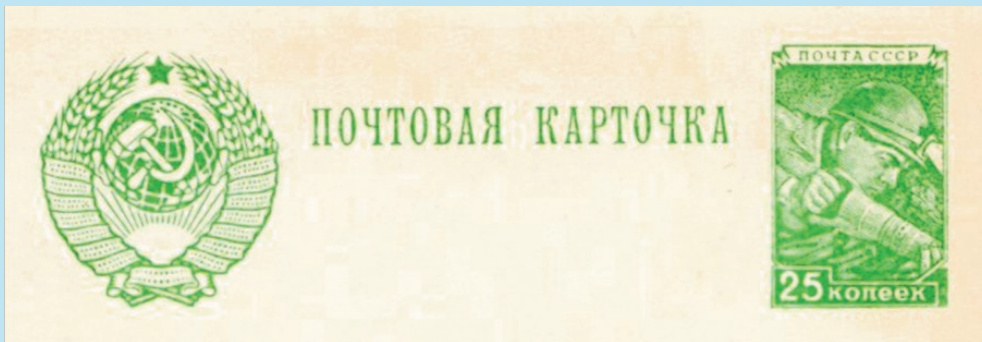




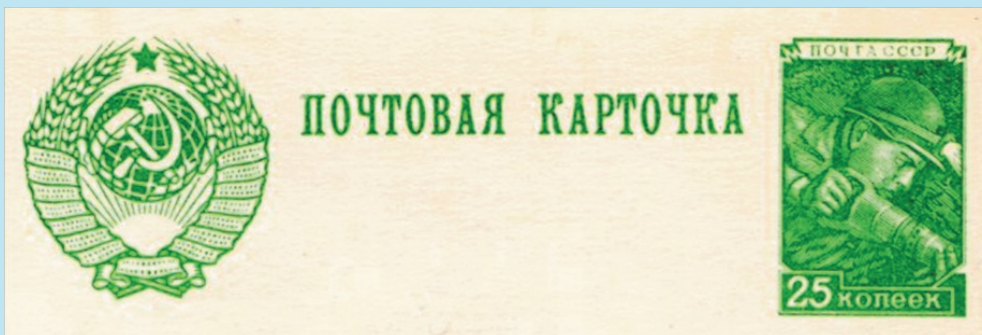
# THE POSTAL STATIONERY SOCIETY

Journal Vol. 26, No.2  
(Serial number 86)

May 2018



Typographed  
25 Kopeks Miner  
design



Offset printed  
25 Kopeks Miner  
design

25 Kopeks Miner at the Face Inland Postal Card 1956-1960 - See page 7

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## The Postal Stationery Society (Founded 1992)

For collectors of postal stationery worldwide no matter what their area of interest.

### SECRETARY

Neil Sargent, 24, Wheal Regent Park, Carlyon Bay, Cornwall PL25 3SP

Email: [neil.sargent@btinternet.com](mailto:neil.sargent@btinternet.com)

### MEMBERSHIP SECRETARY

**Edward Caesley**, Trepheane House, 5 Tenderah Court, Church Hill, Helston, Cornwall TR13 8NP

Email: [caesley@btinternet.com](mailto:caesley@btinternet.com)

### TREASURER

**Paul Jones**, 10 Cedarwood Drive, Springhead Grange, HULL, East Yorkshire. HU5 5YA

Email: [gbpapos@gmail.com](mailto:gbpapos@gmail.com)

### Website:

[www.postalstationery.org.uk](http://www.postalstationery.org.uk)

## The Postal Stationery Society Journal

EDITOR: John H. Barker

The Journal is published four times a year and distributed free to members. Contributions for publication in the Journal should be sent to the Editor, John H Barker, 35, Portia Avenue, Shirley, Solihull. B90 2NW. or via email:

[johnhbarker@btinternet.com](mailto:johnhbarker@btinternet.com)

Articles on any aspect of postal stationery are welcomed. Items for illustration should be good quality colour scans or photocopies or should be sent to the Editor for scanning.

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## Society Calendar

**Saturday 9th June 2018 Swinpex**, Members Displays. St Joseph's Lower School, Octal Way, Swindon SN3 2LR, 2-4.00pm

**Saturday October 6th 2018** at the Royal Philatelic Society, 41 Devonshire Place, London W1G 6JY 10.30am Viewing of the society's auction lots for the auction to be held in the afternoon.

11.00 am Society's Annual General Meeting.

12.00 Tony Chilton competition judging, followed by the presentation of the Tony Chilton salver.

12.30 pm Lunch in a nearby restaurant. All members are invited to join in and the cost should be about £17 each, including wine.

2.00 pm The society's "live" auction to be conducted by Neil Sargent.

**The meeting is expected to close by about 4.00 pm**

**Saturday April 6th 2019** at the Royal Philatelic Society, 41 Devonshire Place, London W1G 6JY starting at 10.30 am. Details to be announced.

**Saturday 11th June 2019 Swinpex**, Members Displays. St Joseph's Lower School, Octal Way, Swindon SN3 2LR, 2-4.00pm. Details to be announced

**Saturday 6th July 2019 Midpex** at the Warwickshire Exhibition Centre, Leamington Spa. Details to be announced.

**Saturday October 19th 2019** at the Royal Philatelic Society, London at their new premises: 15 Abchurch Lane, London EC4N 7BW The Society's AGM, Tony Chilton Competition and Auction.

## Postal Stationery Society Journal Index - Updated

With many thanks to Frank Walton FRPSL, the index has been brought up to date.

Members wishing to locate articles in past issues of the Journal will find these on the RPSL web site:

<http://www.rpsl.org.uk/home.asp> Click on the tab 'Catalogue', in the left box enter 'Postal Stationery Society Journal' as a search term; in the middle box select 'Cumulative Indexes' and in the right box click on 'search'. In the new window click on the word 'Indexes' on the blue bar. In the next window click 'Click here to show articles'.

The contents of all PSS Journals up to 2018 should appear!

**Past issues of the Journal are available from the Editor: See page 23 for details**

## Postal Stationery Society Website

Did you know that there are links to 40 Top Class Postal Stationery Exhibits covering a wide range of subjects. The contents of the Postal Stationery Society Journals for the past 10 years are also listed together with articles selected from past issues. Visit the Society's website:-

[www.postalstationery.org.uk](http://www.postalstationery.org.uk)



# CHAIRMAN'S CHAT - MAY 2018

The post offices of the world have laid down many regulations about what can and cannot be sent as various classes of postal item – and the surcharges to be raised if the senders get it wrong. You'd think that users of postal stationery would be safe, however, as it should be difficult to make a mistake when the post office is providing everything you need in a ready-to-use format. You'd think wrong, though, because some inventive senders managed to overcome that minor obstacle with ease.

The examples shown here are GB postcards, which at the beginning were subject to a number of restrictive rules, one of them being that the stamped side was reserved for the address. Some senders, however, seem to have assumed (not unreasonably, to be fair) that this was more of a request, as it was for envelopes. As far as the Post Office was concerned, though, the printed legend "THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE" was not just there as a suggestion.



(Fig. 1) above shows a card on which the sender ran out of room on the back and included the declaration "May God save our Queen & Family. Amen." on the front. This patriotic touch did not prevent it from being stamped "CONTRARY TO REGULATIONS" and surcharged as a letter.

The sender had also followed contemporary practice by writing their name at bottom left. This was such a standard requirement that the rule was eventually relaxed in 1892 to allow the sender's name and address to appear on the front, but before then even a simple commercial handstamp was enough to get the "CONTRARY TO REGULATIONS" treatment – which in the case of an overseas postcard could mean that it was not forwarded from the UK at all (Fig. 2) below.



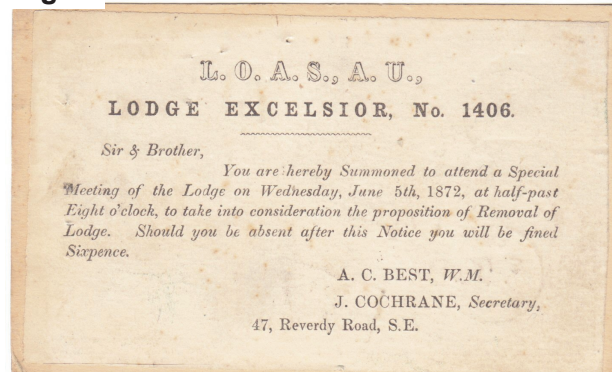
The rise of the picture postcard eventually put paid to this rule, with "divided back" postcards introduced worldwide over the period 1902-7. It was now permissible to use half of the address side for the message, even when a postal stationery card was used. The key word there, however, was "half" – writing all across the front at right angles to the address, in the style of a 19th century cross-written letter, was still not OK (Fig. 3) below!



Finally, there was also a prohibition against attaching anything at all to a postcard other than additional stamps. This was eventually relaxed, but until the mid-Edwardian era cards were regularly surcharged for breaking this rule. The sender of Fig. 4 chose to have the announcements of a lodge meeting printed separately, then cut them out to be stuck to cards, but this was – you've guessed it – contrary to regulations.



Fig. 4



Maurice Buxton

## SECRETARY'S NOTES - MAY 2018

### Report of the Society's Spring Meeting 7<sup>th</sup> April 2018

The meeting was opened by the Chairman, **Maurice Buxton** who welcomed the regrettably small number of members (8). A number of members sent their apologies and the Minutes of the previous meeting were read and approved. Members were reminded of the Postal Auction closing at the end of the month and of the next meeting at Swinpex on 9<sup>th</sup> June 2018.

Maurice then welcomed **Chris Howe** who gave a display on the Illustrated Postal Stationery Cards of Belgium. This was an exceptionally attractive display given the illustrated nature of the postal cards starting with the exhibition card of 1897 and then continuing with a range of cards on the early Channel Packet and Paddle Steamers; post WW1 cards and a range of overprints for reduction in postal rates; opening of the new Postal Museum and a range of cards with pictures of the Royal family.

Chris divided the following frames into two sections, those he considered to be pre-paid picture postcards and the second section being illustrated cards (those with the picture on the front). Cards were issued for a number of charities, for the promotion of tourism, anti-TB and restricted wordage cards.

This was followed by the well known 'Publibels' advertising cards which ran from 1933 through initially to 1984. There are believed to be approximately 2,900 different Publibel cards covering full range of charities and advertisements for a wide range of products and services.

Chris completed his display with specimen cards; the 'Then and Now' series; changes incorporating bar codes, NVI's and cards given away for a variety of promotional purposes which have imprint stamps although not accepted as postal stationery by the cataloguers.

The display was well received and enjoyed by members present and a vote of thanks was given by the Chairman.

Before retiring for luncheon, members' entries for the One Sheet competition were put on display to be voted on by the members present following an amiable luncheon.

#### One Sheet Competition entries were as follows:

##### George King

What is '\*' all about  
Reply paid letter sheet WS22S  
QV labels revising compensation  
Post Office Circular number 67

##### Neil Sargent

British Guiana 1879 1c card – 6 colour trials  
The 1882 1d postcard of Barbados

##### John Barker

German postcard address format

##### Peter Robinson

Board of Trade journal  
So near ..... yet so far .....  
Printers' waste

##### Maurice Buxton

UPU card first date of use to France

After voting, the results were: third equal Neil for the Barbados postcard with George King with the new KGV reply paid letter sheet. Second was Maurice Buxton with first day usage to France and the winner of the Society's One Sheet Competition cup was **Neil Sargent** for the six colour trials of British Guiana postcard, shown on the next page.

Following the handover of the trophy, the afternoon was given over to members' displays:



Neil receives the 'One Sheet' Competition Trophy from the Chairman, Maurice Buxton

**George King** – his two frame exhibit showed a detailed printing assessment of Victorian registered envelopes with one frame showing McCourquodale printing and different lengths of lines under the flap and whilst Huggins & Baker identifies three different types of printer names, George illustrated three further printing variations. His second frame showed different printing of the backs and labels.

**Maurice Buxton** gave a stunning display of Victorian postcards including die proofs, Sloper cancellations, essays, specimens including the Manchester cancel and a selection of cards showing correct usage and rates.

**John Barker's** display comprised of the German letter cards of 1897 with the three folds. It emphasised how instructions are important showing the three different flap instruction, advertising sample cards, pre-printed lottery adverts, the use of seals, personalisation of cards, the different way of writing and the different types of opening of the letter cards.

**Peter Robinson** displayed two frames of Scandinavian stationery, the first comprising aerogrammes of Iceland including difference in lettering, watermark papers, a variety of stamps and usages pointing out that printing numbers of many of them were less than 100,000. His second frame comprised postal stationery envelopes of Sweden from 1872 through to the last issue in 1964 including the highly attractive miniature issues through to the current size envelopes.

**Neil Sargent** displayed four frames of Pneumatic Postal Stationery of Paris from 1881 through to 1965 covering the three main types of stationery being letter cards, postcards and envelopes. This comprehensive study included the majority of issues including reply letter cards with coupons, reply cards with miniature cards and incorporated many examples of the inflation period between 1944 and 1959 when the rate increased from 3f to 125f before devaluation of the currency in 1960.

**Jan Kosniowski** showed WP2 previously unseen ½d wrapper with chamfered edges in size 'A' with a pre-printed address of Golding & Son of Liverpool overwritten and with E. England dealer's label.

I think it is reasonable to say that all the displays held the attention of members and were thoroughly enjoyable.

There followed a brief discussion on the necessity of compliance with the new General Data Protection Regulations and, as members' eyes glazed over at the thought of it, the meeting closed.



**BRITISH GUIANA**  
**1879 1c CARD—SET OF 6 COLOUR TRIALS**

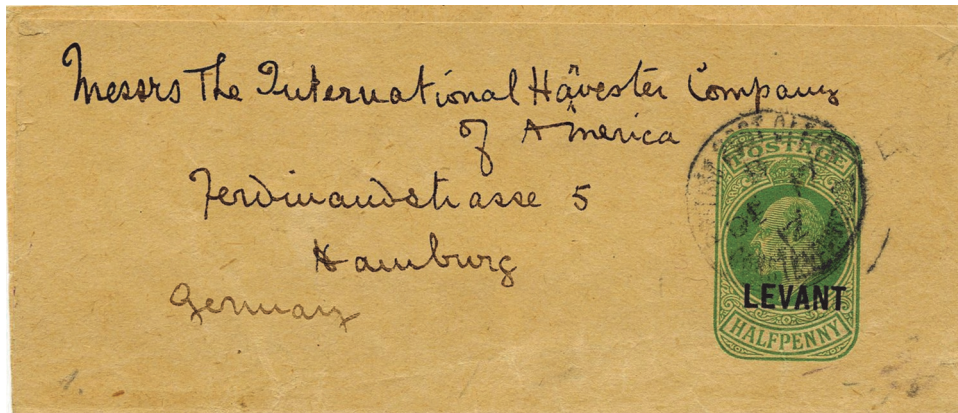




# GB Post Offices in Levant Newspaper Wrappers - a New Discovery

Jan Kościński

Illustrated below is a GB KEVII wrapper, McCorquodale printing, overprinted LEVANT, which looks very similar to the 1905 overprint.



The difference between the two overprints can be seen in the following illustration (at 500%)

The top one is the 1905 overprint (on the De la Rue printing) and the bottom one is the new find (on the McCorquodale printing).

The overprint on the new item is in fact identical to the overprint on the 1912 KGV wrapper. This clearly suggests that this overprint was in fact produced by McCorquodale.



## Prestigious new premises for The Royal Philatelic Society London

One hundred years since the purchase of its legendary headquarters at 41 Devonshire Place, London W1, The Royal Philatelic Society London is moving to new and larger premises in the historic centre of the City of London at 15 Abchurch Lane, London EC4N 7BW.



View of 15 Abchurch Lane. Photograph by kind permission of The London Capital Club

Membership of the Society now stands at almost 2,400. This, together with the continuing growth of the Society's collections, means that the facilities at 41 Devonshire Place are no longer large enough nor serve the needs of members. In late 2016, the Council of the Society took the decision to buy a larger, convenient, characterful new home in central London. The search was led by Chris King, Past President of the Society, who took almost a year to find the new building. He said:

*'When we saw 15 Abchurch Lane we knew that we had found the right place. Better still, every member who has seen it, agrees that this is the place for us.'*

Work is now well underway to complete the move by June 2019, which also marks the 150th anniversary of The Royal Philatelic Society London, the world's oldest and most prestigious philatelic society. Property Consultant, Gerald Eve, is managing the project on behalf of the Society and City architects, Tate Hindle, is leading the redesign of the building.

The final and most important priority is to ensure that all the necessary finances are in place. The Society's President, Patrick Maselis, is leading the *'Tomorrows Royal'* fundraising campaign. His overriding objective is to ensure:

*'The Society will continue to grow, develop and prosper in the next 100 years as it has in the last 150'.*

For further information visit the website: <http://www.rpsl.org.uk/abchurch.asp>



## 25 KOPEKS MINER AT THE FACE INLAND POSTAL CARD 1956-1960

Ron Hogg

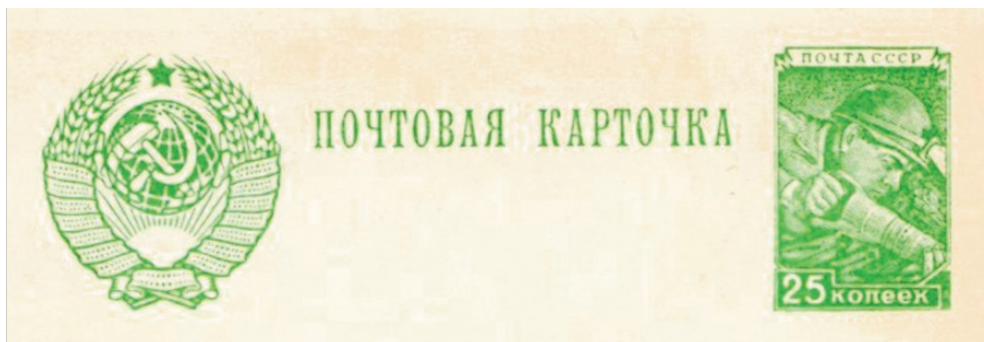
H&G 245, 246, 248. Michel P229-243. MPKS (*Маркированные почтовые карточки СССР - Markirovannyye Pochtovyye Kartochki SSSR, Stamped Postal Cards of the USSR, G M Listov*) 1-148, 1-149, 1-153.

NB: MPKS lists **only** definitive cards and does not mention illustrated ones apart from pre-war agitational cards and one-sided cards with a definitive indicium and a picture on the same side.

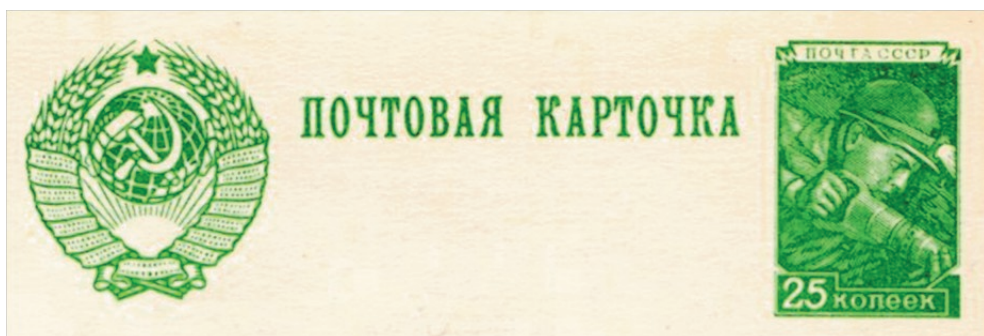
Much of the information is derived from *Советская почтовая карточка – The Soviet postal card*, L Il'ichev, *Filateliia SSSR* 1979 No. 2



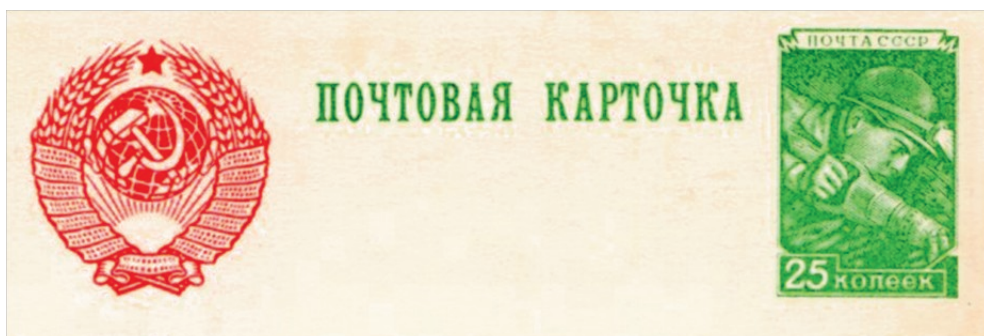
Miner at the Face design on the 7<sup>th</sup> Series 5 Kopeks stamp, the 8<sup>th</sup> Series 15 Kopeks stamp and the 25 Kopeks definitive card



Typographed 25 Kopeks Miner design from an illustrated card  
No tail on the “2”. The frame line enters the uncoloured triangle above the “2”  
All the typographed cards have the State Arms in green



Offset printed 25 Kopeks Miner design from illustrated cards with a tail on the “2”. There is a largish uncoloured triangle above the “2”

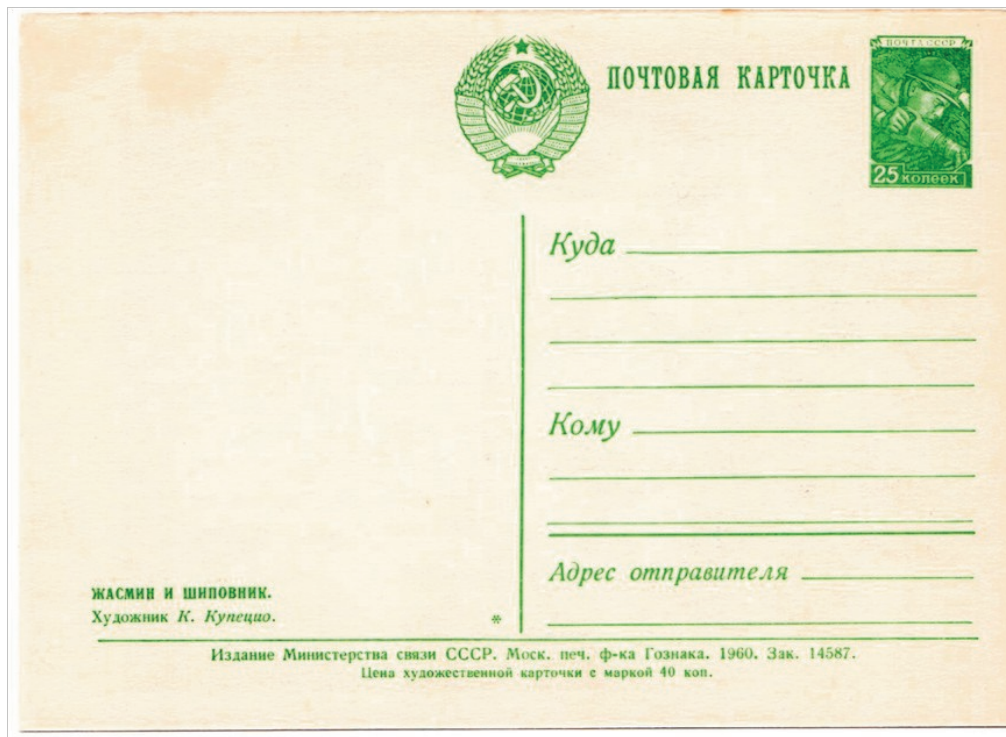


The offset cards have the State Arms in either green or red



Издание Министерства связи СССР. Моск. печ. ф-ка Гознака. 1959. Зак. 13128.  
 Цена художественной карточки с маркой 40 коп.

**Typographed 25 Kopeks Miner design card  
 With the imprint at the bottom of MPFG Goznak Moscow Printing Factory**



Издание Министерства связи СССР. Моск. печ. ф-ка Гознака. 1960. Зак. 14587.  
 Цена художественной карточки с маркой 40 коп.

**Offset printed 25 Kopeks Miner design card  
 with the imprint at the bottom of MPFG**



In 1958 the practice of printing 40 Kopeks indicia on illustrated cards to cover 25 Kopeks for postage and 15 Kopeks as a stationery charge for the card was stopped. Illustrated postal cards now had the same design of 25 Kopeks as definitive postal cards had had since 1956. The total cost of an illustrated card was still 40 Kopeks, but this charge was expressed in text as the last element of the issue data at the bottom of the front of the card.

The indicium used was the 25 Kopeks Miner at the Face (Шахтер в забое) design by Vasili Vasil'evich Zav'ialov. It was first used for the 5 Kopeks value adhesive stamp of the 7<sup>th</sup> Soviet Definitive Series, printed by photogravure and issued in May 1948. The same design was used for the 15 Kopeks value of the 8<sup>th</sup> Soviet definitive series, offset printed and issued in October 1948. Both sets were used simultaneously.

A 25 Kopeks adhesive was issued in November 1949. This was from the 8<sup>th</sup>, offset, series but had a design of an aviator. The 25 Kopeks design with the Miner was only used on postal cards, replacing the aviator design on definitives issued in 1956.

Illustrated 25 Kopeks Miner design cards had the indicium in **light green**. The definitive cards have the indicium and all of their text printed in red.

The definitive cards are all printed by typography. The illustrated cards however are found both typographed and offset printed.

**Typographed** indicia have no tail to the "2" in the value figure. The frame line enters the uncoloured triangle above the "2".

**Offset** printed indicia have a re-engraved "2" with a distinct tail. The largish uncoloured triangle above the "2" is empty.

Il'ichev and Listov list three major varieties ( I - III) of the definitive card. The definitive issue was first made in 1956. It is on straw coloured stock with the State Arms of the USSR at the top left. The indicium and all the text are printed in red.

	Date	MPKS	Michel	Notes
I	Early 1956	1 - 148	P229	With explanatory text under address lines. 16 Ribbons in State Arms
II	1957	1 - 149	P230	With explanatory text under address lines. 15 Ribbons in State Arms
III	1958	1 - 153	P233	Without text under address lines. 15 Ribbons in State Arms

**MPKS 1-150**, Michel **P231** is a double, reply-paid version of 1-149 / P229 also issued in 1957. There was no reply-paid version of the card in the 16 Ribbon setting.

**MPKS 1-151**, Michel **P234** is a 40 Kopeks international rate card issued in 1958.

**MPKS 1-152**, Michel **P232** is a reset reply-paid card with no sender's address space issued in 1959.

**MPKS 1-153**, Michel **P233** is the equivalent single card to **1-152 / P232** but retains both the sender's address space and

the small circle for a receipt mark at the bottom right which was removed from 1-152, reintroduced as a dotted rectangle on the first single and reply-paid cards after the currency reform of 1 January 1961 but then dropped from all subsequent issues. The illustrated cards never had this circle or rectangle.

Listov in MPKS lists **MPKS 1-153**, Michel **P233** as being issued in 1960 rather than 1958. Michel probably has the correct date.

Higgins & Gage lists Type III as postal card **245** of 1958 but does not list the earlier varieties. H&G lists both the reply-paid cards as **P246**, also of 1958.

The difference in the arms was caused by the Karelo-Finnish SSR losing full republic status on 12 September 1956 when it became an Autonomous SSR of the Russian Federative SSR. Its ribbon with Finnish text was removed from the State Arms, which only had ribbons for full republics.

About 400 different postal cards were issued between 1958 and 1960 with illustrations on their reverse. They were all printed at one of the Moscow Goznak premises, either the Moscow Printing Factory (**МПОФ / MPFG**) or the Moscow Typography (**МТГ / MTG**). The illustrations were all typographed, but the fronts can be found either **typographed** or **offset** printed.

As the cards were issued only from 1958 onwards, they all have the **15-ribbon State Arms**. This is placed **over the central dividing line**. The previous illustrated cards with the 40 Kopeks Kremlin Tower design had had the State Arms at the top left of the front.

Like the previous 40 Kopeks cards, the 25 Kopeks Miner cards have the arms printed in either **red** or **green**.

Unlike the first two types of the definitive cards, there is no explanatory text under the address lines.

H&G lists the ones with the green arms as **H&G 248, 248a**. H&G distinguishes a drop of either **50** or **53** mm between the top and bottom address lines, but does **not** mention the different printing methods.

The version with the red arms if listed as **H&G 249** with a 53 mm drop. This was an offset printing only. One could assume that **H&G 248a** with a 53 mm drop is therefore offset and **H&G 248** with a 50 mm drop is typographed. A dangerous assumption to make from evidence given by a catalogue that has already omitted distinguishing two settings of the definitive single card with much greater setting differences than a 3 mm variation in the drop of the address lines.

Michel lists the cards by the printers **МПОФ / MPFG** or **МТГ / MTG** as given in the issue data at the bottom of the front, giving the dates for all versions as 1958/60.

Michel also distinguishes cards by the drop. H&G uses the drop from the first destination address line to the 9<sup>th</sup> line, the second sender's address line. Michel uses the drop from the first destination address line only as far as the lowest (7<sup>th</sup>) destination address line. The drop differs in both the typographed and the offset printed items, thus rendering the H&G listing misleading at the very least:

Mi P235	MPFG	Typography	Green arms	36 mm. drop	Green ink	
Mi P235a	MPFG	Typography	Green arms	36 mm. drop	Olive green ink	
Mi P236	MPFG	Typography	Green arms	40 mm. drop	Green ink	
Mi P236a	MPFG	Typography	Green arms	40 mm. drop	Olive green ink	
Mi P237	MPFG	Offset	Green arms		Green ink	
Mi P238/9	are not used					
Mi P240 I	MPFG	Offset	Red arms		Green ink	With sent for printing numbers
Mi P240 II	MPFG	Offset	Red arms		Green ink	Without sent for printing numbers
Mi P241	MTG	Offset	Green arms	36 mm. drop	Green ink	With sent for printing numbers
Mi P242 I	MTG	Offset	Green arms	40 mm. drop	Green ink	With sent for printing numbers
Mi P242 II	MTG	Offset	Green arms	40 mm. drop	Green ink	Without sent for printing numbers
Mi P243	MTG	Offset	Green arms		Green ink	No price given at the bottom of the imprint

The Michel listing would seem to be an accurate typing of this issue, with no need to include additional sub-types or combine the listings to give a more accurate description.

The only additional feature perhaps worthy of notice is that there are either one or two asterisks at the bottom right of the correspondence space.

Why? Both varieties can be found on cards produced in the same year by the same printing works as what looks like part of the same set of thematic cards such as those with pictures of flowers on the reverse. Are they there to mark up sets of 10 cards for sale, to mark the top card of a set or just random printer's marks?

The asterisks continue for many years after the Miner at the Face series was replaced by new designs on the currency revaluation of 1 January 1961. They never however seem to get any mention in the literature.

Unlike the definitive issues, the illustrated cards have issue data which is under a dividing line at the base of the front of the card. This includes on MPFG cards the publisher (Publication of the Ministry of Communications of the USSR), the place of printing (МПФГ), the year of publication (1958, 1959 or 1960), the five figure order

number (after "Зак") and the price.

The MPFG cards with the red coat of arms also in some cases have a Sent-for-printing number (called "Druckgenehmigungs-Nr" by Michel) but in other cases do not have this number. The number is also called the GlavLit number. GlavLit was the literary censorship body which had to approve all published written material in the Soviet Union. The number is called the Sent-for-printing number in parallel with the Sent-for-printing date, the **подписано к печати** (literally 'signed for printing') date which is printed on items such as the publication data on the back of envelopes. This gives the date on which the design was approved for printing, even though its actual publication could be delayed by over a year, hence the different © copyright year on some later items when copyright dates started to be included in the printed data.

MTG cards have the publisher, the place of printing (МТГ), the price, the sent-for-printing number and the sent-for-printing date mentioned in the previous paragraph. Some MTG cards do not have the sale price printed on them. The sale price was the only item in the bottom line which translated reads "*Price of a stamped illustrated card 40 kop.*"



**Typographed 25 Kopeks Miner design from an illustrated card printed by MPFG in 1960 with order number Зак. 14588**

**The reverse has a painting of Red Square by ES Bulanova and a New Year's Greetings message. Between the State Arms and the indicium, under the header, is the box with the message.**

**"From 1 January 1961 the price of the card with the stamp is 4 kop"**

**This is the version printed on the cards before issue.**

As the currency reform of 1 January 1961 drew ever nearer, MPFG illustrated issues, both typographed and offset printed, were from mid-1960 issued with surcharges of the new value printed between the indicium and the arms. The offset issues have the green State arms and the order number 14587. The typographed issues as always have green arms and have the order number 14588.

The surcharge is enclosed in a rectangular box which is either 34.5 x 8 mm or 38 x 8 mm in size on the offset issues. The box is 35 x 8 mm on the typographed issues, but is either fully enclosed or has the rule forming the bottom of the box with small spaces between it and the side rules.

The surcharge reads "**С 1 января 1961 г. цена / карточки с маркой 4 коп.**" - From 1 January 1961 the price of the card with the stamp is 4 kop.

Issues of all types of both the definitive and illustrated 25 Kopeks Miner cards already in postal circulation were also surcharged with this and similarly worded texts by many different mechanical and hand stamps both centrally before distribution and at Oblast' level.



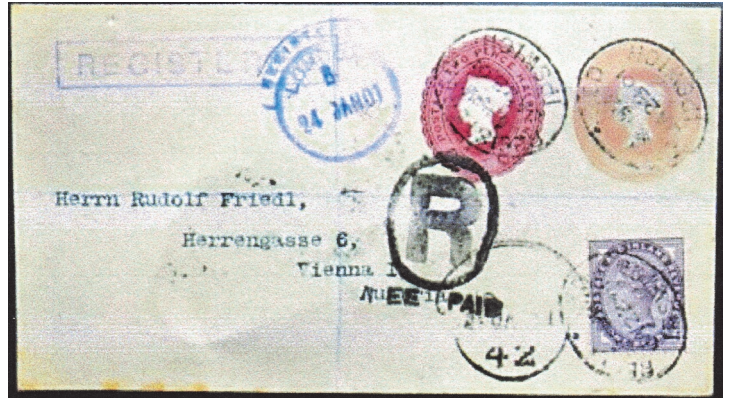
# GB POSTAL STATIONERY NEWS

Alan Huggins

## NEW ITEMS REPORTED

### Envelopes - Stamped to Order Issues

Queen Victoria compound envelope 1d pink undated + 2½d lake (ESC27) used. Change NR to \*\*\*\* in Collect British Postal Stationery page 28.



Queen Elizabeth II DL manila House of Commons window envelope with 25mm 2<sup>nd</sup> class NVI stamp E8 (ESC173) with phosphor band which appears whitish in colour - to make it more visible? (courtesy **George King**).

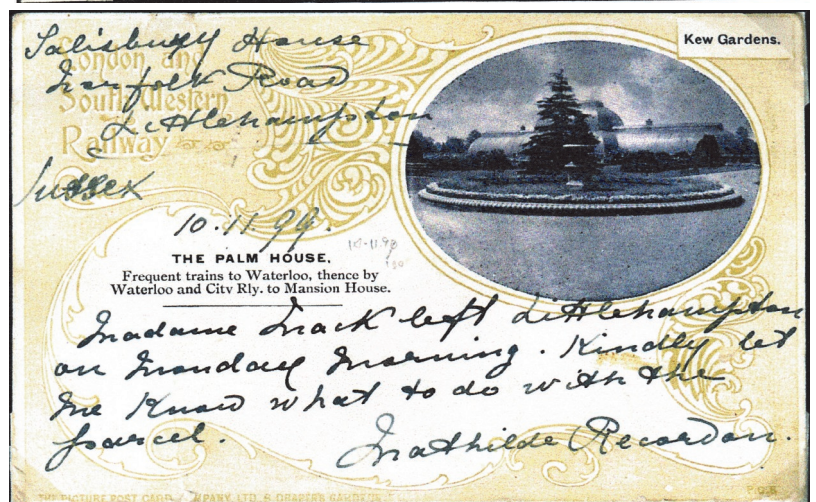


### Picture Postcards Stamped to Order produced for Railway Companies

Queen Victoria ½d brown size a with 14mm coat of arms without chain on unicorn's collar (CS100), can be found with printed designs on the reverse which incorporate oval or rectangular views or other subjects surrounded by decorative frames. The London and South Western Railway produced two series which judging from the dates of use were available concurrently, one with oval picture images with golden brown frames, the other with rectangular purplish picture images with greenish blue frames .

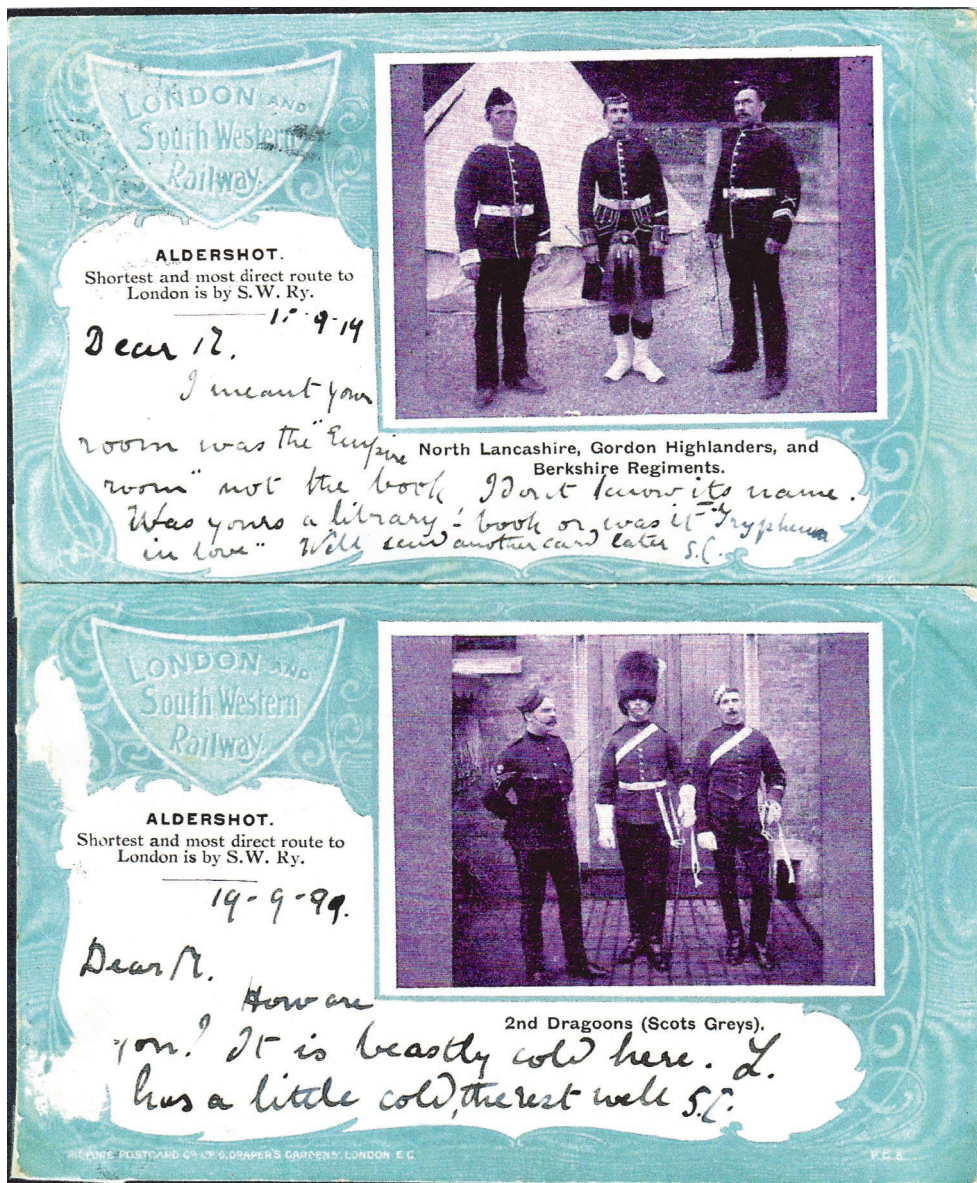
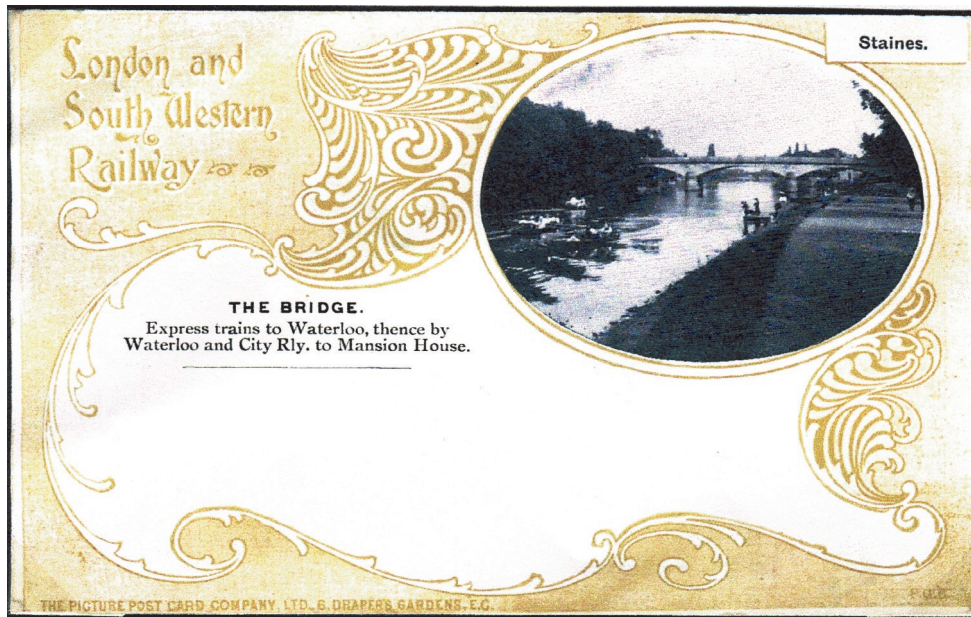


The printing was carried out by the Picture Postcard Co. Ltd. 6 Drapers Gardens, London, E.C. presumably in 1899 as the earliest dates of use seen to date are 10<sup>th</sup> July for the first series and 15<sup>th</sup> for the second series. These cards which were produced for promotional purposes are not often seen and it would be useful to be able to collect information on any which members have.

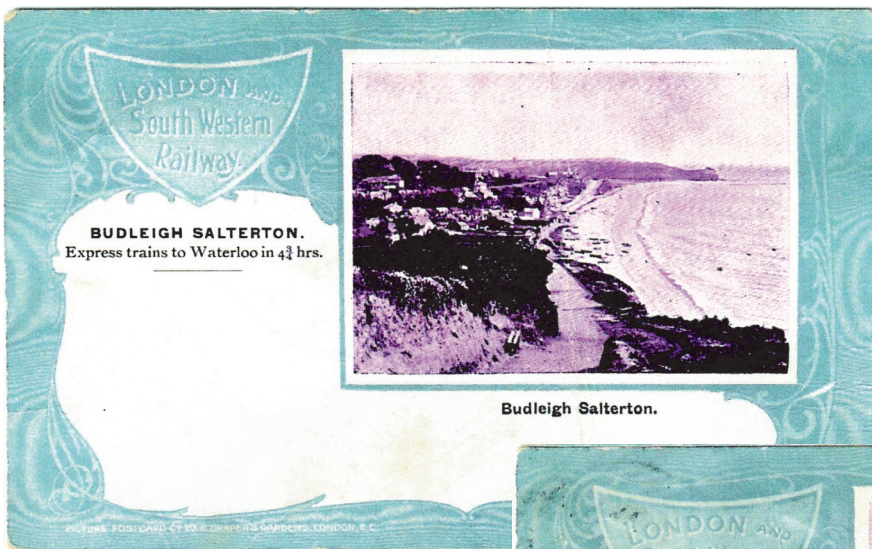


[Editor's Note: Another card from this first series showing the 'Entrance to Corfe Castle' was featured in PSSJ Vol 19 No.1 (February 2011)]

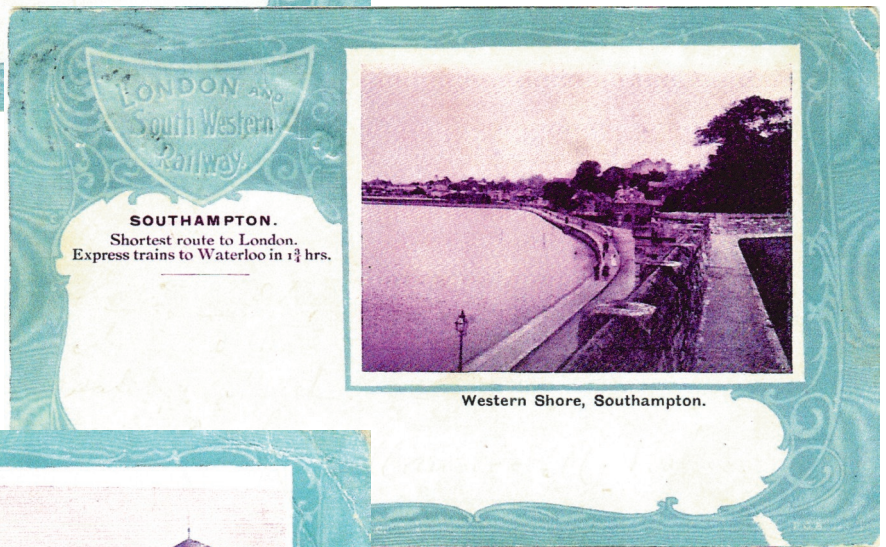




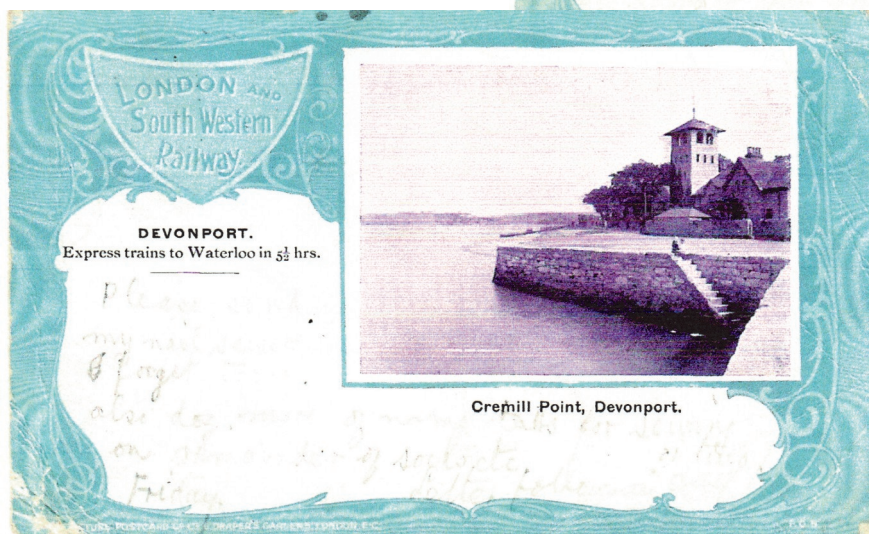




Budleigh Salterton.



Western Shore, Southampton.



Creffill Point, Devonport.

[Editor's Note: Two cards from this second series, one showing the 'Nave Exeter Cathedral' and the other, 'Old Town Wall Southampton' were featured in PSSJ Vol 19 No.1 (February 2011)]

Another railway company, the South Eastern and Chatham & Dover Railways also produced similar types of STO picture postcard with the picture in black in combination with the company name in fancy scroll in blue (see illustration 4). These cards were also printed by the Picture Postcard Company. The example illustrated which was used on 24<sup>th</sup> August 1899 is the only one I have recorded to date.

[Editor's Note: Another card from this series showing 'Dorking from NW' was featured in PSSJ Vol 20 No.1 (February 2012)]





# THE LIBRARIAN, LIBRARY, WINDSOR CASTLE

Dr. John Courtis FRPSL, [acapjajc@friends.cityu.edu.hk](mailto:acapjajc@friends.cityu.edu.hk)

Windsor Castle will be in the limelight in 2018 for a Royal marriage. It is timely therefore to use an item of postal stationery that was mailed to the Castle as an opportunity to highlight some of the background to Windsor Castle and its Royal Library.

A blue unwatermarked 250x200mm embossed-to-order sheet was folded to wrap an item of mail from West Central London to Windsor Castle and sealed with red wax. The wrapper is postmarked with a duplex 19.5mm LONDON XA MY 3 67 and 13 bars obliterator with W.C. within and above double long bars and numeral 27 within and below. It was addressed to B. B. Woodward Esq., the Library, Windsor Castle, Berks. The arrival postmark is 21mm A WINDSOR MY 4 67. The indicium is an embossed-to-order dull rose Queen Victoria with pendant curl in sinuous lock and with dated die 17 6 65.



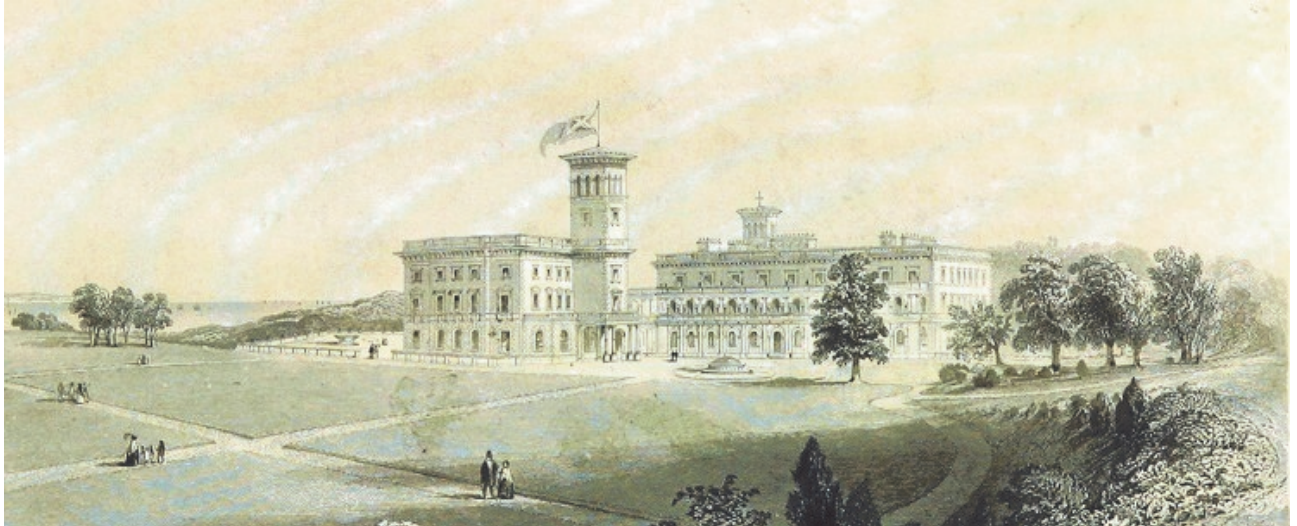
The die marking 110WW [W. Wyon] appears at the base of the bust. Although die 110 is listed as a registered die 13.5.62 it is not attributable to the date plugs 17 6 65 which are 1.25mm seriffed figures (Huggins 1970).





## Windsor Castle

Windsor Castle is a royal residence at Windsor in the English county of Berkshire. It was built originally in the 11th century. Since the time of Henry I, it has been used by the reigning monarch and is the longest-occupied palace in Europe. At the restoration of the monarchy in 1660, Charles II rebuilt much of Windsor Castle with the help of the architect Hugh May, creating a set of extravagant Baroque interiors. After a period of neglect during the 18th century, George III and George IV renovated and rebuilt Charles II's palace at considerable expense, producing the current design of the State Apartments, full of Rococo, Gothic and Baroque furnishings ([wikipedia.org/wiki/Windsor Castle](http://wikipedia.org/wiki/Windsor_Castle).)



## Royal Library

The old Royal library was formed in the 1470s. Royal Libraries were presented to the nation in 1757 by George II being the Old Royal Library and in 1823 by George IV being the King's Library. Both collections now form a core part of the British Library. The current Royal Library was established by William IV (r.1830–37) in a series of three rooms adapted from the State Apartments at Windsor Castle. These three rooms are referred to as the Upper Library and consist of Room I, adapted from Queen Catherine of Braganza's state bedchamber; Room II, formerly the private bedroom of the Tudor monarchs; and Room III, Queen Elizabeth I's indoor walking-gallery.

William IV had access to the private libraries of George III and of George IV at Carlton House. Both kings were avid book collectors and their libraries contained a wide array of material. George III maintained a private library at Windsor Castle where he kept a collection of items of personal interest. These collections contained the King's personal copies of works on agriculture, botany, architecture and science among others.

George IV also maintained a comprehensive collection of books at Carlton House. This collection consisted of works by contemporary authors as well as significant historic material. Particular interests of the King included military history, classical literature, English literature, history and topography. Many of these books were bound or re-bound in a uniform style to suit his tastes. William IV brought these libraries together at Windsor and added to them. In 1860, the Royal Library was rearranged by Prince Albert and the then Librarian, Bernard Woodward. This project saw the Library organised by subject area. This arrangement remains in place to the present day. Currently the library contains over 200,000 items.



## B. B. Woodward: Royal Librarian

Mr B. B. Woodward was the Royal Librarian in 1867. Bernard Bolingbroke Woodward (2 May 1816 – 12 October 1869) was appointed to the post of Librarian in July 1860 after the death of his predecessor, John Glover. On his appointment, Woodward was encouraged to reform the Royal Library. In his first report, he makes all too evident the need for major change and reorganisation. Among the most urgent changes that Woodward identified were organising extra shelf space, arranging for a catalogue to be created, and reclassifying the Library into a subject order. His aim was to create 'a complete Diplomatic and Historical Library, and a complete, but select General Library, combined.' In his second report, written in October 1861, he gives an account of the works being carried out, noting the increase of shelf space and the movement of material to new locations within the Library suite. In his third report written in October 1862, he states that the rearrangement of most of the books in the Library by subject order is complete and that work on the second room of the Library suite was soon to begin under the auspices of the architect Anthony Salvin.

Woodward was born at Norwich on 2 May 1816, and in March 1822, at age six, he was sent to the Grey Friars Priory, a private school kept by William Brooke, to whom on 29 September 1828 he was apprenticed for four years. On the expiration of this apprenticeship (age 16) he worked for a time under his father's supervision, copying armorial bearings and other heraldic devices for Hudson Gurney. In January 1834 he commenced work as a tutor in J. S. Buck's school at East Dereham, Norfolk, and late in 1835 he obtained a post in the banking house of Messrs. Gurney at Great Yarmouth. Friends influenced him to join the congregational ministry, and at age 21 he left Yarmouth and went to study under William Legge at Fakenham, Norfolk, and Robert Drane at Guestwick. In 1838 he entered as a student at the newly established Highbury College, Middlesex, and graduated B.A. London, 17 June 1841. On 27 April 1843 he was publicly recognised pastor of the independent church of Wortwell-with-Harleston in Norfolk.



Woodward began to apply himself to literary work, with the friendship of John Childs, head of the printing firm at Bungay, and acted for a time also as tutor to Child's grandsons. At the end of 1848 he resigned his pastorate, and, with the view of devoting himself solely to literature, shifted to St John's Wood, London, in March 1849. He authored the *History of Wales*. He was elected a Fellow of the Society of Antiquaries in 1857. On 2 July 1860 he was appointed librarian in ordinary to Queen Victoria at Windsor Castle. Under the superintendence of the prince consort he began the rearrangement of the collection of drawings by the old masters at Windsor as well as a reorganisation of the library. He died at his official residence, Royal Mews, Pimlico, on 12 October 1869, two years and five months after this wrapper was delivered.

## The Route

The wrapper was mailed at London's West Central post office where it received the duplex postmark May 3 1867. According to Westley (1950) this W.C. type was issued on 21 April 1862 with numerals 25 to 27, 34. The XA code means the wrapper was postmarked at 10.30am, 3 May being a Friday.

After the mail was sorted, the wrapper then travelled by mail cart to Paddington Station where it went on board the night down train of the great Western Railway line to Windsor Station via Slough, a distance of 21 miles. It would have arrived at the Windsor post office early morning on Saturday May 4. The receiving date stamp is A [= morning] WINDSOR MY 4 67 confirming the expected timing.



Fig. 10  
(25-27, 34)

## The Contents

While it is not possible to identify the enclosure mailed to the Royal Library it is possible to tease out some facts. There is nothing on the wrapper sheet to indicate that the source was official, i.e., no government department heading or O.H.M.S. lettering. It was not a free frank and therefore did not stem from anyone entitled to that privilege. It is likely to have been mailed from a commercial enterprise such as a London bookseller. The centre folds in the sheet are 125x80mm indicating that the enclosure was slightly smaller than those measurements. Hence, it is most unlikely to contain a book. Moreover, it is unlikely to contain a small letter for that could be mailed in its own right without being enclosed in a wrapper. Albeit speculative, my considered opinion is that it was either a business card or an antiquarian bookseller's list of titles available for sale, especially from someone acquainted with the librarian B. B. Woodward. It was not addressed to the Royal Librarian but to the named individual.

Windsor Castle has been described by one author as a combination of history and fairy-tale. The Royal Library contains over 500 volumes of works by Shakespeare, including the first three Folios. Queen Elizabeth II spent the war years living at Windsor and it is known to be her favourite palace. She was apparently surprised, however, to find that during World War II the Crown Jewels were kept safe by being buried in a biscuit tin beneath Windsor Castle. The "fairy-tale" aura that surrounds Windsor Castle will be heightened this year when it will be the setting for the wedding of a beloved grandson, Prince Harry.

## References

Huggins A. K. (1970), *British Postal History*, First edition, Great Britain Philatelic Society, London, p.35.

Westley H. C. (1950), *The Postal Cancellations of London 1840-1890*, H. F. Johnson, London, p. 104.

[https://en.wikipedia.org/wiki/Bernard\\_Bolingbroke\\_Woodward](https://en.wikipedia.org/wiki/Bernard_Bolingbroke_Woodward)

<https://www.royalcollection.org.uk/collection/about-the-collection/the-royal-library-and-royal-archives/a-history-of-the-royal-library>

## Acknowledgement

My sincere thanks to Sheila Mackenzie for editing the paper.



**REVISITING BRITISH INDIA VICTORIAN POST CARDS. Part 3**

Col Jayanta Dutta &amp; Dr Anjali Dutta

**Convention States Postal Stationery**

The convention states of India were:

<b>Chamba</b>	(1887–1948)
<b>Faridkot</b>	(feudatory from 1879–1887; convention from 1887 to 1901).
<b>Gwalior</b>	(1885–1948)
<b>Jhind</b>	(feudatory 1874 – 1885; convention from 1885).
<b>Nabha</b>	(1885–1948)
<b>Patiala</b>	(1884–1947)

The postal conventions signed by each state were almost identical in their provisions: “As per the terms of the convention, each party thereto recognises the franking power within its own territory of the postage stamps issued by the other party, provided that they are of the nature laid down in the convention. These conventions further bind the Government of India to supply these States, on indent, with stamps current in British India surcharged with the name of the indenting State. The charge made to the latter for this service is the actual price paid by the Government of India to the contractors in England for printing the stamps, plus the freight to India, and the actual cost of surcharging. No profit is made on the transaction.” Sir Charles Stewart-Wilson, *British Indian Adhesive Stamps Surcharged for Native States*, Vol I.

For details of the postal stationery of Convention States one may refer to the monumental work of Edward F Deschl. A few Victorian postal cards from the Convention States are illustrated. They had the name of the state with or without the coat-of-arms.

**Chamba**

1886, first Post Card, ¼ anna red-brown on buff, overprinted ‘CHAMBA STATE’ in black with brown ‘Sun’ below



1888, first Official Post Card, ¼ anna red-brown on buff, overprinted with 'SERVICE' & 'CHAMBA STATE' in black, with black 'Sun' below



1888, Post Card with reply, ¼ + ¼ anna red-brown on buff, overprinted Chamba State in black with black 'Sun' below



## Faridkot

1891, Post Card, ¼ anna, red-brown on buff overprinted 'FARIDKOT STATE' in black with coat-of-arms in black below.

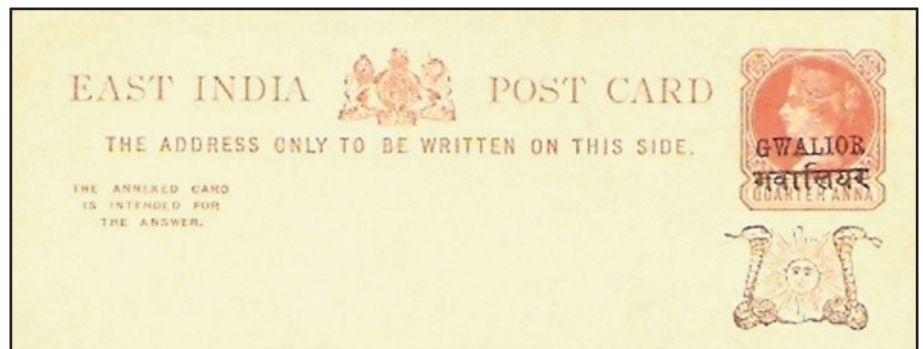


## Gwalior

First PC 1885 overprinted 'SPECIMEN' with the sun and snakes coat-of-arms in red



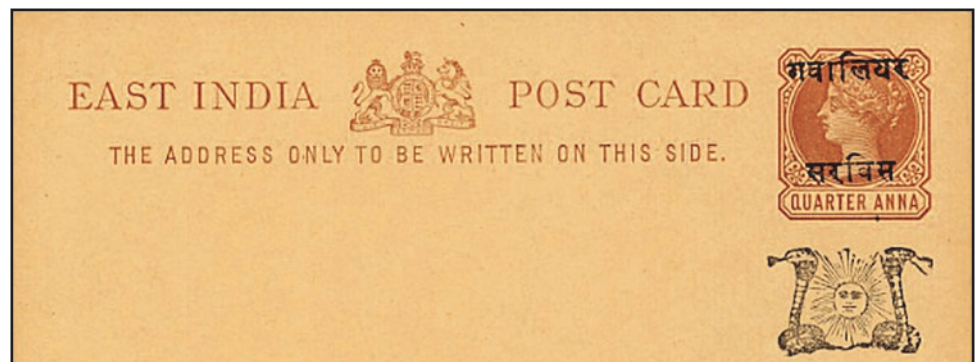
First ¼ anna reply PC



1886, second Post Card, ¼ anna, red-brown on buff, overprinted 'GWALIOR' in English & Hindi in black, with brown coat of arms below



1896, Official Post Card, ¼ anna, red-brown on buff, Gwalior and service overprinted in Hindi in black, with black coat-of-arms below





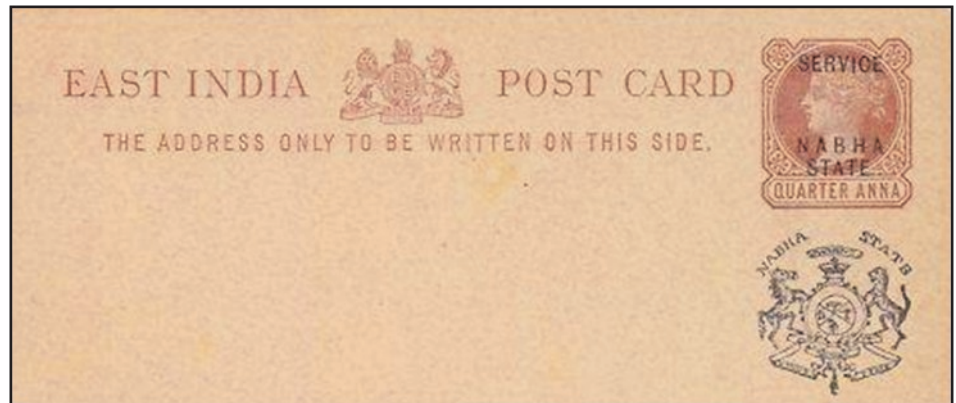
## Jhind

First PC, 1885, ¼ anna red-brown on buff, with 'STATE JHIND' in black and black coat-of-arms below



## Nabha

1898, ¼ anna red-brown on buff card with ovpt 'SERVICE' and 'NABHA STATE' in black and black coat-of-arms below



## Patiala

1884, ¼ anna red-brown on buff with horizontal ovpt 'PUTTIALLA STATE', with no coat of arms



## Zanzibar Overprinted Post Cards

As with stamps and fiscals, postal stationery too were overprinted for use in Zanzibar and were covered in detail by George T Krieger in his article Zanzibar-Overprinted Postal Stationery of India 1896-6, feely available on the internet. A few Victorian postal cards from Zanzibar are illustrated.

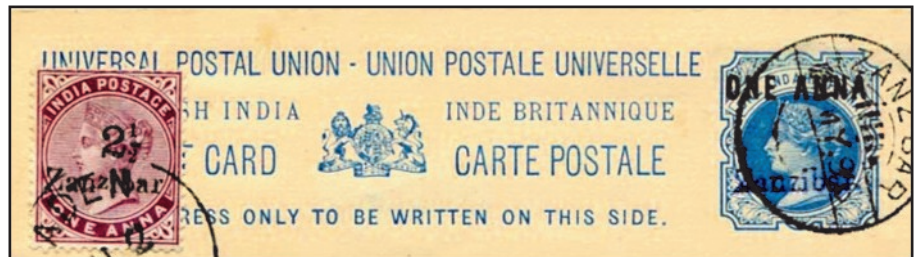
¼ anna red-brown 1890-92 issue overprinted Zanzibar



¼ anna red-brown 1890-92 issue, part of reply pair, ovpt Zanzibar



One anna 1892 Issue for international use, ovpt Zanzibar



## References

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Manik Jain,</li> <li>2. Col J Dutta,</li> <li>3. George T Krieger,</li> <li>4. Edward F Deschl,</li> <li>5. Sir Charles Stewart-Wilson,</li> <li>6. Pratisad Neurgaonkar,</li> </ol> | <p>Encyclopaedia of Indian Postal Stationery, Philatelia, 1973</p> <p>British India Victorian Post Cards, Deccan Philatelist, Vol 5, No2, 2006.</p> <p>Zanzibar-Overprinted Postal Stationery of India 1896-6, Postal Stationery, No 332, 2003, p 116-120.</p> <p>Indian States Postal Stationery Listing, Published by the author, 1994.</p> <p>British Indian Adhesive Stamps surcharged for Native States, Vol I, The Philatelic Society of India, Calcutta, 1897.</p> <p>Postal Stationery of British India 1856-1947, Published by the author, 2009.</p> |
|--|---|



## G.B. FIRST DAY COVER POTAL STATIONERY CATALOGUE – QUEEN ELIZABETH THE SECOND.

Garth Denman & Paul Howard

In order to start to fill an apparent gap in the Postal Stationery information in the public domain Garth Denman and Paul Howard have worked together since 2010 to prepare a Catalogue entitled G.B. FIRST DAY COVER POTAL STATIONERY CATALOGUE – QUEEN ELIZABETH THE SECOND.

A hard copy of this research will be available in the Society Library (41 pages). Anyone interested in this aspect of Postal Stationery can obtain an electronic copy of the Catalogue by contacting Garth Denman by e-mail: [denman@spidernet.com.cy](mailto:denman@spidernet.com.cy)



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# NOTES FROM THE EDITOR'S DESK

## Recent Articles from the Philatelic Press

**Gibbons Stamp Monthly** March 2018  
 "Postal Stationery Matters" Peter van Gelder

**Postal Stationery** March-April 2018 (USA)  
 "Postal Stationery of Trinidad & Tobago" Wayne Menuz  
 "The Watson Post Cards - Part1" Wayne Menuz  
 "Telegraph Stationery of Ecuador" Juan Pablo Aguilar  
 "Rare and Unusual stationery - Newfoundland Reply Lettercard"

**Postal Stationery Collector** May 2018 (Australia)  
 "Rules and Regulations pertaining to Australian Airletters and Aerogrammes" Martin Walker  
 "Seiyun Airletters" Gary Brown  
 "The 'South African Gifts & Comfort' issues" Gary Brown  
 "Early postal Stationery Featuring butterflies" Vladimir Kachan  
 "High-End Postal Wrapper Realisations: Attributes Justifying Premiums" Dr John K. Courtis

**Postal Stationery Notes** [BNAPS] November 2017 (Canada)  
 "Postage Pre-paid Boxes (Canada)"  
 "Printings of the Railway Advice Flimsy Forms" Robert Lemire  
 "Christmas Cards From Canada Post"  
 "Use of the 1c. Leaf Postcard (Canada 1898) Vic Willson  
 "Canada Post Postage-Prepaid Registered Mail Envelopes 2010-2017"  
 "The White-Paper Post Bands From the 1950s - Private Order or Official?" Robert Lemire

**The Overprinter** - Great Britain Overprint Society (Spring 2018)  
 "EAF registration envelope, AV2" Alan Tregurtha  
 "British Bechuanaland used Newspaper Wrapper" Tony Stanford  
 "Further Copy of Gold Coast Telegraph Form Overprint Addendum to 'Overprinted Postal Stationery'"

**Ganzsachensammler** (Switzerland) February 2018  
 "Conserven und Confitüren / Die Hero-Privatganzsachen"

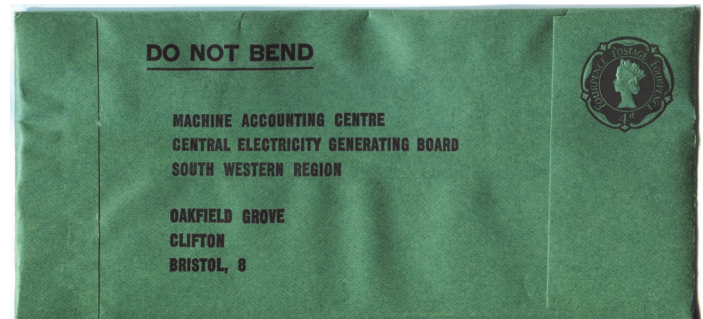
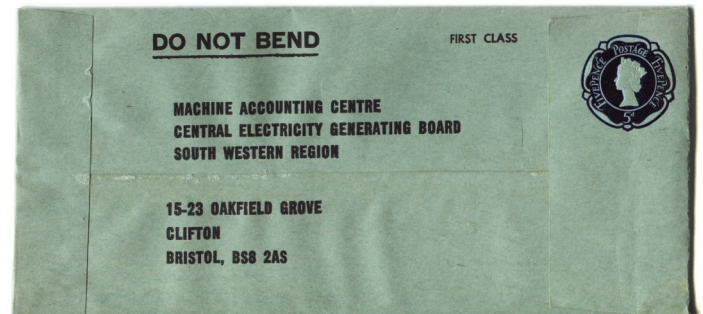
The Editor reports two more examples of stamp like impressions used on Royal Mail C9 and HQ mail. These do not represent any prepayment for the service and are used simply to give the item a more personal appeal to the addressee. As such, they are not 'Postal Stationery'.



## Customer Designed Stationery.

The envelopes illustrated below featured in the October Society Auction. Each envelope contained a thick piece of card to ensure that the contents did not become bent or creased during transit. They were specifically designed for sending data storage punched cards during the late 1960s.

These are further examples of postal stationery items produced by commerce for employees, clients or customers to send specific items through the post, with the convenience of being prepaid and ready to post. Other examples have been reported in these columns in the past.



In the August 2013 issue of this Journal (Vol 21 No.3), **George King** reported on the 'Special Delivery Safebox' designed for the sending 'Biological' samples. The label on the plastic box carried the printed text 'Royal Mail / Special Delivery Next Day / Postage Pre-paid' and moulded into the plastic:

'Royal Mail / 1st / Class / Postage / Pre-Paid'

Delivered by  
Royal Mail  
HQ 24436





# GROSVENOR

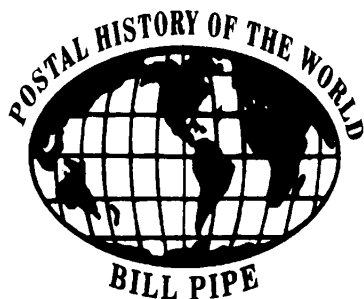
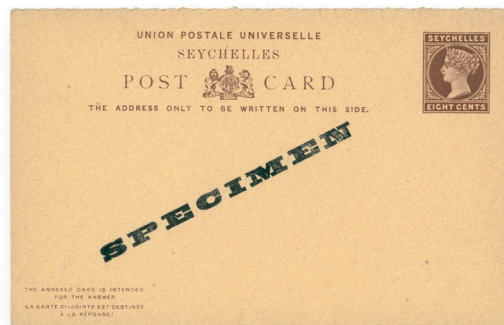
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Specialised items and collections of postal stationery feature regularly in our popular London auctions and our carefully crafted catalogues are enjoyed by collectors around the world. Each sale is available to view, fully illustrated, on our website, [www.grosvenorauctions.com](http://www.grosvenorauctions.com), together with advice on attendance and bidding options, including live participation online.

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