular revenue department.

Separate revenue stamps already existed for use in Ireland, from 1707, but the proliferation of issues extended to dedicated stamps, for various uses, for the Isle of Man (from 1889), Jersey (1900), Guernsey (1903) and Northern Ireland (1921), as well as for certain English counties and cities.

DID YOU KNOW?

The British Library in London holds a fabulous collection of Great Britain and British Commonwealth revenues, encompassing issued stamps, proofs and official records.

It includes the archive of the Board of Inland Revenue's Stamping Department, the philatelic archive of the Crown Agents, the HM Customs & Excise collection, the HM Stationery Office collection, the Kay collection of Commonwealth revenues and the Turner collection of newspaper tax stamps.

For details visit www.bl.uk

Postal fiscals

Not only do many of the revenue stamps issued since the 1850s look very similar to postage stamps, but in some cases they could legitimately be postally used.

The 1d blue Receipt stamps and 1d ochre and 1d lilac Draft stamps which had been produced since 1853 were declared valid for postal use from June 1, 1881.

Also available for use on the mail were the Draft stamps overprinted 'Inland Revenue' for a short period in 1860, and the dedicated Inland Revenue values of 1d, 3d and 6d from the 1860-67 and 1867-81 series.

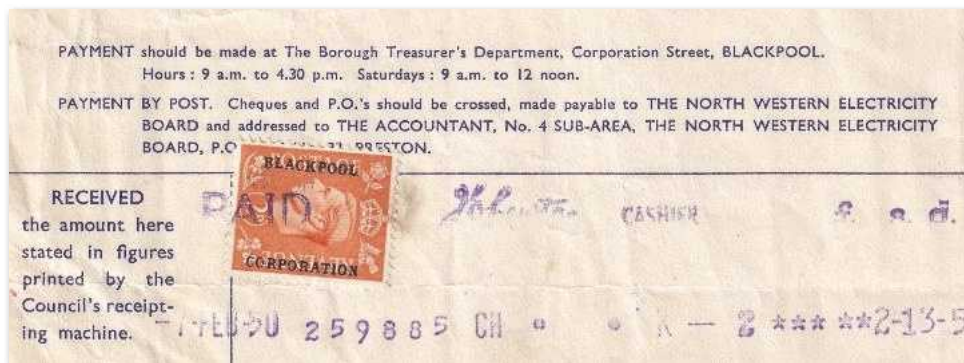
In theory, various Inland Revenue embossed higher values of 1860-82, printed by Somerset House and ranging from 2d up to 2s 6d, could be postally used from 1883, although in practice examples are rare on cover.

All these stamps are collectively known as 'postal fiscals', but their time in the limelight was brief. Their validity was the prelude to the issue of the first combined postage and revenue stamp, the 1d lilac, on July 12, 1881.

RIGHT: King George V 1½d definitive stamps overprinted as a provisional measure for use as revenues for the payment of Additional Medicine Duty in 1915



ABOVE: Typical 20th-century revenues using key-type designs. The King George V £2, overprinted for use by the Consular Service, has its value included in the printed stamp, whereas the Queen Elizabeth II stamp, used for the payment of fees for removing an insolvent firm from the companies register, has been overprinted not only with its function but also with its value of 5p



ABOVE: Part of a North Western Electrical Board receipt dated February 7, 1950, using a King George V definitive to pay the 2d receipt tax, with a handstamped 'Paid' cancellation. To discourage pilfering by employees, large corporations often overprinted their name on stamps or perforated their initials through them

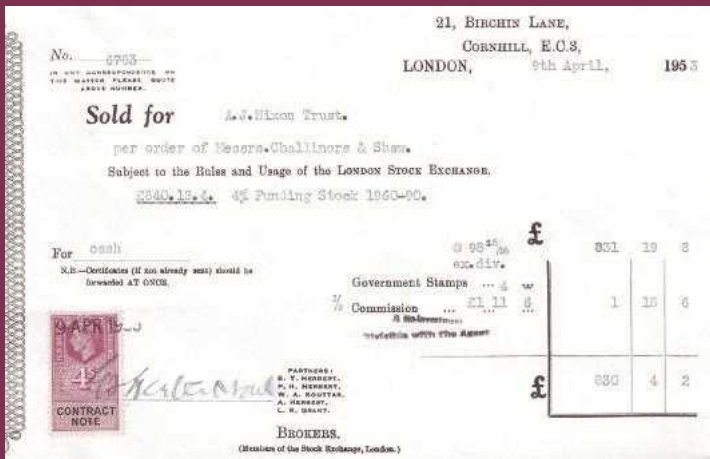
Dual-purpose stamps

Stamps inscribed both 'Postage' and 'Revenue' became the norm in the last two decades of the 19th century and the first half of the 20th century.

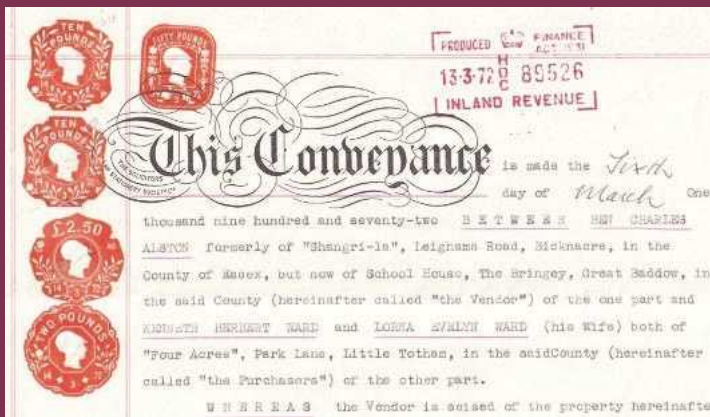
Most definitives of the reigns of King Edward VII, King George V and King George VI, expressly had this dual purpose, although the inscriptions were dropped from the Machin series from 1967.

Besides serving as postage, these stamps could be used to pay duties up to 2s 6d on cheques, agreements and certain insurance policies, ▶

GB REVENUE STAMPS



ABOVE: A stockbrokers' contact note of April 9, 1953, showing a transaction of around £830, with an appropriate King George VI revenue stamp affixed to pay the 4s tax



ABOVE: Part of a land conveyance document for property in Essex, dated March 6, 1972, with embossed duty stamps of £50, £10, £10, £2.50 and £2

until as recently as 1968.

Revenue usage should therefore be considered when developing collections and exhibits of the relevant stamp issues.

Modern decline

The number of revenue stamps in use fell sharply during the 1960s, despite a growth in certain types, such as television licence stamps.

By the end of the century, the adhesive revenue had almost disappeared; most types still in use today are impressed duty stamps.

Reference material

In the early years of philately, collecting revenues was extremely popular. After all, far more revenue stamps than postage stamps had been issued at the time.

Over the years, the ratio altered. The disappearance of revenues from most stamp catalogues also made the field more awkward to tackle, although specialist catalogues now exist to help people

understand their collections.

The basic general reference work is *Great Britain Revenues*, published by John Barefoot, although this was last updated in 2002.

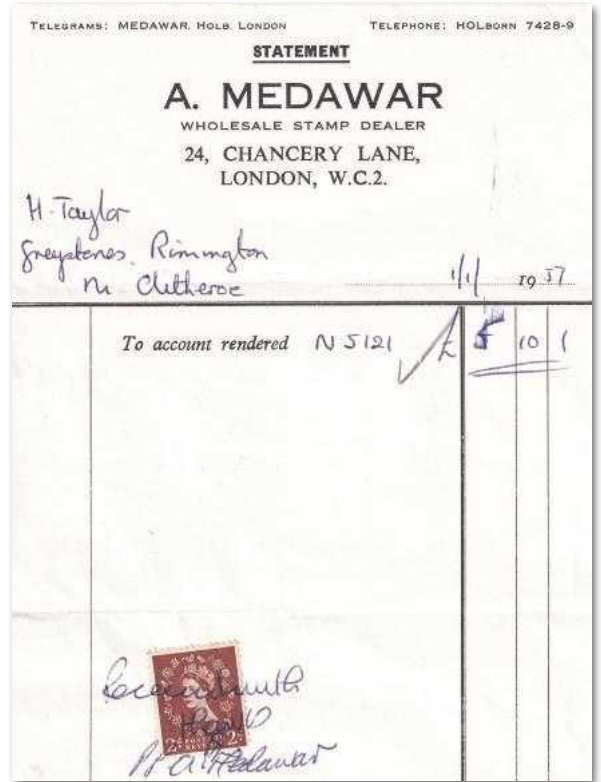
Guides also exist to specific types of revenue, including playing card tax, medicine tax and newspaper tax stamps.

Starting out

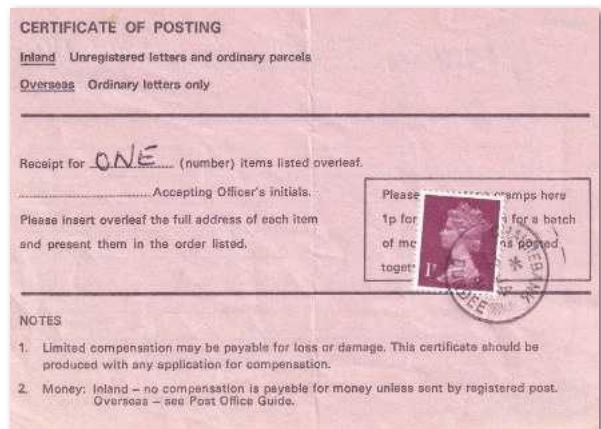
For any potential collector, the key question is where to start. Trying to collect all revenue material is a bit like collecting postage stamps of the world, so you need to focus.

Consider starting with material relating to an existing collection: 20th-century postage stamps used for revenue purposes, for example, or revenue stamps of a particular reign, or revenue documents from the area where you live.

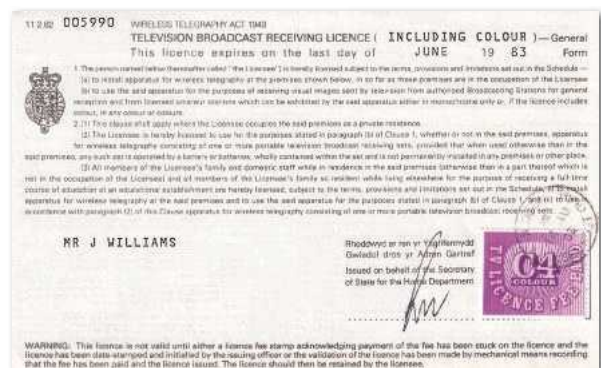
Much material can be found at stamp fairs, but also in byways such as antique fairs, where it is likely to be underappreciated. Discoveries can still be made! ■



ABOVE: A receipt from Tony Medawar, a well-known London stamp dealer of the period, dated January 1, 1957, with a Queen Elizabeth II 2d Wilding definitive paying the receipt tax



ABOVE: Post Office certificates of posting can show revenue usage of modern postage stamps. This example has a 1p Machin definitive with a Craigiebank cancellation of January 22, 1981



ABOVE: Among the most recent adhesive revenue stamps are those used for television licences. This example, for a colour television set, was used in Swansea on June 14, 1983



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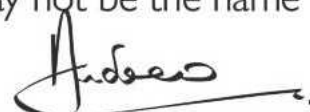
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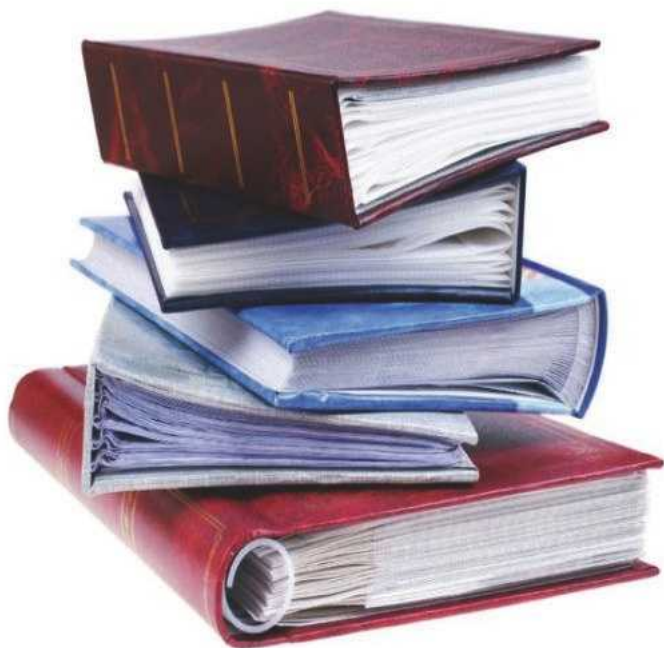
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Second generation

New Zealand resurrected the idea of a public competition to design its second pictorial series in 1935. The results were similarly popular and collectable

■ Report by John Winchester

Mindful of the success of the design competition which produced New Zealand's popular first pictorial series in 1898, the Secretary of the General Post Office, George McNamara, issued a similar challenge to a new generation of artists in the 1930s.

A second pictorial series with 14 denominations would represent 'the characteristics of notable New Zealand scenery, industrial, agricultural or pastoral scenes'.

More than 1,500 entries were submitted, and the artwork of nine different artists was selected for the 1935 definitive series.

The most successful artist was Leonard Mitchell, an apprenticed sign-writer working for the Government Publicity Department. His work would feature on five values in this set, and he would go on to design more than 90 stamps in the following decades.

Especially eye-catching was his wash drawing of Mount Cook, the highest mountain in New Zealand, framed by a foliate border of Mount Cook buttercup, a species endemic to the South Island.

Assigned to the 2½d value, and rendered in chocolate brown and slate-blue, it remains one of New Zealand's most attractive stamps.

'The formats of the stamps varied, and no fewer than five different settings of comb perforation were used'

MARKET VALUES

As a definitive series with large print runs, these stamps are reasonably affordable. The 1935-36 set is catalogued at £170 mint and £190 fine used, and the 1936-42 set at £120 mint and £21 used.



ABOVE: New Zealand 1935-36 2½d chocolate brown and slate-blue, illustrating Mount Cook, one of the stand-out designs in a 14-strong pictorial series

The other 13 values, ranging from ½d to 3s, featured more natural views, native fauna, Maori subjects, an agricultural scene and a historical scene.

All would be recess-printed by De La Rue, with the exception of the complex pattern of the Maori panel on the 9d stamp, which was more suited to lithographic printing; initially this was entrusted to Waterlow, and latterly to the Government Printing Office in Wellington.

Sizes varied, with seven denominations presented in a small upright format, two in a medium upright format, one in a medium horizontal format and four (including the 2½d) in a large horizontal format.

This meant that whilst the larger stamps were printed in sheets of 60, the smaller ones might be printed in 'mill' sheets comprising two panes of 240.

No fewer than five different settings of comb perforation were used. The 2½d, for example, can be found perforated 13-14 x 13½, or 13½ x 14, sometimes with half of each horizontal side gauging 13 while the other half gauges 14.

Another variety to look out for is the well-known 'Captain Coqk' flaw affecting the inscription on the 2s value.

Issued on May 1, 1935, the 'second pictorials' were welcomed with great acclaim. The majority of the designs would remain in use until 1947, with some interesting developments along the way.

In March 1936, a change was made from the established Single NZ Over Star watermark to a new Multiple NZ Over Star watermark. This can create confusion where the watermark is indistinct, but the mesh of the paper means that the former will curl vertically and the latter horizontally.

In 1938 the ½d, 1d and 1½d were replaced by new definitive stamps portraying King George VI, and the 3d went the same way in 1941.

The damage caused to De La Rue's printing works by German bombs in 1940 resulted in the varieties known as 'Blitz perfs', as Harrison and Waterlow helped out by perforating some of the stamps.

Another wartime measure saw the 9d typographed in a smaller format in Wellington in 1941. ■



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GREENLAND

8133 : 1938-1971 mainly mint (hinged) on Stender printed pages, with 1938 set (couple incl 40 ore Bear are used), 1945 various pictorials mint to 2K, 5K, later issues mostly mint, some used, Thule locals set mint, also 1915 Parcel Post (Bear) 1 ore used (SG P4A cat £60) (70 stamps) £75

GRENADA

8290 : 1863-1961 mint (hinged) and used collection on leaves from 1863 6d used, 1875 surcharge 1s used, 1883 to 8d, 1895 QV set mint, 1898 Discovery mint, 1902 etc Edwards to 2s mint, 1908 Ships 10s (SG 83 cat £160) and 5s (SG 88 cat £80 mint, 1913-31 LGV Heads to 5s mint, 1934 pictorials set mint, 1938 KGVI mint or used to 10s, 1948 Silver Wedding mint, 1951 KGVI to \$2.50, 1953 QEII set. Total cat c£1000 (140 stamps) £200

HONG KONG

7886 : 1946 KGVI mint light hinge range to \$10, includes 1946 \$2, \$5 green & violet, \$10 lilac & blue. Cat £350+ (15 stamps) £100

HUNGARY

8101 : 1871 Franz Joseph used range, mostly sound, just a couple with faults, with litho 2k,5k (2), 10k, and engraved set plus extras for shades and cancel interest incl 2k boxed cancel and 25k with blue cds. Total cat c£1350 as cheapest. (18 stamps) ... £125

HUNGARY

8109 : 1871-1900 mainly used range on large Yvert printed leaves, with 1871 FJ litho 3k, 15k (SG6 cat £400), engraved set (SG 8/13) plus extra 2k, 25k (these engraved cat c£450), later Letter and Turuls (complete on simplified basis but worth checking for perfs/wmks) and some 1913 Flood Relief (72 stamps) £90

HUNGARY

8038 : 1945-1987 mint collection in 5 albums on plain pages (3 red and two Biella springbacks, continental size), definitives and commems nearly complete, first dozen years are mostly light hinge but some unmounted sets, from 1960 apparently all unmounted mint in Hawids. Virtually complete except the first few expensive min sheets of pre-1952, and a few recent sets of last few years needed too. Additionally contains some further sets to 1990 and some covers. About 3000 stamps, huge cat value. (Box, weight 15 kilos) £485

ITALIAN COLONIES - LIBYA

6839 : Parcel, 1915 to 10L in joined pairs mint or used (the 12L is used cat ££120), 12L to 20L just as used left halves, plus several mint pairs of 1927 etc. Total cat £725 (20 stamps) £175

ITALIAN COLONIES - LIBYA

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

ITALIAN COLONIES - SOMALIA

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



INDIAN STATES - HYDERABAD

8317 : 1905 proofs of the 1a, 2a, 3a, 4a, 8a, 12a, also 1a and 2s with different background printed on card, all with Raybaudi certificates (8 stamps) £150

INDONESIA

8332 : 1948-1997 massive virtually complete collection, mostly all unmounted mint in five Lindner albums (green 18-ring padded binders, boxed, as new, plain pages with Hawids), from 1948 INDONESIA overprints on Q. Wilhelmina set (SG 532/40 cat £250, cheap 1G is used), 1950 RIS overprints set mint hinged (SG 579/60 cat £670), right through to 1997, some extra definitives with stamps showing perforation varieties, margin with sheet position etc, also Dues, and mint postal stationery of the same period. Heavy lot (box, weight 15 kilos) £495

IRAN

7872 : 1876-1950s mint (hinged) and used collection on plain leaves (maroon Twinlock peg binder), from many early 1900s incl Coronation Collis Postaux and Service ovpt sets mint (SG P443/59, O.460/76), 1925 Deposition set mint (SG 602/07), 1930 Airs incl 3T used, 1949 Shah 50R mint x 2 (SG 929), 1953 Airs mint (SG 1003/06), slight duplication but good range of the difficult 1950s incl commems, higher values, many hundred (weight 1½ kilos) £350

ITALIAN COLONIES - SOMALIA

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

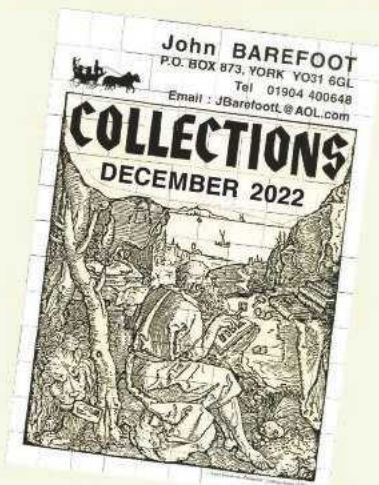
ITALIAN COLONIES - SOMALIA

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

ITALIAN COLONIES - SOMALIA

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

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Model colony?

Few countries have issued stamps recalling life as a German colony. An exception is Togo, which did so with gusto in 1984. What do we learn from its pictorial set of 34?

■ Report by Nicholas Pertwee

It's easy to forget that Germany had colonies worldwide before World War I. The colonial issues up to 1914 are a rarified collecting area, and you will find few reminders in the stamp issues of modern times.

An interesting exception, however, was a large issue from Togo in 1984, marking the centenary of the treaty that made Togo a German protectorate.

Officially titled the Centenary of Friendship Between Togo & Germany, it comprised no fewer than 34 designs, making it perhaps the most fulsome philatelic tribute ever paid by a former colony to an imperial power.

Scramble for Africa

Germany was a latecomer in the 'Scramble for Africa', the rush by the great powers of Europe to acquire territory in Africa in the late 19th century.

The country had not been unified until 1871, and its Chancellor Otto von Bismarck had hitherto declared himself opposed to the idea of territorial expansion overseas.

In 1884, however, prompted by fears that Britain was preparing to annex further territory adjacent to its Cape Colony, Bismarck instructed Gustav Nachtigal, the Imperial Commissioner for West Africa, to conclude protectorate treaties with local rulers in areas where German businessmen already had good trading relationships. That meant the regions we now know as Togo, Cameroun and Namibia.

Protectorate and colony

A treaty signed with the local tribal chief, King Mlapa III, at Baguida on July 5, 1884, gave Germany a protectorate over a short stretch of coastline on the Gulf of Guinea. It was the first time the German Imperial flag had been

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ABOVE: Locally recruited police (with guns but no boots) under the command of German officers in the colony of Togo

raised on the African continent.

The colonial power gradually extended its control into the hinterland, establishing its borders by signing agreements with France and Britain, and by 1905 this territory became the colony of Togoland.

It soon came to be considered Germany's *Musterkolonie* (model colony). Ambitious local inhabitants were encouraged to share in its development, although

brute force was used where necessary to impose control.

The administration was efficient, and the cultivation and export of palm oil, rubber, cotton and cocoa beans made the economy self-sustaining. Infrastructure was improved by the building of roads, railways and bridges.

Loss of control

The outbreak of World War I put all of Germany's colonies in peril, ▶

DID YOU KNOW?

By 1914, the German Empire had colonies around the globe.

In Africa, besides Togoland, it had Kamerun (Cameroon), South-West Africa (now Namibia), and German East Africa (now Tanzania, Rwanda and Burundi).

In Asia it had the port of Kiautschou

(Tsingtao), a concession from China.

Among the Pacific islands, it controlled German New Guinea (which administered the Caroline, Mariana and Marshall Islands), and Samoa.

All these territories were lost as a direct result of World War I.



ABOVE: 35f design titled Site of the Signing of the Protectorate Treaty, showing a coastal scene and inscribed (in French) 'Baguida 5 juillet 1884'. The sign in the centre of the image says (in German) 'Imperial German Protectorate'



ABOVE: 120f design titled Signatories of the Protectorate Treaty, showing Germany's Special Commissioner for West Africa, Gustav Nachtigal, and Plakou, the stick-bearer of the local chief, King Mlapa III, sitting together at a table. Plakou liaised with Europeans on behalf of Mlapa. The inscription dates the occasion as 1885 in error, and should read 1884



ABOVE: 270f design illustrating the gunboat Möwe, which carried Nachtigal to Togo in 1884, and subsequently onward to Cameroon and South-West Africa. Nachtigal died on board ship less than a year after the Protectorate Treaty was signed

LEFT: 270f design illustrating the heavily-armed corvette Sophie, which patrolled west Africa in 1883-84 to protect German interests. Powered by a combination of steam and sail, she was later posted to German East Africa and German New Guinea



ABOVE: 45f design featuring the Governor's Palace in Lomé, commissioned by Governor Köhler, with Germany's colonial standard flying from its flagstaff. This building remains a landmark and tourist attraction to this day



ABOVE: 45f design showing a unit of Togo's police force, established in 1885, which was led by German officers but manned by Togolese recruits, attracted by high salaries and free medical care



ABOVE: 35f design showing the administrative building in Sansané-Mango, an important district office in the north of the country, with a police unit standing outside

'The protectorate treaty signed in 1884 marked the first time the German Imperial flag had been raised on the African continent'



ABOVE: 35f design showing the Catholic Mission at Degbenou in the south of the country in 1893. Mission schools were the basis of the education system in Togo in the early years of the Protectorate



ABOVE: 35f design showing students at Degbenou in 1893. Initially the mission schools taught in English, but in 1904 the colonial administrators introduced German in both mission and state schools



ABOVE: 35f design showing an exercise class at a state school in Adjido in the south. The inhabitants of this region made every effort to learn English and use the Éwé language in addition to German

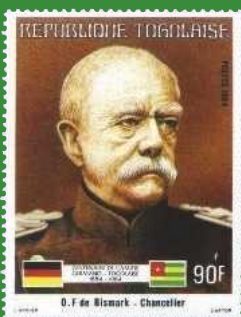
GERMAN COLONIAL STAMPS

The first stamps available in Togo were German issues from the 1875, 1880 and 1889 series, sold at the postal agencies established from 1888 onwards. These can only be identified as used in Togo if they have a legible postmark.

From 1897, stamps from the 1889 series, with a numeral design or depicting the imperial coat of arms (an eagle), were given a dedicated 'Togo' overprint, struck diagonally.

Finally, in 1900, the Yacht colonial key-types were introduced, with designs in two different formats illustrating the imperial yacht *SMY Hohenzollern*.

These were still in use at the outbreak of World War I, when Togo was overrun. In 1914-15, stocks of stamps found at the post office in Sansané-Mango were briefly overprinted 'Anglo-French Occupation' or 'Occupation franco-anglaise'.



OTTO VON BISMARCK
CHANCELLOR OF GERMANY
1871-1890

As Minister-President of Prussia, Otto von Bismarck masterminded the unification of Germany in 1871 and then served as its Chancellor. He dominated national and European politics under the Emperors Wilhelm I and Ferdinand III, and established Germany's first colonies



KAISER WILHELM II,
EMPEROR OF GERMANY
1888-1918

'Kaiser Bill' was a grandson of Queen Victoria who came to the throne four years after the Protectorate over Togo was established, but presided over its move to colonial status. His attempts to aggrandise Germany led to friction with his neighbours, and ultimately to World War I and his abdication



GUSTAV NACHTIGAL,
SPECIAL COMMISSIONER
1884-85

One of Germany's most famous explorers of Africa, and the first European to have visited many parts of the Sahel, Nachtigal played a key role in the creation of Germany's colonies. Appointed Special Commissioner for West Africa in 1884, he established the protectorates over Togo and Cameroon



JESKO VON PUTTKAMER,
COMMISSIONER FOR TOGO
1891-93

Before the office of Governor was established in 1898, Puttkamer served as Acting Commissioner, later Permanent Commissioner and later Head of Government in Togo. These postings punctuated no fewer than nine stints as Governor of Cameroon, between 1887 and 1906



AUGUST KÖHLER,
GOVERNOR OF TOGO
1895-1902

Köhler served as Head of Government from 1895, and his office was officially renamed Governor in 1898, a sign of the colony's growing importance. After the capital was moved to Lomé in 1897, he commissioned the Governor's Palace there. He died in office, and was the only Governor to be buried in Togo



WOLDEMAR HORN,
GOVERNOR 1902-05

A lawyer by profession, Horn served as Governor for three years, but resigned after being accused of negligence in the death of a prisoner. He went on to serve in World War I as a Captain and leader of an assault battery and of an ammunition column



JULIUS VON ZECH,
GOVERNOR 1905-10

Zech's five years as Governor were notable for numerous expeditions into the interior, with the ultimate aim of annexing Niger, although the French had a greater presence there. He would die in action in Belgium, in the early months of World War I



EDMUND BRÜCKNER,
GOVERNOR 1911-12

Having trained as a lawyer and worked as a taxman, Brückner joined the Foreign Service in 1902, serving in Cameroon and German South-West Africa before becoming Governor of Togo. He was still working in the foreign office into the Nazi era



ADOLF VON MECKLENBURG,
GOVERNOR 1912-14

Mecklenburg was an explorer, who had led an expedition to Lake Chad. He was the last Governor, but was away from the colony on leave when World War I broke out. Still alive in 1960, he was invited to Togo's independence celebrations



HANS-GEORG VON DOERING,
ACTING GOVERNOR 1914

With the Governor away, von Doering mounted the fruitless defence of Togo against the Anglo-French force that invaded in August 1914. The colony surrendered three weeks later, and von Doering spent most of the war in French custody



ABOVE: 45f design showing the main street in Lomé in 1895, and the large-format 5m German colonial key-type stamp illustrating the imperial yacht



ABOVE: 45f design showing the commercial street in Lomé, and the small-format 10pf colonial key-type with a different image of the imperial yacht



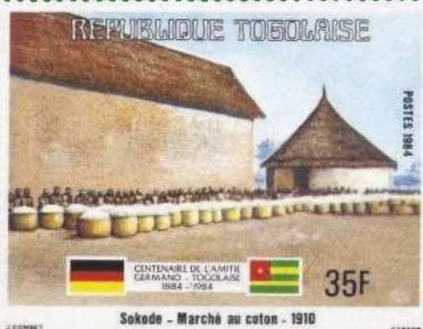
ABOVE: 70f design illustrating the wharf in Lomé in 1903, including the railway tracks which branched off from the Lomé-Aného line and, in the background, the Governor's Palace

because the British naval blockade made it almost impossible to maintain contact with them.

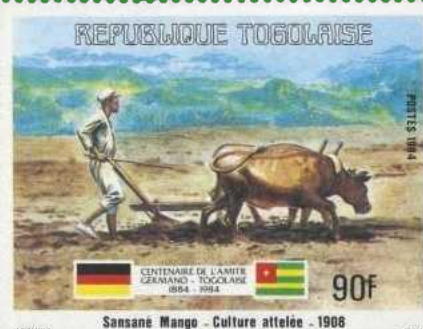
With no military force of its own, beyond a 600-strong armed police force recruited locally, Togo was the first to fall. In August 1914 it surrendered to French troops invading from Dahomey to the east and British troops invading from the Gold Coast to the west.

At the end of the war, the provisions of the Treaty of Versailles in 1919 confirmed Germany's loss of all its colonies.

A mandate from the League of Nations in 1922 divided control of Togo between the victorious allies, with France administering the east, including the coastal strip, and Britain the west, adjoining the Gold Coast.



ABOVE: 35f design showing the cotton market at Sokodé in 1910, with baled cotton outside warehouses awaiting buyers for export. Agricultural crops made a significant contribution to the German exchequer



ABOVE: 90f design illustrating ploughing with oxen at Sansané-Mango in 1908. The practice of using yoked oxen took hold only with the arrival of the Germans, the Indian zebu being cross-bred with African humpless cattle

'The 1984 set illustrates many aspects of German colonial rule, offering a snapshot of a brief period in the history of Togo and the history of imperialism'



ABOVE: 45f design illustrating the construction of the 100-mile Lomé-Atakpamé railway, the longest in Togo during the German colonial period. Fully opened in 1913, it crossed terrain that presented significantly more challenges than the two shorter railways near the coast, and numerous bridges were needed



ABOVE: 45f design showing the Kaiser Wilhelm I Fountain at Atakpamé in 1906, adorned with a bust of the Kaiser similar to the image used on coins minted during his reign. It is unclear whether this local landmark still exists today, as tourism websites make no reference to it



LEFT: 35f design showing the suspension bridge over the Kara (Khra) River, on the Lomé-Atakpamé railway. When the British and French invaded Togo in 1914, the German defence force retreated inland and destroyed the bridge, hoping in vain to protect the strategically important radio station at Kamina

1984 themes

Commemorating the centenary of the Treaty of Baguida, the 1984 set illustrates a wide range of different aspects of German colonial rule.

These include the signing of the protectorate treaty in 1884, the

German naval ships which patrolled the coast, and the German men who represented the Reich locally and administered Togo over the next 30 years.

But the stamps also feature education, missionary activity, ▶



ABOVE: 120f design celebrating the colonial postal service, showing five postmen in different uniforms with imperial postal service flags. Inset at the top is the colonial key-type 5pf stamp of 1900, while the inscriptions on the mailbags at the bottom read (from left to right) 'Kaiserlich Deutsche Postagentur', 'Cape Coast Castle from Liverpool' and 'US (2) Mail'



ABOVE: 70f design focusing on Togo's definitive stamp issue, in use from 1900-14. Representative of the colonial key-types are the small-format 20pf and large-format 2m, both illustrating the imperial yacht

policing, postal services, infrastructure projects and engineering, as well as scenes of Lomé, where the imperial power established its capital in 1897, emphasising its architecture and its commerce.

As such, this unusual set offers a fascinating snapshot of a brief period in the history of Togo, and in the history of imperialism.

Design and printing

The set consists of 34 stamps, 15 of them designed in portrait format and 19 in landscape format.

They come in eight different face values: seven at 35f, six at 45f, two at 70f, eleven at 90f, two at 120f, one at 150f, four at 270f and one at 300f.

All the stamps are inscribed 'Postes 1984' towards the top-right. The imprint at the bottom has the name of the printer, Cartor, at the right and, in most cases, the name



ABOVE: 270f design showing a locomotive used on the Lomé-Aného railway, the first line built in Togo. Opened in 1905 and operational until 1985, it ran for about 30 miles within the coastal region and was used for transporting oil-palm products



ABOVE: 270f design showing a locomotive used on the Lomé-Kpalimé railway, the second in Togo. Completed in 1907, it ran inland for a distance of about 75 miles, and its most important cargo was cocoa beans. The Mallet-type engine was an articulated loco with an adjustable wheelbase

of the designer at the left.

Some 20 of the designs are credited to Jacques Combet, eight to Jean-Paul Véret-Lemarinier, three to Louis Arquer and one to B Longlet, with the other two uncredited.

Most of the images are based on the limited number of photographs which survive from the period, or from painted portraits.

With just one exception, there is a tablet towards the bottom of each design with the flags of Togo and Germany and the inscription 'Centenaire de L'Amitié Germano-Togolaise 1884-1984', in French because that is the official language of Togo today.

The exception is the 300f top value, which also differs from the rest of the set in having a pattern of intertwined lines on each side.

Imperforate sheets are known, and, following the practice of many francophone countries in modern times, *épreuves de luxe* (special proof printings) were also marketed, on thickish but flexible plain card.

Each stamp was also available in a miniature sheet, measuring a substantial 137.5mm x 203mm and featuring a much-enlarged version of the same design and a decorative margin.

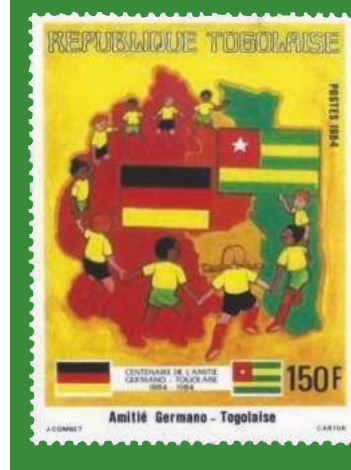
Postal usage

Almost all the counter-sheet stamps have been seen used on commercial covers, but these are not common.

The majority seen by the author were addressed to the International Youth Service (IYS) in Finland, which has often proved to be a goldmine for collectors interested in modern postal history from



ABOVE: 300f design celebrating a centenary of German-Togolese friendship, showing the President of Togo, Gnassingbé Eyadéma, an autocratic ruler with something of a cult following, and the President of the German Federal Republic, Richard von Weizsäcker, who took office less than a week before the centenary



LEFT: 150f design inscribed (in French) 'German-Togolese Friendship', illustrating a group of young children from both countries symbolically joining hands to dance around the maps (Germany in red, Togo in green) and flags of the two nations

unfashionable countries.

The stamps illustrating railway locomotives appear to be the rarest.

Used examples of the miniature-sheet stamps are rare or non-existent, as intact sheets would have been too large for practical postal use and they would have to have been broken up. ■



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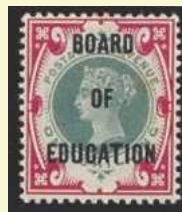
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Three times three

The CEPT Conference of 1961 sounded no more exciting than that of 1960, but it merited three stamps, and for the first time they were printed in three colours each

■ Report by Peter Marren

In the autumn of 1961, a second set of commemorative stamps in consecutive years was issued for what sounded like the same dull postal conference. The public could be forgiven for being puzzled.

The timing was awkward. The Post Office had reluctantly been cajoled into recognising the first anniversary of the establishment of the European Postal & Telecommunications Conference (CEPT) in 1960, but now it could hardly avoid issuing a set to mark the second annual conference, as it was being held in Torquay, with the Post Office itself providing the secretariat.

Once again this was part of a co-ordinated issue across the 19 participating countries, yet the British set broke new ground.

Most significantly, it was the first in which each stamp was printed in three colours, although on some values you might need to look closely to spot the third one.

Perhaps surprisingly, it was also the first fully co-ordinated special issue, in the sense of having closely related but different designs all by the same artist.

As a curious aside, it was also the only commemorative set to contain a 10d value.

The unique combination of values in this set of three were the consequence of having three issues appearing in quick succession: the CEPT set, to be issued on September 18, had been preceded by the Post Office Savings Bank set on August 28 and would be closely followed by a Commonwealth Parliamentary Conference set on September 25.



Since all three issues would be on sale simultaneously, the Post Office was anxious that no two stamps in these releases should share the same value.

With the most popular postage rates already allocated to the other sets, the CEPT stamps would have to cater for less common uses: the minimum overseas printed paper rate of 2d, the minimum overseas postcard rate of 4d, and the overseas rate for letters weighing between 1oz and 2oz, which was 10d.

All three rates were useful for overseas mail to continental Europe, so they were at least relevant to the event that was being commemorated.

The base colour of each stamp had to match that of the corresponding definitive, so both the 4d and 10d would be shades of

blue. Officials felt uneasy about this, but it could not be helped.

Three artists were invited to come up with designs relevant to the notion of European co-operation. They were told to include the word 'Europa', as well as a CEPT emblem of their own devising and, of course, the Wilding portrait of the Queen at full size.

Michael Goaman, Reynolds Stone and Michael Farrar-Bell all produced perfectly competent designs, but the process was

ABOVE: Cylinder block of the 1961 CEPT Conference 2d orange, pink and brown

BELOW: Cylinder block of the 4d buff, mauve and ultramarine



'Three issues in a month and three-colour designs stretched Harrisons' presses to the limit, and printing wastage was very high'



ABOVE: First day cover of September 18, 1961, with the three stamps cancelled by the special CEPT slogan postmark of Torquay, Devon, where the conference was taking place

overtaken by events.

At the previous conference in Paris, design competitions had been set in motion for a common motif for a 1961 stamp issue and for a permanent CEPT logo.

The winner of the former was a Dutch artist, Theo Kurpershoek, who came up with an emblem of 19 doves, representing the 19 member states, flying in formation in the shape of a single bird.

The winner of the latter was none other than Goaman, with a clever pattern of four interconnecting posthorns, suggesting synchronised action.

Once these motifs had been accepted, the other artists vying to design Britain's stamps were paid off, and Goaman alone was asked to produce a set of three, incorporating his and Kurpershoek's work.

This co-ordinated approach was a significant break from normal practice. Equally unusually, the *ad hoc* Stamp Advisory Panel was not consulted at any stage.

In the circumstances, Goaman's solution was ingenious.

For the 2d value he duplicated the posthorns pattern, and used one, in a different colour, to frame the Queen's head.

On the 4d he balanced the posthorns and the doves on either side of the Queen. Interestingly, this was one of the few examples of the Wilding portrait including the corsage, as a head-and-shoulders image.

On the 10d the dove was more prominent, and the posthorns motif downsized. For balance, the Queen's head was used even

larger than usual.

To avoid problems with colour registration, the dove motif was printed as a solid block of colour (a graduated mauve in the 4d, and pale green on the 10d), overlying all 19 colourless silhouettes as well as part of the background.

The third colour of the 4d, buff, appears only on the royal portrait, again printed over the background.

When the essays were presented to the Queen for her formal approval, she had an objection.

Each design included the word 'Europa', as instructed, but this, she thought, might confuse people, at a time when Britain had just submitted its first application for membership of the European Economic Community.

In the words of her secretary, Michael Adeane, 'Her Majesty considers that in the present state of public discussion about the Common Market, it might well be misunderstood by the ordinary user in this country and by people in the Commonwealth overseas'.

Since the Foreign Office made no objection to the removal of the offending word, Goaman was asked to modify his designs. Unfortunately, this left the issued stamps with no inscription at all, apart from the CEPT acronym in the posthorns motif.

Three issues in a month and three-colour designs stretched Harrison's presses to the limit, and the printing wastage was very high. It is reported that almost half the production of the 4d, for example, went straight into the bin.

Perhaps unsurprisingly, several



ABOVE: Cylinder block of the 10d turquoise, pale green and Prussian blue

major errors slipped through the checking process. The 10d is known missing green, producing a flight of pure white doves, and the 2d missing orange, leaving the pattern of posthorns looking plainer than intended.

The stamps were released on September 18, 1961. The most sought-after first day covers are from the conference venue in Torquay, with the special slogan postmark which incorporated the posthorns logo.

Although it was a major step in the development of multicoloured printing, it would be hard to find a more mismanaged set; the Post Office's half-heartedness in taking part in Europe-wide schemes may partly account for this.

On the other hand, ironically, Goaman's interlocked posthorns symbol was an undoubted success. With minor modifications, it remains a CEPT icon to this day. ■



RIGHT: Vertical strip of four of the 10d, with the third stamp missing green and the second and fourth stamps partially missing the same colour

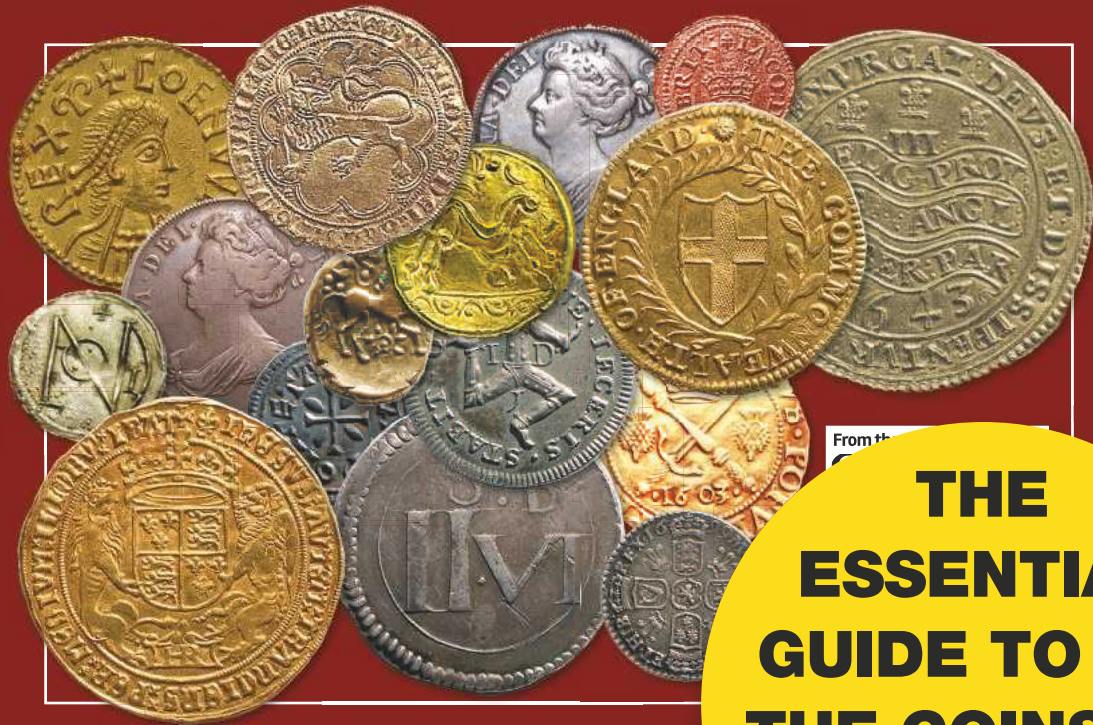
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Poetry in motion

Writing addresses in the form of a verse?
It can be amusing, or it can be a curse

■ Report by Norman Watson

You could rarely stop Victorians from having a go at poetry. By and large it was more McGonagall than Milton, but it was everywhere.

Newspapers were full of printed verse, and editors playfully encouraged amateur poets, while at the same time putting down the purveyors of bad rhymes.

With a nod to Scotland's national bard Robert Burns, it was said that anyone who could rhyme 'mouse' with 'louse' thought they had the necessary talent.

But if you thought you were a poet, how best to show it? One answer was in the post.

As letter-writing experienced a golden age, many correspondents enjoyed decorating envelopes with verse, often in the form of witty instructions to postmen in lieu of a proper postal address.

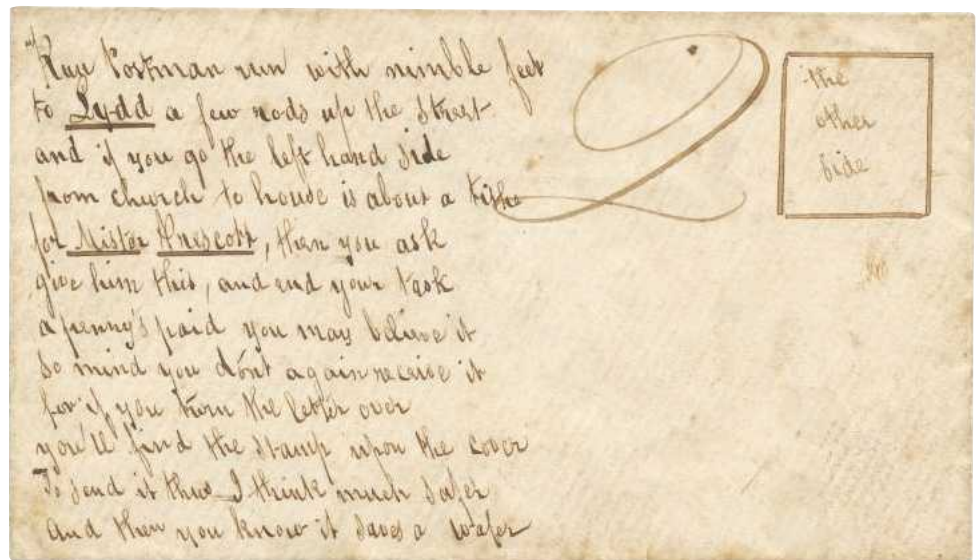
The sender of this letter from Folkestone to Lydd in Kent certainly gave it a go:

*Run postman run with nimble feet
to Lydd a few rods up the Street
and if you go the left hand side
from church to house is about a tithe
for Mister Prescott, then you ask
give him this, and end your task,
a penny's paid you may believe it
so mind you don't again receive it
for if you turn the letter over
you'll find the stamp upon the cover
To send it thus I think much safer
and then you know it saves a wafer*

Posted on November 7, 1856, the envelope shows a rare use of a Penny Red as a seal on the reverse, tied by a New Romney arrival datestamp of November 8.

Whatever you think of the quality of the poetry, the correspondence appears to have been delivered successfully. However, the concept failed on at least one level.

Although the instructions



'The unfortunate recipient faced the prospect of paying a postage due fee to receive a few lines of amateur doggerel'

directed the postman to turn the letter over to find the stamp (backed up by a hand-drawn 'stamp box' carrying the hint to look 'on the other side'), the sorter has endorsed the front with a manuscript '2', denoting a 2d charge for an unpaid letter.

Despite the sender's pleas that the recipient should not be surcharged, the postage due may have been applied as the sorter believed that using a stamp as a seal was contrary to postal regulations.

Ever since the introduction of postage stamps, the Post Office had advised the public to place them at the top right-hand corner of envelopes, and this instruction was even printed on the selvage of



stamps such as the Penny Red.

Indeed, as early as May 7, 1840, a Notice to the Public stated that if this request were ignored 'it was likely that the recipient might pay additional charges for such irregularities'.

At a time when adhesive paper seals or wafers were commonly used as an alternative to wax or starch paste for sticking down the flap of an envelope, the sender thought that affixing the stamp across the fold had 'saved a wafer'.

Poor Mr Prescott, however, faced the prospect of needlessly paying good money to receive a few lines of amateur verse.

It would be interesting to know what his reaction was. Did he applaud the poet, or would he rather forgo it? ■

ABOVE: Both sides of a letter posted from Folkestone to Lydd on November 7, 1856, with the address (and instructions to the postman) written in the form of a poem

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Don Pearce collection of South Australia

James Halliday collection of Western Australia

Venue: 29 Hardner Road, Mount Waverley, Victoria 3149, Australia

Contact: Abacus Auctions
Tel: +61 3 8513 0595
info@abacusauctions.com.au
www.abacusauctions.com.au

NOVEMBER 12

RASDALE

Venue: 35 Chestnut Avenue, Westmont, Illinois 60559, USA.

Contact: Rasdale Stamp Co
Tel: +1 630 794 9900
info@rasdalestamps.com
www.rasdalestamps.com

NOVEMBER 12-13

AVA AUCTIONS

Venue: Unit 1501, 15/F Hong Kong Trade Centre, 161-167 Des Voeux Road Central, Hong Kong.

Contact: AVA Auctions
Tel: +852 2119 1123
contact@avaauctions.com
www.avaauctions.com

NOVEMBER 15-16

CHERRYSTONE

Robert Cole collection of US & Worldwide

Venue: Second Floor, 300 Frank W Burr Boulevard, Teaneck, New Jersey 07666, USA.

Contact: Cherrystone Auctions
Tel: +1 212 977 7734
info@cherrystoneauctions.com
www.cherrystoneauctions.com

NOVEMBER 15-17

DUTCH COUNTRY AUCTIONS

Venue: Auction Gallery, 4115 Concord Pike, Wilmington, Delaware 19803, USA.

Contact: Russell Eggert
Tel: +1 302 478 8740
auctions@dutchcountryauctions.com
www.dutchcountryauctions.com

NOVEMBER 17-19

EASTERN AUCTIONS

Yuichi Tada collection of Nova Scotia

Venue: 130 Main Street, Bathurst, New Brunswick E2A 3Z2, Canada.

Contact: Eastern Auctions
Tel: +1 506 548 8986
contact@easternauctions.com
www.easternauctions.com

NOVEMBER 18

SPINK

Philatelic Collector's Series

Venue: 4/F and 5/F, Hua Fu Commercial Building, 111 Queen's Road West, Sheung Wan, Hong Kong.

Contact: Spink China
Tel: +852 3952 3000
china@spink.com
www.spink.com

NOVEMBER 18

SPINK

Stamps and Covers of Asia

Venue: online only.

Contact: Spink UK
Tel: 020 7563 4005
auctionteam@spink.com
www.spink.com

NOVEMBER 18-19

HAMBURG

Venue: Kleine Reichenstrasse 1, 20457 Hamburg, Germany.

Contact: Auction Galleries Hamburg
Tel: +49 40 33 71 57
info@auction-galleries.de
www.auction-galleries.de

NOVEMBER 22

STANLEY GIBBONS

Venue: 399 Strand, London WC2R 0LX.

Contact: Stanley Gibbons Auctions
Tel: 020 7557 4452
auctions@stanleygibbons.com
www.stanleygibbons.com

NOVEMBER 23

VANCE

Venue: online only.

Contact: Vance Auctions.
Tel: +1 905 957 3364
mail@vanceauctions.com
www.vanceauctions.com

NOVEMBER 24

PHILEA

Venue: online only.

Contact: AB Philea.
Tel: +46 8 640 0978
www.philea.se

NOVEMBER 24-26

GERT MÜLLER

Venue: Carl-Zeiss Strasse 2, 76275 Ettlingen, Germany.

Contact: Gert Müller
Tel: +49 7243 561740
info@gert-mueller-auktion.de
www.gert-mueller-auktion.de

NOVEMBER 28-DECEMBER 3

CORINPHILA

Erivan collection of Switzerland

Besaçon collection, part IV

Venue: Wiesenstrasse 8, 8032 Zurich, Switzerland.

Contact: Corinphila
Tel: +41 44 389 9191
info@corinphila.ch
www.corinphila.ch

NOVEMBER 29

WOTTON

Joseph Desoisa collection

Venue: Wotton Auction Rooms, Tabernacle Road, Wotton-under-Edge, Gloucestershire GL12 7EB.

Contact: Philip Taubenheim
Tel: 01453 708232
info@wottonauctionrooms.co.uk
www.wottonauctionrooms.co.uk

NOVEMBER 30-DECEMBER 1

CAVENDISH

Venue: Cavendish House, 153-157 London Road, Derby DE1 2SY.

Contact: Cavendish Philatelic Auctions
Tel: 01332 250970
stamps@cavendish-auctions.com
www.cavendish-auctions.com

NOVEMBER 30-DECEMBER 1

SPINK

Klempka Family collection of Great Britain, part II

Venue: 67-69 Southampton Row, London WC1B 4ET.

Contact: Spink UK
Tel: 020 7563 4005
auctionteam@spink.com
www.spink.com

DECEMBER 4

PROVINCIAL PHILATELICS

Venue: Benson Parish Hall, Sunnyside, Benson, Wallingford, Oxfordshire OX10 6LZ.

Contact: Provincial Philatelics
Tel: 01235 511083
www.provincialphilatelics.co.uk

DECEMBER 5-9

DAVID FELDMAN

Dan Walker collection of the Feudatory State of Bundi

Chalhoub collection of Egypt

Venue: 59 Route de Chancy, 1213

Petit Lancy 1, Geneva, Switzerland.

Contact: David Feldman SA
Tel: +41 22 727 0777
info@davidfeldman.com
www.davidfeldman.com

DECEMBER 6-7

SPINK

Samraat collection of Indian States

Venue: Royal Philatelic Society London, 15 Abchurch Lane, London EC4N 7BW.

Contact: Spink UK
Tel: 020 7563 4005
auctionteam@spink.com
www.spink.com

DECEMBER 7

WARWICK & WARWICK

Venue: The Court House, Jury Street, Warwick CV34 4EW.

Contact: Warwick & Warwick
Tel: 01926 499031
info@warwickandwarwick.com
www.warwickandwarwick.com

DECEMBER 8-9

GROSVENOR

Venue: 399-401 Strand, London WC2R 0LT.

Contact: Grosvenor Philatelic Auctions
Tel: 020 7379 8789
info@grosvenor-auctions.co.uk
www.grosvenorauctions.com

DECEMBER 10

BIL & CO

Venue: Washingborough Community Centre, Fen Road, Washingborough, Lincolnshire LN4 1AB.

Contact: Bil Tilbury
Tel: 01400 230769
auctionsbil@btinternet.com
www.bilandco.co.uk

LOT TO BE DESIRED

Although not known as stamp auctioneers, Wotton Auction Rooms will offer some interesting material in its sale of the Joseph Desoisa collection on November 29.

Lot 78 is an extremely rare King George V essay from Gibraltar, of a 1s Union Jack design in blue, black and red.

It is believed that no more than four examples were printed, in 1911, on un gummed and unwatermarked paper, perforated 15x14.

This beauty is estimated at £3,000-£5,000.



ENGLISH-LANGUAGE POSTAL SALES

COUNTY

county@stampauctions.co.uk
www.stampauctions.co.uk

MAYFAIR

info@mpastamps.com
www.mpastamps.com

MOWBRAY

mowbray.stamps@xtra.co.nz
www.mowbrays.co.nz

SAJAL PHILATELICS

brian@brian-reeve.com
www.brian-reeve.com

SANDAFAYRE

stamp@sandafayre.com
www.sandafayre.com

THE STAMP GROUP

info@stampgroup.net
www.stampgroup.net

UNIVERSAL

info@upastampauctions.co.uk
www.upastampauctions.co.uk

VANCE

mail@vanceauctions.com
www.vanceauctions.com

ENGLISH-LANGUAGE ONLINE SALES

DALKEITH

www.dalkeith-auctions.co.uk

DELCAMPE

www.delcampe.net

MCCUSKER

www.jamesmccusker.com

MOWBRAY

www.mowbrays.co.nz

PHILATINO

www.philatino.com

RASMUSSEN

www.bruun-rasmussen.dk

REGENCY

www.regencystamps.com

ROGERS

www.michaelrogersinc.com

SAMMARINESE

www.filsam.com

SANDAFAYRE

www.sandafayre.com

SKANFIL

www.skanfil.no

STAMP CENTER

www.thestampcenter.com

STAMPFAIR

www.stampfair.com

TORRES

www.antoniotorres.com

TRAFFORD BOOKS

www.traffordbooks.co.uk

PHILATELIC QUIZ: GENERAL COLLECTORS...

Supply Your **Passion**, Control Your **Budget** – Naturally, **Collect Stamps of The World!**

Accept Your
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Your 1st Trial
World Mix Bag
is supplied FREE,
simply Select the
Best– up to 500
stamps FREE, –
Return the Rest



TIME

TRAVEL

INEXPENSIVELY

UK COLLECTORS

Send No Money

ACT NOW

Contrary to what you might think, or have been told... You really don't have to spend a fortune to enjoy collecting stamps; read on to discover the reasons why ...

In the old days, you go to a stamp fair. Now, You order on-line. You bid in an auction – **almost always**, if you're buying 'identified' stamps, even cheap stamps, they're priced against catalogue value aren't they? Why do 'stampy' things have to be done this way?

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

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

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

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

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

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

The simple answer is... **it Doesn't !**

Wouldn't You enjoy picking stamps at low unit prices regardless of catalogue value? Wouldn't You enjoy forgetting the prices? Wouldn't You enjoy the thrill of making a 'find' and paying pence to do so...? **Well, Now You Can.** If you're a real collector, not an investor, I'm putting the fun back

into philately so you can enjoy collecting how it used to be...

It's NOT a club, but it feels like one...

It's NOT a club where you, like me, may remember 'swapping stamps' but it **feels** like one, and in order for You to Test my Avon World/Country Mixtures I'm offering you the opportunity to select up to your 1st 500 stamps **free**, so You can see for Yourself how much fun there is to be had from the trial mixture bag we'll send you...

Send NO money Now: So where's the 'catch' ?

Simply, If You don't like the idea of picking up to your 1st 500 stamps FREE and returning the rest, don't go to our website to request ... otherwise, join more than 10,000 different collectors who have enjoyed receiving more than 235,000 bags weekly over the past 34 years ... **Visit our website to Start Now**

Visit: www.UPAstampauctions.co.uk Go to Mixtures

Tewkesbury Fax: 01684 299278 – approvals@upastampauctions.co.uk – T: 01684 299278

Find UPA also on-line at www.top-uptwenty.co.uk • New Instant-Purchase Price-Drop Selling-System

UK STAMP FAIR DATES FOR YOUR DIARY

NOVEMBER 11-12 STAFFORD

(stamps, postal history)

Venue: Ingestre Suite, Staffordshire County Showground, Weston Road, ST18 0BD.

Time: Friday: 10am-5pm, Saturday: 10am-3.30pm

Contact: JRS Fairs
Tel: 07971 281267

NOVEMBER 12 DERBY

(stamps, postal history)

Venue: Nunsfield House Community Hall, 33 Boulton Road, Alvaston, DE24 0FD.

Time: 9.30am-3.30pm

Contact: H V Johnson & Co
Tel: 01909 562927

NORTON

(stamps, postal history, postcards)

Venue: Norton Methodist Church Hall, High Street, TS20 2QQ.

Time: 9.30am-1.30pm

Contact: Graham Whitewick
Tel: 07849 904353

UPMINSTER

(stamps, postal history, postcards)

Venue: St Laurence Church Hall, Corbets Tey Road, RM14 2AJ.

Time: 10am-3pm

Contact: Simon Shaw
Tel: 07534 496845

NOVEMBER 13 WOKINGHAM

(stamps, postal history)

Venue: St Crispin's Centre, London Road, RG40 1SR.

Time: 9am-2pm

Contact: T Brittain
Tel: 07957 158299

NOVEMBER 16 EAST GRINSTEAD

(stamps, postal history, postcards)

Venue: Chequer Mead Arts Centre, De La Warr Road, RH19 3BS.

Time: 10am-3pm

Contact: John Perriman
Tel: 01903 244875

NOVEMBER 18 LONDON

(stamps, postal history)

Venue: Royal National Hotel, Bedford Way, Russell Square, WC1H 0DG.

Time: 9am-3pm

Contact: Kate Puleston
Tel: 020 8946 4489

NOVEMBER 19 AYLESFORD

(stamps, postal history)

Venue: Aylesford Community

Centre, 25 Forstal Road, ME20 7AU.

Time: 10am-3pm

Contact: Brian Stonestreet
Tel: 01622 675784

COLCHESTER

(stamps, postal history)

Venue: Parish Hall, Old London Road, Marks Tey, CO6 1EN.

Time: 9am-3pm

Contact: Lorne Webb
Tel: 01424 751518

HULL

(stamps, postal history)

Venue: St James Centre, 169 First Lane, Hessle, HU13 9EY.

Time: 9.30am-3.30pm

Contact: H V Johnson & Co
Tel: 01909 562927

PLYMOUTH

(stamps, postal history, postcards)

Venue: Plymstock Community Centre, The Broadway, PL9 7AW.

Time: 9.30am-3.30pm

Contact: Barry Mudie
Tel: 07931 508886

NOVEMBER 20 ALTRINCHAM

(stamps, postal history, postcards)

Venue: Cresta Court Hotel, Church Street, WA14 4DP.
Time: 9.30am-3.30pm

Contact: Howard Hatton
Tel: 0161 766 9031

DRONFIELD

(stamps, postal history)

Venue: Coal Aston Village Hall, Eckington Road, Coal Aston, S18 3AY.

Time: 9.30am-3.30pm

Contact: H V Johnson & Co
Tel: 01909 562927

SEVENOAKS

(stamps, postal history)

Venue: Stag Theatre, Stag Plaza, London Road, TN13 1ZZ.

Time: 10am-4pm

Contact: R&R Stamp Fairs
Tel: 01303 238807

SOLIHULL

(stamps, postal history)

Venue: Knowle Village Hall, St John's Close, Knowle, B93 0NH.

Time: 9.30am-2.30pm

Contact: Andrew Vaughan
Tel: 07824 775979

NOVEMBER 26 CHESTER

(stamps, postal history)

Venue: Hoole United Reformed Church, Hoole Road, CH2 3NT.

Time: 10am-3.30pm

Contact: Terry Barnett
Tel: 0151 486 2610

CHICHESTER

(stamps, postal history)

Venue: Donnington Parish

Hall, Stockbridge Gardens, Donnington, PO19 8QR.

Time: 9.30am-3.30pm

Contact: R&R Stamp Fairs
Tel: 01303 238807

CROYDON

(stamps, postal history)

Venue: Shirley Methodist Church Hall, Eldon Avenue, CR0 8SD.

Time: 9am-3pm

Contact: Ray McQuade
Tel: 020 8395 9285

EALING

(stamps, postal history)

Venue: Ealing Parish Church, St Mary's Road, W13 9PR.

Time: 9am-1pm

Contact: T Brittain
Tel: 07957 158299

FAREHAM

(stamps, postal history)

Venue: Holy Trinity Church Hall, West Street, PO16 0EL.

Time: 10am-4pm

Contact: Panda Fairs
Tel: 01489 582673

HARTLEPOOL

(stamps, postal history)

Venue: Belle Vue Centre, Kendal Road, TS25 1QU.

Time: 9am-1pm

Contact: Alex Sedgwick
Tel: 07948 979544

MORLEY

(stamps, postal history)

Venue: St Mary's Church Hall, Commercial Street, LS27 8HZ.

Time: 9.30am-3.30pm

Contact: H V Johnson & Co
Tel: 01909 562927

NORTHAMPTON

(stamps, postal history)

Venue: The Abbey Centre, East Hunsbury, NN4 0RZ.

Time: 9.30am-3pm

Contact: T Brittain
Tel: 07957 158299

WANSTEAD

(stamp, postal history, postcards)

Venue: Our Lady Of Lourdes Church Hall, 51 Cambridge Park, E11 2PR.

Time: 10am-3pm

Contact: Simon Shaw
Tel: 07534 496845

NOVEMBER 27 OLD BEXLEY

(stamps, postal history)

Venue: The Freemantle Hall, Bexley High Street, DA5 1AA.

Time: 9.30am-2.30pm

Contact: Lorne Webb
Tel: 01424 751518

HARROGATE

(stamps, postal history, postcards)

Venue: Masonic Hall, Station Avenue, HG1 5NE.

Time: 9.30am-3.30pm

Contact: Graham Whitewick
Tel: 07849 904353

PETERBOROUGH

(stamps, postal history)

Venue: The Holiday Inn, Thorpe Wood, PE3 6SG.

Time: 10am-3pm

Contact: Richard Lewis
Tel: 01945 700594

SOUTHPORT

(stamps, postal history, postcards)

Venue: The Royal Clifton Hotel, Promenade, PR8 1RB.

Time: 10am-3.30pm

Contact: Howard Hatton
Tel: 0161 766 9031

STEVENAGE

(stamps, postal history, postcards)

Venue: Novotel, Knebworth Park, SG1 2AX.

Time: 10am-3pm

Contact: Simon Shaw
Tel: 07534 496845

DECEMBER 3 BECKENHAM

(stamps, postal history, postcards)

Venue: Azelia Halls, Croydon Road, BR3 4DA.

Time: 9am-3pm

Contact: Ray McQuade
Tel: 020 8395 9285

BILSBORROW

(stamps, postal history)

Venue: Bilsborrow Village Hall, Bilsborrow Lane, PR3 0RP.



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Time: 10am-4pm
Contact: Fred O'Reilly
 Tel: 01226 765069

BOURNEMOUTH
 (stamps, postal history)

Venue: Pelham's Park,
 Millhams Road, Kinson,
 BH10 7LH.

Time: 10am-4pm
Contact: Panda Fairs
 Tel: 01489 582673

CARDIFF
 (stamps, postal history,
 postcards)

Venue: Cardiff City Hall,
 Cathays Park, CF10 3ND.

Time: 10am-4pm
Contact: Malcolm Harrington
 Tel: 01792 415293

LEICESTER
 (stamps, postal history)

Venue: Derby Room, The
 Holiday Inn, St Nicholas Circle,
 LE1 5LX.

Time: 9.30am-3.30pm
Contact: John Suschitzky
 Tel: 0116 235 0441

LICHFIELD
 (stamps, postal history)

Venue: Boley Park Community
 Hall, Ryknild Street, WS14 9XU.

Time: 9.30am-3.30pm
Contact: JRS Fairs
 Tel: 07971 281267

RAWRETH
 (stamps, postal history,
 postcards)

Venue: Rawreth Parish Hall,
 Church Road, SS11 8SH.



Time: 9am-3pm
Contact: Barry Mead
 Tel: 07786 302722

SOUTH SHIELDS
 (stamps, postal history,
 postcards)

Venue: St Jude's Church Hall,
 St Jude's Terrace,
 NE33 5PB.

Time: 9am-1pm
Contact: Alex Sedgwick
 Stamps
 Tel: 07948 979544

SWINDON
 (stamps, postal history,
 postcards)

Venue: Lawn Community
 Centre, Guildford Avenue,
 Lawn, SN3 1LA.
 Time: 9.30am-2.30pm

Contact: John Puttock
 Tel: 01793 542767

DECEMBER 4
ALTRINCHAM
 (stamps, postal history,
 postcards)

Venue: Cresta Court Hotel,
 Church Street, WA14 4DP.
 Time: 9.30am-3.30pm
Contact: Howard Hatton
 Tel: 0161 766 9031

LINCOLN
 (stamps, postal history)

Venue: Reepham Village Hall,
 Hawthorn Road, LN3 4DU.
 Time: 9.30am-3.30pm
Contact: Tony Limb
 Tel: 07562 570562

OXFORD
 (stamps, postal history)

Venue: Botley WI Hall, North
 Hinksey Lane, off Botley Road,
 OX2 0LT.
 Time: 10am-1.30pm
Contact: T Brittain
 Tel: 07957 158299

SANDY
 (stamps, postal history,
 postcards)

Venue: Scout Headquarters,
 Sunderland Road, SG19 1QY.
 Time: 10am-3pm
Contact: Simon Shaw
 Tel: 07534 496845

DECEMBER 10
COLCHESTER
 (stamps, postal history)

Venue: Parish Hall, Old

London Road, Marks Tey,
 CO6 1EN.
 Time: 9am-3pm
Contact: Lorne Webb
 Tel: 01424 751518

DERBY
 (stamps, postal history)

Venue: Nunsfield House
 Community Hall, 33 Boulton
 Road, Alvaston, DE24 0FD.
 Time: 9.30am-3.30pm
Contact: H V Johnson & Co
 Tel: 01909 562927

LIVERPOOL
 (stamps, postal history)

Venue: St Columba Church
 Hall, Hillfoot Road, Hunts
 Cross, L25 0NR.
 Time: 10am-3.30pm
Contact: Terry Barnett
 Tel: 0151 486 2610
 terryhuntsc@yahoo.com

NORTON
 (stamps, postal history,
 postcards)

Venue: Norton Methodist
 Church Hall, High Street,
 TS20 2QQ.
 Time: 9.30am-1.30pm
Contact: Graham Whitewick
 Tel: 07849 904353

DECEMBER 11
WOKINGHAM
 (stamps, postal history)

Venue: St Crispin's Centre,
 London Road, RG40 1SR.
 Time: 9am-2pm
Contact: T Brittain
 Tel: 07957 158299



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SELECTED UK PHILATELIC SOCIETY DATES FOR YOUR DIARY

NOVEMBER 9

BARNSELY PS
History of Czechoslovakia
by Yvonne Wheatley
Venue: Friends (Quakers)
Meeting House, corner of
Western Street and
Huddersfield Road, S70 2BP.
Time: 7pm
Contact: Philip Reynolds
Tel: 07805 509469

GUILDFORD & DISTRICT PS

British Guiana
Venue: Quaker Friends'
Meeting House, corner of
Ward Street and North Street,
GU1 4LH.
Time: 7.30pm
Contact: Barry Stephens
Tel: 01483 828630

SCARBOROUGH PS

Competition Night
Venue: Community Centre,
Osgodby Lane, YO11 3QE.
Time: 7pm
Contact: Chris Phillips
Tel: 01723 368475

NOVEMBER 10

TORQUAY & TEIGNBRIDGE SC
Competition Night
Venue: St Michael's Church
Hall, Chudleigh Road,

Kingsteignton, TQ12 3JU.
Time: 7.30pm
Contact: Dave Cleaver
Tel: 01803 297212

NOVEMBER 11

HAYLING ISLAND SC
Competition
Venue: The Small Hall, United
Reformed Church, Hollow
Lane, Mengham, PO11 9EY.
Time: 7.30pm
Contact: David Carter
Tel: 023 9248 6534

KING'S LYNN PS

Rajahstan by John George
Venue: The Scout Building,
Beulah Street, Gaywood,
PE30 4DN.
Time: 7.15pm
Contact: Dahlia Harrison
Tel: 01775 423087

NOVEMBER 12

GREAT BRITAIN PS
Quite a Lot about Not Very
Much by David Wilson
Delayed, Damaged,
Invalid & Returned Mail by
Jeremy Piercy
Time: 11am
Venue: Royal Philatelic
Society London, 15 Abchurch
Lane, London EC4N 7BW.
Contact: John Davies
Tel: 01295 265831

NOVEMBER 15

BANBURY STAMP SOCIETY
Cacti and Succulents
by Les Pearcy
Venue: Hanwell Fields
Community Centre, OX16 1ER.
Time: 7.30pm
Contact: John Davies
Tel: 01295 255831

NEWCASTLE UPON TYNE PS

Great North Road
Venue: Literary &
Philosophical Society, 23
Westgate Road, NE1 1SE.
Time: 6.45pm
Contact: Stephen Dixon
Tel: 07531 322654

REDHILL PS

Charity & Health Issues
Venue: St Matthew's Church,
Station Road, RH1 1DL.
Time: 8pm
Contact: Paul Munro
Tel: 01737 789319

NOVEMBER 16

IPSWICH PS
Visit from Colchester PS
Venue: Orwell Room,
Kesgrave War Memorial
Community Hall, Twelve Acre
Approach, off Bell Lane,
Kesgrave, IP5 1JF.

Time: 7.30pm
Contact: Mike Smith
Tel: 01473 403904

NOVEMBER 17

BURNLEY & DISTRICT PS
Cinderella Night
Venue: The Central Methodist
Church, Hargreaves Street,
BB11 1DU.
Time: 7.30pm
Contact: Barry Evans
Tel: 01282 616156

COLCHESTER & DISTRICT PS

Autumn Competition
Venue: Wilson Marriage
Centre, Barrack Street,
CO1 2LR.
Time: 7pm
Contact: Paul Miller
Tel: 07983 293054

NOVEMBER 22

HUNTINGDON PS
Scarborough
by Mike Kentzen
French Miscellany
by Mick Bister
Venue: Hemingford Abbots
Village Hall, High Street,
Hemingford Abbots, PE28 9AH.
Time: 7.15pm
Contact: M D Twinn
Tel: 01480 383103

NORTH WEST KENT PS

Day of Stamps
Venue: Hurst Community
Centre, Hurst Place, Hurst
Road, Bexley, DA5 3HL.
Time: 8pm
Contact: Clifford Ayers
Tel: 07551 993819

SPALDING & DISTRICT SC

Fairy Tales to Fantasy
by Dahlia Harrison
Venue: The Frasier Room,
Gosberton Road, Surfleet,
PE11 4AB.
Time: 7.30pm
Contact: Dahlia Harrison
Tel: 01775 423087

NOVEMBER 23

BARNSELY PS
New Zealand
by Paul Schofield
Venue: Friends (Quakers)
Meeting House, corner of
Western Street and
Huddersfield Road, S70 2BP.
Time: 7pm
Contact: Philip Reynolds
Tel: 07805 509469

ORPINGTON PS

Aviation by Trevor Taylor
Venue: Christ Church, 165
Charterhouse Road, BR6 9EP
Time: 8pm

Contact: Hon Secretary
Tel: 01689 832945

NOVEMBER 24

MAIDSTONE & MID-KENT PS
Trinidad & Tobago
by Sue Taylor
Venue: St Paul's Church Hall,
Boxley Road, ME14 2AH.
Time: 7.30pm
Contact: Brian Stonestreet
Tel: 01622 675784
b.stonestreet@btinternet.com

NOVEMBER 25

BRIDLINGTON & DISTRICT PS
Competition Night: 1-4
Sheets
Venue: Emmanuel Church,
Cardigan Road, YO15 3JT.
Time: 7pm
Contact: David Driver
Tel: 01262 850488

NOVEMBER 29

BANBURY STAMP SOCIETY
Yugoslavia after 1945
by Peter Barnett
Venue: Hanwell Fields
Community Centre, OX16 1ER.
Time: 7.30pm
Contact: John Davies
Tel: 01295 255831

NOVEMBER 30

LYTHAM ST ANNE'S PS
Single Sheet Competition
Venue: The Drive Methodist
Church, Eastbank Road,
St Anne's, FY8 1LH.
Time: 7.30pm
Contact: Tim Giddings
Tel: 07703 183655

STRATFORD UPON AVON PS

St Pierre & Miquelon
Revisited by Gareth
Williams
Venue: Winning Connections,
Stratford upon Avon
Racecourse, Luddington Road,
CV37 9SE.
Time: 1.30pm
Contact: Colin Fountain
Tel: 01789 841606

DECEMBER 1

WITHAM PS
Christmas Social
Venue: Spring Lodge Centre,
Powers Hall Lane, CM8 2HE.
Time: 1.45pm
Contact: Ian Kelly
Tel: 07767 633655

DECEMBER 6

NEWCASTLE UPON TYNE PS
New Zealand Fiscal Stamps
1880-1931
Venue: Literary &

Philosophical Society, 23
Westgate Road, NE1 1SE.
Time: 6.45pm
Contact: Stephen Dixon
Tel: 07531 322654

SOUTHAMPTON & DISTRICT PS

New Zealand Airmail
by John Dorrington
Venue: St Joseph's Church
Hall, Bugle Street, SO14 2AH.
Time: 7pm
Contact: Patrick Austin
Tel: 01794 514354

DECEMBER 7

HEREFORDSHIRE & MID WALES PS
The President Entertains
Venue: St Martin's Parish
Centre, Ross Road, Hereford,
HR2 7RJ.
Time: 7.30pm
Contact: Janet Nelson
Tel: 07887 997932

KETTERING S&PS

Christmas Fun Night
Venue: St Andrew's Church
Hall, Crown Street, NN16 8RG.
Time: 7.30pm
Contact: Gordon Tregidgo
Tel: 01536 746800

SPALDING & DISTRICT SC

Competition & Christmas
Social
Venue: The Frasier Room,
Gosberton Road, Surfleet,
PE11 4AB.
Time: 2pm
Contact: Dahlia Harrison
Tel: 01775 423087

WAKEFIELD PS

South American Airmails
by Martyn Cusworth
Venue: Thornes Junior
Football Club House, Queens
Drive, WF5 9BE.
Time: 2pm
Contact: Philip Reynolds
Tel: 07805 509469

DECEMBER 8

DUNDEE & DISTRICT PS
One-Sheet Competition &
Christmas Social
Venue: Art Society Gallery, 17
Roseangle, DD1 4LP.
Time: 7.30pm
Contact: Charles Lloyd
Tel: 01241 852210

TORQUAY & TEIGNBRIDGE SC

Visit from Exmouth SC
Venue: St Michael's Church
Hall, Chudleigh Road,
Kingsteignton, TQ12 3JU.
Time: 7.30pm
Contact: Dave Cleaver
Tel: 01803 297212

MAIDSTONE & MID KENT PS

Maidstone & Mid Kent Philatelic Society has been celebrating its 100th anniversary during 2022.

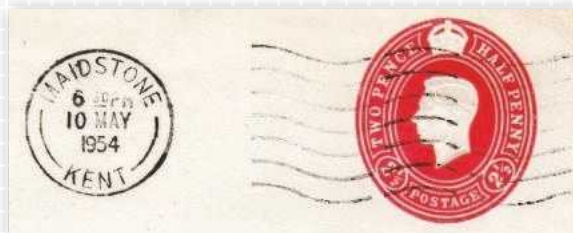
An anniversary dinner was held in March, and an anniversary stamp fair will take place on November 19.

The Society was founded as a result of an advertisement in the *Kent Messenger* by Bernard Grant, later a signatory of the Roll of Distinguished Philatelists.

An inaugural meeting in September 1922 resulted in a membership of 34. Within a year this had increased to 63, and 1923 saw the formation of a junior section, mostly comprising boys from Maidstone Grammar School.

The society still meets fortnightly from September to June, with an additional monthly morning meeting. Its membership remains strong, at about 75, and it hosts regular displays, competitions and auctions.

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Faroe Islands Stamps

New stamps: Christmas & Advent



Date of issue 24.10.2022

The young Faroese artist, Heiðrik av Heygum, explains his inspiration for the motifs:

"Christmastide is a traditional, reflective and nostalgic celebration and very close to our hearts. Therefore, I thought it would be appropriate to depict our Christmas traditions in a traditional way."

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World Postcard Day – October 1st



Date of issue 01.10.2022

World Postcard Day invites the world to send postcards on October 1st, experiencing the joy of sending an unexpected and happy piece of mail to friends, relatives, teachers, those who could use a little support or cheering up or even to strangers.

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Improper fraction

When the stamps of a tiny island expressed their denominations in two currencies, they created the most meaningless value in the entire British Empire catalogue

■ Report by John Winchester

The British had seized Heligoland from Denmark in 1807, during the Napoleonic Wars. In truth, however, they didn't really know what to do with the small rocky island off the north-west coast of Germany.

Although it was in the perfect position for monitoring German naval activity from the River Elbe (which might have been useful in later conflicts), it was too easy to attack, and too hard to defend.

The ambiguity was reflected in the way the Free City of Hamburg was permitted to operate the island's limited postal service. From 1867, this resulted in the curiosity of stamps which carried the head of Queen Victoria but were priced in Hamburg schillings.

Even stranger, however, was the island's second issue, prompted by the introduction of the new imperial currency, based on the mark and pfennig, throughout newly unified Germany.

Of the new set of designs introduced in 1875, one retained the



ABOVE: Heligoland 1875-90 3pf (two and a half farthings)

Queen's head while the others had a more Germanic look. Each of the 10 denominations would state its value both in German and in British currency, which must have seemed like a good compromise until the officials began to consider conversion rates.

In 1875 the British farthing was worth a little more than the German pfennig. Britain was prepared to swallow some pride and equate 1pf with 1/4d, and 2pf with 1/2d, but any further multiplication on the same scale would accelerate the devaluation of its currency.

In an attempt to remedy the problem, the 5pf was declared equivalent to 3/4d, but that left the 3pf value high and dry. The solution was to equate it to two and a half farthings (3/4d), a unique and meaningless value in the history of British stamps.

Germany was delighted when Britain agreed to exchange Heligoland for more influence in Zanzibar in 1890, but perhaps it came as a relief to the British government too? ■

NEXT MONTH

Talking shop

The story of the philatelic department in Selfridge's department store



PLUS

- The modern stamps produced by 3D printing
- Britain's Parliamentary Conference set of 1961
- The quirky 1883 first issue of North Borneo
- What to do about discontinued albums

JANUARY ISSUE

IN SHOPS FROM
THURSDAY DECEMBER 8

Fuddy-Duddy Trade ... so fond, so frustrating?

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What is it about our trade that encapsulates Dealers and Auctioneers in 'aspic' preservative? Surely, it is logical that if something is not selling you lower the price?

Apparently, that's not the case in philately which may be the reason why you 'hear' so many dealers and auctions complaining they have done no business that day (certainly that's what I have overheard being muttered by one dealer to another as they pack up to leave as the stamp fair closes) ...

It may also be the reason why you avoid certain dealers by walking on the other side of the aisle...?

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from / respond to: **Andrew McGavin**

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

This is How The Stamp Trade Works

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

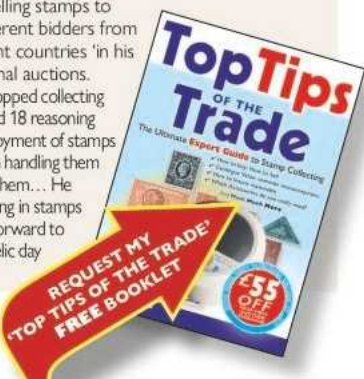
1 ▶ If You want to learn how the stamp trade works, please read on... When I was 15, I did. I wondered if there was some secret source of supply? So, I bought my 1st stamp mixture, (wholesale I thought), broke it into 50 smaller units, advertised it in Stamp Magazine 'Classifieds', and waited for the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

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



ANDREW PROMOTING PHILATELY ON THE ALAN TITCHMARSH SHOW ITV

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



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

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

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

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

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

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

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

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

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

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

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

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

Strange that, nobody ever asked me the same

question back – because my answer would have been entirely different (and I don't treat it as a problem) – I seek to satisfy more collector clients than any other stamp auction

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

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

So, although few will tell you this, it's clearly evident that the problem for most Sellers of Stamps today is no longer absent stock – but absent collectors in the place they choose to sell their stamps in. Simply put, other Dealers, Auctions, Stamp Fairs have not invested in marketing to have a strong Customer-core. To be fair, this is not true of all – but it is true of most – so that a former competitor had 800 bidders in a recent auction. In my most recent 18,933 lot UPA 80th Auction we had 1,893 different bidders from 51 different countries, 95% of whom were Collectors. Some other well-advertised auctions only have 200 bidders (a high percentage of whom are dealers – so that, essentially they are Dealer-dominated auctions) – so that when you sell through them – you're paying up to 18% (including VAT) seller's commission and the buyer is paying up to 25% and more in Buyer's Premium, credit card fees, on-line bidding fee, delivery and insurance etc...

AND all of that so that your stamps may be sold, wait for it – TO DEALERS (and some collectors), but Dealers, that naturally must make a profit to survive...

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

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

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

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

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

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

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

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

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

11 ▶ **Q.J What is the Collector's 'Secret Weapon'?**
A.) It's called the Unique UPA Reducing Estimate System...

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

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

WE CAN SAFELY COLLECT YOUR STAMPS NOW

SWOLD MIDLANDS & SOUTH CONTACT

Contact UPA: 01451 861 111

UNSOLICITED TESTIMONIAL:

Dear Folk at UPA,

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

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

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

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

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

Yours sincerely
D. E. B. Bath, UK

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

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

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

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

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

15 ▶ **OK, What Do I Do Next?**

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

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

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

18 ▶ **What Should I Do Next?** Discuss your collection with U P A. Contact Andrew or an experienced member of his Team now...

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

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

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

Andrew

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

Request Your Next FREE Catalogue NOW

SM 12/22



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