

STAMP DEFINITIVES

THE FIRST GUERNSEY REGIONAL STAMPS

Date of issue: 3D - 18 AUGUST 1958, 2½D - 8 JUNE 1964



The Postmaster General (PMG), Dr Charles Hill, announced in the House of Commons on 18 July 1956 that the Queen had approved the proposal of the Post Office to issue 2½d, 4d and 1s 3d stamps for Scotland, Wales and Northern Ireland and 2½d stamps for Jersey, Guernsey and the Isle of Man. The PMG proposed that, in each region, a Committee advise him on designs for the stamps for submission to the Queen for approval. The main functions of the Committees were to be:

- to suggest symbols for inclusion in the borders of the stamps - the basic design of the stamp was to remain unchanged with the Queen's head as the dominant feature;
- to suggest the names of artists who might be invited to submit designs;
- to advise the Postmaster General on the selection of the design for the stamp.

On 25 July 1957 S D Sargent, the Deputy Director General (DDG), wrote to Sir Austin Strutt of the Home Office about setting up a Committee for Guernsey. Sir Austin discussed the matter with the Lieutenant General of Guernsey and replied to the DDG on 31 August. The Lieutenant Governor recommended the Committee consist of the five members of the Guernsey Arts Committee augmented by a representative from Alderney, plus J M Y Trotter and Lieutenant Colonel W Byam, who as heraldic expert and art connoisseur were considered 'eminently suitable' for the task. The island of Sark did not wish to appoint a representative.

In the absence of Sargent, R H Locke, the Director of Postal Services (DPS), replied to Sir Austin on 12 September. Commenting on the list of names put forward by the Lieutenant Governor, Locke said he was sure the PMG would be glad to have those suggested. Sir Austin was told that W H Penny (Deputy Director, South Western Postal Region) had also submitted a list of names that included Sir Ambrose Sherwill, the Bailiff of Guernsey. Locke

asked for Sir Austin's thoughts, adding that his acceptance, along with those already referred to, would produce a committee of eight, about the same size as those already in mind for Scotland, Wales and Northern Ireland. However, the addition of five other names put forward by the Lieutenant Governor would tend to make the committee rather unwieldy: this last group included local artists and, as one of the tasks was to consider artists to design the new stamps, their inclusion might cause some embarrassment. It would not be possible for artists to be invited to submit possible designs as well as serve on the committee.

Sir Austin replied the next day that he did not agree with the Regional Director's suggestion of inviting the Bailiff as he thought the committee should consist of non-officials. On 17 August Sir Austin wrote again saying the Arts Committee had asked the Bailiff to be a member and serve as Chairman: the Bailiff had thought it better that he did not accept.

R H Locke wrote to L G Semple (Regional Director, South Western Region) on 22 September explaining that the Bailiff thought it better if he was not invited. The Home Office had agreed the other four names and added three more. If there was no objection it was now proposed to suggest to the PMG that the following seven be invited by him to form the Committee:

A M Mackay*, J R D Jones*, Revd F W Cogman*, T Oscar Guilbert, Revd G A James, these all being members of the States Art Committee, J M Y Trotter*, heraldic expert, and Lt Col W Byam, art connoisseur.

* These names were put forward by both the Regional Director and the Lieutenant Governor.

The PMG approved the Committee at the end of October. Invitations to serve were sent out, and by mid-November all had accepted.

On 5 December R H Locke wrote to L G Semple saying that the first meeting could be convened, held in Guernsey. Locke suggested that Semple attend the first meeting, but in view of the distance from the South Western Region in Bristol, it would be best if the Post Office was represented by the Guernsey Head Postmaster at subsequent meetings.

The first meeting was held in December with A M Mackay appointed Chairman. The PMG had decided not to designate a Chairman, preferring to leave it to the members at the first meeting. The Committee agreed to submit the following recommendations:

The size of the portrait of Her Majesty should be no smaller than that which appeared on the current ½d to 2d values.

The Guernsey Lily, the colour of which in its natural state is almost identical to the dark red of the current 2½d stamp, should be incorporated in the design.

William the Conqueror's Crown together with his War Cry 'Dex Aie' should be incorporated in the design.

The word 'Revenue' should be omitted from the design on the grounds that the States of Guernsey issued their own Revenue stamps for use in the island.

The inclusion of the letters 'ER' should be left to the discretion of the artists.

The background of the stamp could, at the discretion of the artist, be light red, dark red or a combination of both.

Local artists Miss C L Dorey, Miss L E Trouteaud and E A Piprell should be invited to submit designs.

One or more additional artists from the UK, selected by the PMG, should also be invited.

The Chairman submitted the recommendations to the Regional Director on 24 December, who forwarded them to Postal Headquarters, London. C J M Alport, the Assistant Postmaster General (APMG), wrote to the Chairman on 7 January 1957 that Dr Hill had read the recommendations, grateful that the Committee had reached its decisions so quickly. Work was proceeding on comprehensive instructions that would shortly be sent to the three artists nominated and to one or two others in accordance with the Committee's suggestion. The APMG told the Chairman that the instructions would include all six points about the design of the stamp, but not the words 'DEX AIE' as they might confuse foreign administrations as to the country of origin, not shown on British stamps.

The APMG explained that the artists would be asked to submit preliminary rough sketches, and these would be forwarded to the Committee. The Committee had also asked that the names of the artists be covered up to avoid any possibility of being guided in their choice. The APMG agreed that this was a good idea.

PROVISIONAL TIMETABLE DRAWN UP

Just before he left the Post Office in mid-January, the APMG questioned the date of issue of the Jersey and Guernsey stamps. He thought every effort should be made to issue the 2½d stamps for Jersey and Guernsey on the day of the start of the Queen's visit to the Channel Islands. R H Locke was asked to investigate.

It was apparent to Locke that this date, 25 July, was out of the question. The Post Office was heavily committed with the Boy Scouts' Jubilee Jamboree stamps that needed to be ready by the beginning of June to fulfil commitments for first day covers and the issue of the stamps on 1 August. Alport still pressed his point, adding that if need be the Channel Island stamps might be issued before the other Regions. The matter was then examined more thoroughly to obtain realistic target dates. Alport left shortly after, and Locke reported his findings to the DDG in March. A tentative timetable, that left little margin for unseen delays, was drawn up:

Submission by artists of preliminary rough sketches – by 1 March 1957

Bromides to be obtained; sketches to be forwarded to Regional Director; meeting of Committee to be arranged; Committees to recommend sketches to be bought to completion (four weeks) – by 29 March
Artists to be advised of Committees' recommendations (two weeks) – by 12 April
Artists to modify and complete designs (four weeks) – by 10 May
Selection made from finished drawings and new bromides obtained; designs to be forwarded to Regional Director; meeting of Committees to be arranged; Committees to recommend designs to be accepted; designs to be returned to headquarters; Harrisons (the printers) to be consulted; PMG to make final decision (four weeks) – by 7 June
Preparation of colour essays - three weeks, but because of other work production cannot start until 18 July for Jersey and 1 August for Guernsey – by 22 August
Royal approval (two weeks) – by 5 September
Printing (six weeks) – by 17 October
Distribution (three weeks) – by 7 November.

This was a total of 28 weeks from receipt of preliminary rough sketch drawings.

It was possible that some of the stages could be completed more quickly than stated but Harrison and Sons, the stamp printers, could only produce one colour essay per week, with a minimum of two weeks for any one essay. Harrisons would be fully occupied with Regional stamp essays from 9 May, the date the Post Office hoped to ask them to prepare the essays for Scotland. This meant it would be well into autumn before the Jersey and Guernsey stamps could be available for issue.

It was thought unwise to attempt to announce a date of issue for some Regional stamps but not others. It therefore seemed best to leave the question of date of issue until later in the year.

On 9 January R H Locke wrote to Sir Gordon Russell of the Council of Industrial Design (CoID), saying that the Guernsey Stamp Committee had asked the PMG to nominate one or two artists in addition to the three it had recommended, wondering if the CoID could provide names of other artists that might also be invited.

Sir Gordon replied on 16 January that, without any indication of the type of stamp required, he would suggest only experienced stamp designer, John Brinkley and Lynton Lamb.

On 10 January L G Semple sent R H Locke the following provided by the Librarian of the Priaulx Library in Guernsey. Locke had requested any information that would be useful to artists when drawing the symbols.

Crown of William I (The Conqueror)

A clear and distinct drawing of the Crown that appeared on William I's penny could be found in 'The Coinage of England' (Oxford Clarendon Press 1931), Plate 13, fig. 2.

A reproduction of a coin that had been in use could be found in a work 'English Coins' by G C Brooke (Methuen, London 1950), Plate 18, fig. 2. This reproduction was not as clear as the above.

The Guernsey Lily

A description of the Guernsey Lily was given in 'The liliun Sarniense' by G Strahan, London 1725. This work was difficult to obtain but accessible at the Prialux Library.

L G Semple also enclosed an enlarged photograph of the Guernsey Lily on the recent issue of a Guernsey half-penny.

Locke wrote thanking Semple on 24 January and returned the photograph. He explained the Instructions to Artists were now complete, and ready for despatch with covering letters. To save time Locke enclosed these for Semple to pass on to S F Child, the Head Postmaster of Guernsey, to show them to the Chairman. If no objections were raised then the Head Postmaster was to arrange for the letters to be despatched. The instructions went out on 29 January.

INSTRUCTIONS TO ARTISTS

The confidential instructions invited the artists to submit rough sketch proportional wash drawings for the proposed stamp. The Queen's head was to be the dominant feature. An approved photograph of the head was enclosed. This photograph, four times the size used on the 2½d stamp, could be incorporated into the design. If the photograph was not used then the head could be indicated in rough, but was not to be proportionally larger than the head on the 2½d stamp or smaller than on the ½d stamp.

As the symbols in the border of the stamp were to be the sole feature indicating its connection with Guernsey, they were to be chosen and treated carefully. Any number of symbols could be used, either separately or in combination. The choice was left to the artist, providing they were of significance to Guernsey and could be treated in a symbolic or stylised way; the Crown of William the Conqueror and the Guernsey Lily had to be included. Since the stamp was to be part of the existing United Kingdom series the border design was to be symbolic and not pictorial. The artists were told of the references provided by the Librarian at the Prialux Library. Inclusion of the letters 'E' and 'R' was not essential and was left to the artist's discretion.

Although it was preferred that the design contained the value in clear Arabic numerals, it was permissible to use a combination of letters and figures if the result was a marked improvement to the design.

The artists were told that the stamps were to be printed using photogravure which reproduces a number of graduated tones. Care was to be taken to use materials that would permit the photographing of each tone in its true value. A card showing the range of tones was enclosed, and the submitted drawings were to be as near as possible in the same colour 'a kind of sepia-grey'. The detail in the designs was to be suitable for reproduction in the size of the final stamp.

The drawings were to reach the Director of Postal Services no later than 1 March 1957. The artists could submit one or more drawings and, subject to a maximum of 40 guineas for any one artist, the fee for each drawing submitted was 20 guineas. Artists whose rough sketch drawings were thought of sufficient merit would be invited to bring them to completion. A further four weeks would be allowed for this. For each drawing completed a further fee of 20 guineas would be paid. The design to be used would be selected from these completed drawings. The artist whose design was selected would receive an additional fee of 160 guineas, making a total of 200 guineas. This total fee was intended to cover any reasonable modifications agreed.

All drawings submitted, and copyright therein, was to become the absolute property of the Postmaster General.

During February the Stamp Taxes Department of the Inland Revenue considered the wording to appear on the Channel Island stamps. It preferred that both or neither of the words 'Postage' and 'Revenue' appear as it was understood the stamps would be valid on the mainland of the United Kingdom for stamp duty purposes. However, it would not make an issue of the matter if the word 'Revenue' was omitted.

ARTWORK RECEIVED

All five artists accepted the invitation. The following 14 pieces of artwork were received by the deadline date:

Lynton Lamb – design 1

Miss C L Dorey – designs 2, 3, 4

Miss L E Trouteaud – designs 5, 6, 7

E A Piprell – designs 8, 9, 10, 11

John Brinkley – designs 12, 13, 14.

On 26 March, in Locke's absence on leave, H N Pickering sent L G Semple the 14 original drawings, together with nine sheets of bromides. These were for the Committee, the Head Postmaster and Semple to examine. Pickering felt he ought to mention that trial designs of stamps were of considerable philatelic interest. It was therefore important that they were treated as confidential, to be seen by no one outside of the Post Office other than the Committee. The drawings and bromides were to be returned to Postal Headquarters after the Committee had made its preliminary selection.

It was explained that the Post Office hoped to submit two designs to the Queen from which to make her selection. The Committee would be required to select three or four of the sketches to bring to completion. The Committee was also to advise the Post Office on the accuracy and appropriateness of the symbols that the artists had used.

Pickering enclosed some notes from a technical point of view:

In drawings 2, 3, 4, 5, 6, and 7 the value was neither sufficiently large nor clear.

The word 'Revenue' should not have been included in drawings 13 and 14.

The pictorial element in drawing 12 was not admissible.

On drawings 2, 3 and 4 the Crown of William the Conqueror was shown above the photograph of the Queen in which she was wearing a coronet. This arrangement on some Colonial stamps had been criticised in that the Queen could not wear both crown and coronet.

The Committee examined the designs at a meeting on 8 April. After some discussion it chose designs 8, 11 and 9, in order of preference. The Committee did not make suggestions for modifications to any of the designs.

The designs were shown to B T Coulton, Director of Harrisons, for his comments on printing aspects. Coulton said that the colour wash on the drawings should have been sepia grey as requested and, in each case, the lily would need simplification by reducing the number of stamens. The drawing of the lily was too fine to print satisfactorily by photogravure. If design 11 were required to be reproduced in reverse, then it would be necessary to finish it in black and white, that is, with no tones. But if the artist wished to include tones in the drawing similar to those in 8 then two drawings, one the reverse of the other, would be necessary. If a light background was used Coulton suggested putting a frame round the finished drawing be considered.

On 29 April Locke wrote to S D Sargent, the DDG, seeking approval for a minute to the APMG. Enclosed were sheets of bromides of all the designs received with the comments by the printers together with additional comments by Locke. He proposed that design 11 be completed in two ways, one having a light background, the other a dark background (this treatment was used on the 1s and 1s 3d stamps at that time). The word 'Postage' was to be

enlarged slightly on this design. Locke had considered whether any of the other sketches should be brought to completion but had not felt sufficiently strong about any of them. He did not, therefore, propose any alternatives to the Committee's recommendations. He was not particularly enthralled with design 8 - the first choice of the Committee - but saw no alternative than to have it completed, adding 'either No. 9 or No. 11 may ultimately prove to be the more satisfactory'. Sargent approved the minute and sent it on 3 May to K Thompson, who had replaced Alport as APMG on 16 January 1957. The APMG approved the three designs being brought to completion but was 'not greatly impressed by any of them', adding 'perhaps No. 11 would do if we got the background right'. The PMG's approval was given on 8 May.

On 15 May R H Locke wrote to Semple saying that the PMG had accepted the Committee's recommendations that the three drawings be brought to completion, asking that the Chairman of the Committee be informed. A summary of the proposed modifications was enclosed, on which Locke invited comments.

The Chairman saw no objection to the proposed modifications but asked that care be taken in the treatment of the stamens. The Chairman said that the design at present was correct from a botanical point of view, showing six stamens with pollen tips and one central stamen without the pollen tip. In order to overcome the difficulty in printing he suggested that the number of stamens be reduced by two, provided that five pollen tips were shown. He included a small sketch to give an indication of what was meant. This was found acceptable by PSD and included in final instructions to the artist.

On 5 June F J Langfield of PSD wrote to the four unsuccessful artists explaining their designs would not be brought to completion. C L Dorey, J Brinkley and L E Trouteaud were paid 40 guineas for the rough drawings they had each submitted. L Lamb was paid 20 guineas for the rough drawing he submitted.

G L Mallett of PSD wrote to E A Piprell on 5 June stating it had been decided three of his preliminary drawings should be brought to completion. Detailed instructions regarding the modifications were enclosed together with a payment of 40 guineas.

Piprell sent his four completed drawings to PSD on 24 June: Miss EA Knight of PSD sent the drawings to Coulton. She thought that artistically and practically the drawings were an improvement and sought Coulton's comments from 'the printer's angle'. Miss Knight requested that three bromides of each design be prepared.

Coulton told Miss Knight on 1 July that they were preparing the bromides as required, and would wait until this was completed before giving comments on the printing qualities of the designs. There was one point regarding changes in denomination that he wanted to raise. If

there was any possibility that the 2½d denomination might be changed then it would be best if the artist included the background, but omitted the actual denomination. Otherwise the 2½d would have to be blanked out, and the tone of the background matched as best as possible, before putting in the new denomination. Coulton thought this could probably be done quite successfully where the backgrounds were flat, but complications could arise and cited the 4d Jubilee Jamboree stamp as an example.

Miss Knight replied on 5 July of being fully aware of the difficulties regarding the denominations, and wherever possible had asked for alternative values to be shown on detachable tabs. In the case of Guernsey, where there was only one denomination, it was not possible to tell either the artists or the Committee at this stage that the value should be omitted from the drawings without giving an indication that a change was under consideration. It was however, her intention to tell all artists in the future that the value should not be drawn directly on to the design.

Coulton sent Miss Knight the bromides on 8 July, hoping they would be found satisfactory. Harrisons had no further comments to make regarding their suitability for printing.

It had from the outset been agreed that, as a matter of courtesy, Sir Francis Meynell, Chairman of the PMG's Advisory Committee on stamps, be shown informally all the finished drawings for the Regional stamps. He was shown those for Guernsey on 9 August, when he commented that 'all four stamps were poor - just an assembled mass of symbols in no pattern'. He preferred 11A but thought the head should be moved very slightly to the right.

Miss Knight wrote to Piprell on 25 August to say that the finished drawings were to be shown to the Committee for final selection. However, it had been decided that postage rates would increase later that year, before the new stamps were issued. It would be necessary to issue the stamp as 3d instead of 2½d as originally planned. The artist was asked to modify his designs to show the new denomination. Although superimposed tabs would be acceptable, it was necessary to ensure that there was no difference between the background of the value tab and the neighbouring background of the design. Miss Knight thought this might present some difficulty with design 'A' (8). She apologised for requesting this additional work, and would be grateful if the drawings could be returned as soon as possible.

Piprell forwarded the finished designs on 9 September. He had completely redrawn design 'B', and on design 'D', as requested, had moved the Queen's head slightly to the right. He used the same photographs of the Queen as before, mounting using cow gum to make it easier should they have to come off again. Harrisons was sent Piprell's four designs on 16 September and returned them with four bromides of each on 19 September.

On 4 December A Wolstencroft wrote to Semple enclosing four completed designs for the Guernsey stamp, together with, for the Committee's use, nine sheets of bromides of the finished designs and two sheets of bromides of the original sketches. The Committee now selected two designs for submission to the Queen. Notes on the designs were enclosed to guide the Committee in making its selection.

The artist had incorporated all the modifications as requested. There were, however, serious doubts about the letters 'ER' and William the Conqueror's crown in designs 8 and 9. The treatment suggested a form of cypher that the Queen had not approved. Sir George Bellew, King of Arms, had said the arrangement was 'suspect' from an heraldic point of view and might not be found acceptable by the Queen.

The Committee met on 8 January 1958 when it examined the four designs. The members were unanimous in selecting design 8 as the best submitted. They appreciated the potential problems regarding the letters 'ER' but were so strongly in favour of the design that if it were rejected they would be most disappointed. This led them to recommend that the artist be invited to submit a further design on the same lines but omitting the 'ER', and that both the original and amended versions be submitted to the Queen. If this action was not agreed, the Committee recommended that designs 8 and 11A be submitted to the Queen.

On 21 January Miss Knight wrote to the artist explaining that the Committee favoured design 8, which she enclosed, but to get round certain difficulties, it would like to see a version with 'ER' omitted. Piprell was advised this could be achieved either using a separate overlay for that part of the design, or could be redrawn entirely. Piprell replied on 29 January enclosing a new drawing with 'ER' omitted, and returning the original drawing. He had adjusted the position of the crown and the lily to give more balance to the design. On 4 February this was forwarded to the printers for the photograph of the Queen's head to be inserted in the position indicated and three stamp size bromides prepared; these were returned by Harrisons on 6 February. A payment of 80 guineas was made to Piprell on 3 February for the four finished drawings.

Miss Knight wrote to H A Berry, Works Manager of Harrisons, on 11 February enclosing design 11A and asked for six essays in violet. Berry was advised that at least one other design for Guernsey would be forwarded shortly once a point regarding heraldry had been settled.

Miss Knight discussed the point with the Home Office. G Brown, concerned with the administration of Guernsey, said if there was any doubt 'ER' should be omitted, even if the Committee wished them to be included. He did not anticipate any difficulties if the Post Office insisted on the omission. Brown admitted he was not an expert on the use of cyphers

and referred Miss Knight to R F D Sheffry of the Home Office. He felt there could be no objection to 'ER' on the stamp, with or without 'II', as these already appeared on some stamps. He also saw no objection to the inclusion of William's Crown if it was the wish of the Committee to use it as a symbol, but thought it would not be desirable to associate the two together in the form of a cypher particularly as the Garter had said the arrangement was 'heraldically doubtful'. He suggested the Post Office press either for the removal of 'ER' or for a re-arrangement of the design so that the Crown and 'ER' were not in juxtaposition.

Miss Knight referred back to Sir George Bellew. She explained that, unfortunately in the circumstances, the design with the Crown and 'ER' had been selected as first choice by the Committee. It was appreciated it might not find favour and suggested that an alternative design be prepared with 'ER' omitted, but asked that both versions be submitted to the Queen. Miss Knight added that, in view of Sir George's earlier remarks about the doubtful heraldry of the design, the choice between the two versions could scarcely be left to the Queen, and it would be better to omit the 'ER' now and only submit one version to her. As this would need the PMG's approval, Miss Knight asked Sir George to put his comments in writing.

Sir George replied on 25 February seeking to explain his earlier comments that 'ER seemed to be out of context'. ER, he assumed, stood for Elizabeth Regina, but the arrangement was not the Royal Cypher as that had the Queen's own crown. This, however, had the Queen's initials with an ancient crown of William the Conqueror over them, which seemed to be odd.

Sir George said this was not so much a matter of heraldry as of symbolism. He expected the Guernsey authorities wished to symbolise the fact that Her Majesty was Queen of The Duchy of Normandy, or rather what remained of it. But he thought this was 'an inappropriate and ineffectual way of doing it'. One reason for this, he said, was that the crown was not the crown of Normandy, but of William the Norman as King of England (so far as he could judge from English coins and the English Great Seal of that date). Sir George added that 'perhaps the Guernsey authorities simply wish to symbolise a connection between William I and Her Majesty. But if that is so I still do not think it an effectual way of doing it.'

On 17 March A Wolstencroft wrote to the PMG. He explained the situation regarding design 8 and asked that the printers be instructed to prepare colour essays of 8B, the version with 'ER' omitted. Wolstencroft added that the APMG had already seen and approved the proposals. When giving his approval, the APMG had said he still preferred 11A but, as this was the last Regional stamp to be finished, there was no room for delay. The PMG gave his approval that same day. Immediately the instruction went to the printers to prepare six essays of design 8B in violet.

Five essays as the 3d value in violet of each design, 8B and 11A, were supplied on 30 April. Miss Knight circulated a memorandum the same day: 'The Committee's first choice is No. 8B. We think it is preferable to the alternative 11A which is rather too similar to our present ½d - 2d stamps.' Oddly this point had not arisen when the Post Office was hoping that 11 would emerge as the choice rather than 8.

On 2 May Miss Knight wrote to L G Semple, the Regional Director, enclosing two colour essays of each of the designs for the Committee to examine. Regarding design 8, it was explained that no essay had been prepared of the original version including 'ER'. It was hoped that the Committee would like the new version which the Post Office considered attractive. Semple was told it was planned to issue all the 3d values during the week beginning 18 August 1958. This was dependent upon the Committee not calling for any modifications. If the Committee did want changes, other than minor retouching which could be done when the final printing cylinders were prepared, this might mean the Guernsey stamps would come out after the others.

On 12 May Supplies forecast yearly usage of the new Guernsey 3d as 15,000 sheets, or 3.6 million stamps. The same day W H Penny returned the essays to Miss Knight and confirmed that the Committee's unanimous first choice was 8B.

The next stage was to seek Royal approval and on 20 May the PMG, E Marples, wrote to Sir Michael Adeane, Private Secretary to the Queen enclosing an essay of the Committee's first choice 8B and the reserve 11A. The next day Sir Michael conveyed the Queen's approval of the stamp recommended for Guernsey; the Queen thought this was very good, but asked the meaning of the emblem in the top left hand corner of the design. The PMG replied the following day that the emblem was the Crown of William I, chosen by the Committee as a symbol of the island's historic link with the Duke of Normandy. Sir Michael replied on 27 May that the Queen was most grateful for the explanation.

Mr Langfield wrote to the Supplies Department on 29 May that Royal approval had been given to the Guernsey design, and that Harrisons could, subject to the strengthening of the dot under the D in 3D, begin printing on 'all-over Crown' watermarked paper. On 2 June Piprell was told by F J Langfield that the revised design omitting 'ER' had been chosen for the 3d Guernsey stamp. A payment of 160 guineas was enclosed, the additional fee for an accepted design.

Miss Knight wrote to the Board of Inland Revenue on 22 July 1958 saying that the word 'Revenue' had been omitted from the stamp design. This was noted by the Inland Revenue with some disappointment.

NEW STAMP ISSUED

The stamps went on sale on 18 August 1958, only on sale over the counter on Guernsey, where they replaced the 3d stamp of the permanent series. The new stamp was valid throughout the United Kingdom for postage and revenue; they were also the same size and colour (violet). The stamps were printed in sheets of 240, and were not available in books or rolls.

People not living in the Bailiwick of Guernsey were able to buy the stamps by post from the Head Post Office at St Peter Port. Those requiring stamps from more than one region could send orders to the Divisional Controller, London Postal Region.

The stamps were printed on 'all-over crown' watermarked paper, a new watermark introduced as stocks of the existing paper were used up.

Two of the essays were transferred to the Royal collection; four were retained for record purposes; the others were destroyed by the Accountant General's Department.

ABOUT THE DESIGN

The stamp showed the portrait of the Queen taken by Dorothy Wilding Portraits Ltd. The portrait was slightly off-centre to the right, with the Crown of William the Conqueror in the top left-hand corner with a stylised Guernsey lily below it. The legend 'Postage 3D' was at the base. 'Revenue' was omitted as the stamp was not used for Inland Revenue purposes on the island.

The Crown, distinctive with its two arches and tassels, was taken from the silver penny of William I, Duke of Normandy, minted during 1069 to 1072.

The Guernsey Lily (*Nerine Sarniensis*) had been associated with the island since the middle of the 17th century. Legend has it that the bulbs had been washed ashore from a ship in distress and had taken root on the island - hence the name 'Nerine', a sea nymph, daughter of Nereus and 'Sarniensis', the old name for Guernsey.

ABOUT THE ARTIST

Eric A Piprell was born in Guernsey on 22 April 1929. He was educated in Guernsey and later studied for several years under H Sandwith, a Fleet Street freelance journalist and commercial artist. In February 1949 Piprell joined Guernsey Press Company Limited as a

commercial artist but in June 1957 moved to London and at the time of designing the Guernsey stamp was working in the art department of Rotaprint Ltd.

CHANGES TO VALUES AND COLOURS

The 3d lilac stamp had sold out by 6 March 1968, sales totalling 25,812,360. On 24 May 1967 a version with phosphor was issued. This had one centre phosphor band and sold out in November 1968, to be replaced by the standard 3d definitive.

On 7 February 1966 a new 4d stamp was issued, in ultramarine, having the same design as the 3. A first day of issue machine cancellation was applied to covers bearing the new stamps posted in a posting box at the Head Post Office Guernsey. The design of the slogan featured an envelope with the words 'First Day of Issue'. This stamp had sold out by 6 March 1968, selling 4,415,040 including 12,350 on first day covers.

On 24 October 1967 the 4d was issued with phosphor bands and 'crowns' watermark: it sold out in October 1968. On 16 April 1968 a version was issued with no watermark and two phosphor bands: PVA gum was now used, whereas gum Arabic had previously been used. These sold out in March 1969.

On 4 September 1968 new 4d and 5d stamps were issued. Again with the same design as the 3d, the 4d was now olive sepia and the 5d was royal blue. These stamps were issued to meet new tariffs introduced on 16 September. Neither stamp had a watermark. The 4d had one centre phosphor band and the 5d had two phosphor bands.

An official cover was available at a cost of 6d, and could be bought in advance from the Philatelic Bureau or from the Philatelic Counters at Glasgow, London Chief Office, Blackpool and Liverpool and all the Crown Post Offices on Guernsey. A posting box was provided at the Head Post Office on the island. Again these stamps were only available from post offices in Guernsey and at the Philatelic Bureau and all the philatelic counters. Covers serviced by the Bureau were postmarked either 'Philatelic Bureau, Edinburgh' or 'Guernsey, Channel Islands': 52,449 first day covers were posted.

The 4d underwent a further colour change to red on 26 February 1969: the sepia 4d stamps were withdrawn at the close of business that day. The red 4d stamps were on sale in all post offices in Guernsey, the Philatelic Bureau in Edinburgh and all philatelic counters in the UK. These counters were at Belfast, Blackpool, Glasgow, Liverpool, Newcastle upon Tyne, and London Chief Office. There was no first day cover service for this release.

The regional stamps for Guernsey were invalidated for use in Guernsey and Jersey on 30 September 1969. They remained valid for use in the rest of the United Kingdom, available from philatelic counters only, until 30 September 1970.

REQUEST FOR 2½d STAMP

In December 1963 it was announced that the Isle of Man was to have a 2½d stamp (being the postcard rate at that time). This decision appeared to come 'out of the blue' and, perhaps not surprisingly, the Guernsey authorities felt their island should receive the same treatment. PSD had, in fact, discussed this with the Home Office before the decision for an Isle of Man stamp had been made, but the Home Office had thought the Channel Islands would not be interested.

K Hind, of PSD, wrote to the South Western Regional Director, S Scott, on 24 January 1964. Scott had requested to see the second and third choices for the Guernsey (and at the same time, Jersey) stamp (designs 11a and 9 respectively), which Hind enclosed. The second choice, as noted earlier, had been essayed but not the third choice.

The Post Office had no objection to the island authorities seeing these, but it was pointed out that at this stage, the matter was still confidential and being carried out on an informal basis. The decision to have a 2½d stamp would be made by the PMG but until the island authorities put the case to the Home Office, which in turn would pass it to the Post Office with a recommendation, no formal action could be taken. It was stressed that if any details were leaked it would be most embarrassing.

Hind wrote again to Scott on 30 January to add the point that handling of the designs should be kept to a minimum, especially the 'unessayed' one. This was original artwork and if chosen would be used for producing the cylinders from which the stamps would be printed. It was therefore important that the design should not be disfigured.

On 21 February Piprell was informed by F J Langfield that the Post Office was now considering a 2½d stamp for Guernsey. The two previously unsuccessful designs (9 and 11) under consideration were enclosed: Piprell was asked to prepare the value 2½d in lieu of the 3d shown, to be drawn on clear acetate sheet which could be overlaid on the design. Langfield advised Piprell that, should one of the designs be finally adopted, he would write again about the fee. If neither of the designs were chosen he would be paid four guineas for the value tabs.

On 27 February S Burley wrote to K Hind to say that the Bailiff had made a formal request to the Home Office for a new 2½d stamp and that Guernsey was naturally anxious that, if

approved, the new stamp should be on sale when the tourist season began. Informal discussions had been held with the South West Regional Director, S Scott, and design 9 had been chosen from those originally submitted for the stamp issued in 1958.

Hind wrote on 10 March to R Mawby, who had become APMG in March 1963, reminding him that when the Isle of Man stamp was agreed it had been envisaged that Guernsey and Jersey would ask for similar treatment. It was agreed at the time that such a request would not be hard to meet, and Hind now recommended that they agree. This met with approval from the APMG, and subsequently the PMG.

Piprell forwarded the completed value tabs on 19 March. On 24 March Langfield sent the designs to the Supplies Department so as to instruct Harrisons to produce essays of both designs. It was hoped to present the essays to the Queen by the middle of April so that the approved essay could be with the printers not later than 30 April. As with the Isle of Man and Jersey stamps the Post Office was aiming at 1 June as the issue date.

On 26 March Harrisons was supplied with the value tabs and asked for six essays of each design in the same shade of red as used on the 2½d definitive. It was suggested that preliminary essays should be ready by 13 April for approval by 27 April, and that delivery of the initial requirement of 50,000 sheets should begin on 7 May for completion by 19 May. During essaying, Harrisons reported 'shortcomings' in the artwork; T P Hornsey of PSD replied on 2 April:

You should carry out what improvements you consider essential to the lettering and positioning of the Queen's head so as to produce an acceptable essay that, so far as possible, will correspond to the artist's drawings.

On 9 April Harrisons reported that the designs were being redrawn by Piprell, and that they were ready to carry out essaying as soon as these were returned.

On 15 April three essays of each design, 9 and 11, were forwarded to Mr Langfield of PSD. Two similar sets of three were sent the same day to A J Tempest of Supplies. PSD supported Guernsey and Postal Region in favouring 9, the third choice in 1958.

On 6 May Reginald Bevins, who had become PMG in October 1959, submitted the essays to the Queen. The PMG explained to Sir Michael Adeane that the island authorities had hoped the stamp would be issued by 1 June, when the tourist season started. As it had not been possible in the time available to have a competition to obtain fresh designs, it had been agreed to submit to the Queen two designs that had been prepared but not selected when the 3d stamp was introduced in 1958. Though not selected at the time the designs were regarded as otherwise suitable. Design 9 was recommended as first choice and a 3d stamp

was enclosed for comparison. Sir Michael replied the next day that the Queen had agreed with the PMG in choosing and approving design 9.

W A Wolverson, appointed DDG in June 1960, sent a memorandum to K Hind asking him to ensure that the Stamp Advisory Committee (SAC), now chaired by Sir Kenneth Clark, knew about the Guernsey design before it became public. Hind replied on 8 May that the matter had been raised at a meeting when it was explained that designs were being used that had been selected by the 1958 Regional Advisory Committee, and that, as in 1958, the designs would not be referred to the SAC. The Committee accepted this and was shown the designs as a matter of courtesy at the next meeting.

Also on 8 May, Mr Tempest of the Supplies Department wrote to PSD stating that he had not received the approved essay; when the original deadline for delivery of the essay to Harrisons by 24 April had not been met, H A Berry had written on 1 May on the printer's behalf agreeing to a later date of 7 May, but even this had now passed. It was now certain that printing and distribution could not be achieved in time for the stamps to be on sale on 1 June. He added that, unfortunately, printing would impinge on the time allocated for the International Geographical Congress issue and the 2s stamp book, and forwarding the essay was therefore a matter of urgency.

Approved essays of all three regional 2½d were finally forwarded on 13 May; although a revised issue date of 22 June was considered as late as 21 May, the new date of issue was confirmed by 27 May as 8 June; T P Hornsey wrote to S Scott advising him of this. He added that the new designs would be announced at a Press Conference on 3 June when a Press and Broadcast Notice would be issued. Because of the tightness of the timetable, however, supplies of the new stamps might not reach the Head Office on Guernsey until late in the week before the day of issue. Hornsey asked that the Head Postmaster make special arrangements to get supplies of the stamps to the subordinate offices in time for the date of issue.

As has been mentioned Harrisons was heavily committed to production of a new stamp book and special stamps for the International Geographical Congress and International Botanical Congress. Supplies did not receive a proof sheet of the Guernsey 2½d until 3 June, accompanied by a warning from the printers that 'due to the urgency of this requirement some of the sheets may already have been printed'. Mr Tempest replied to R F York of Harrisons the same day that the proof was approved for printing, but was subject to correction of a number of defects, although 'in the circumstances perhaps these faults could be borne in mind for correction at the next print'. The listed faults were:

General - Colour tone lighter than essay. Queen's face spotted.

row 1, stamp 8 - Blemish left of Crown.

row 2, stamp 1 - Spot, Queen's neck.

row 14, stamp 8 - White mark over ER.

row 17, stamp 12 - Blemish below ER.

A set of essays was supplied on 1 September.

Issued on 8 June 1964, the new stamp was the same size and colour as the permanent series 2½d stamp. The design portrayed the Guernsey lily in the bottom left hand corner and the Crown of William of Normandy in the top right hand corner. Posting boxes were available, items bearing the new stamp receiving a 'First Day of Issue' machine cancellation. There was no first day cover service provided by the Philatelic Bureau.

2½d STAMP WITHDRAWN

On 7 March 1966 it was announced that there was to be no further printing of the 2½d stamps for Guernsey. Existing stocks of these stamps (about one month's supply) were to be sold by post offices until exhausted. The need for a 2½d stamp, introduced for picture postcards, had ceased following the increase in the postcard rate to 3d. Stocks of the stamps were held at the Philatelic Bureau until 31 August 1966. There were 3,485,760 of the stamps sold, including 10,100 on first day covers.

Andy Pendlebury
April 1996

REFERENCES

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- Post 52/471
- Post 122/566
- P1169/67

Press and Broadcast Notices:

- PBN2042, 12 December 1956;
- PB130, 16 July 1958;
- PB140D, 31 July 1958;
- PB264, 5 December 1963;
- PB43, 19 March 1964;
- PB83, 3 June 1964;
- PB9, 12 January 1966;
- PB45, 7 March 1966;

- PB172, 4 July 1968;
- PB222, 24 August 1968;
- PB3, 2 January 1969;
- PB18, 16 January 1969

Stanley Gibbons Great Britain Specialised Stamp Catalogue Volume 3: QEII Pre-decimal Issues. Stanley Gibbons Publications Ltd