

SPECIAL STAMP HISTORY

## European Postal and Telecommunications Conference (C.E.P.T.)

Date of issue: 18 SEPTEMBER 1961



In 1959 six European Postal and Telecommunications administrations agreed to develop closer relations among themselves. While the United Kingdom did not participate initially, it did attend the first annual meeting in Paris in 1960, and responded to the request that all member countries, by that time 19, issue stamps to mark the event. The hope was that such stamps would appear annually, using a common design selected for each year.

The initial response from the GPO for an annual set was circumspect to say the least, particularly regarding the use of a common design. However, as hosts to the 1961 conference, and therefore CEPT Secretariat country for that year, Britain was expected to co-ordinate the stamp issue for all member countries. The Paris conference had agreed to hold two competitions, one for stamp design, the other for a permanent CEPT emblem that could be incorporated into a stamp design by those countries that felt unable to use the common design. The designs were to be judged by the Postal Committee of CEPT at a meeting in London in March 1961.

### INTERNATIONAL DESIGN COMPETITION

As representatives of the CEPT Secretariat, the Overseas Mails Branch of the GPO sent formal invitations to member countries to issue stamps to mark the second anniversary of the conference, with the opportunity to submit designs for both the stamp and emblem competitions. While co-ordinating the international effort, no decision had been taken within the Post Office as to whether Britain would participate. Although a stamp was likely (as Britain was both Secretariat and host to the forthcoming conference, it would be difficult not to have an issue), a commitment to use a common design was not forthcoming. Thus the invitations to member countries to issue stamps left a great deal of leeway for each administration to make its own arrangements: each was free to determine the denominations and number of stamps issued, the colour and design, the method of

printing and the duration of sale. In fact, the only stipulations were that they indicate affiliation to CEPT and be issued on 18 September 1961, the date chosen at the Paris conference. Each country was invited to submit the artwork and bromides of two designs to the GPO by 28 February 1961. Entries were also sought for the competition to design a permanent emblem for CEPT, to be used on stamp designs and for more general purposes. The emblem was to be 20 cm by 25 cm and should be submitted as actual size photographs by the same date.

By mid-January the Postal Services Department (PSD) of the GPO had finalised a proposed stamp programme for 1961 that included three issues, commemorating the Commonwealth Parliamentary Conference, the Centenary of the Post Office Savings Bank, and CEPT. The only drawback was that all three were scheduled to take place in August and September, while the rest of the year was empty. Nonetheless it was decided to proceed with all three issues and to have all three sets available from post offices at the same time as to limit sales would adversely affect revenue. Later PSD told the Supplies Department that it should only have enough stamps printed that would sell out over ordinary counters within a maximum four weeks, hopefully avoiding the experience with the 1960 special stamps, which had still been on sale five months after issue

A memorandum dated 10 February from the Deputy Director General, W A Wolverson, to the Assistant Postmaster General (APMG), Miss Mervyn Pike MP, confirmed that CEPT stamps would be issued on 18 September in three denominations: 2d (minimum overseas ordinary printed paper rate), 4d (minimum overseas postcard rate) and 10d (overseas rate for letters in the 1 oz to 2 oz range). The designs would be selected from an international competition by the Postal Committee of CEPT, but the GPO would not use the chosen design in its exact form. Instead, when the common design was known, an artist would be asked to adapt it to include the Queen's head and the Council for Industrial Design's (CoID) Stamp Advisory Committee would be consulted. Such a process had been successfully used the previous year (1960). It was proposed that three British artists be invited by the GPO to submit designs for consideration as entries to the international competitions for both the stamps and emblem: they were Reynolds Stone, Faith Jaques and Michael Goaman.

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## **INSTRUCTIONS TO ARTISTS**

The invitations were sent on 13 February not only to the three artists but also to Harrison and Sons, the company which would print the stamps in photogravure. The instructions gave the background to CEPT and emphasised that the designs should, 'have a bearing on European co-operation demonstrated by the existence of the CEPT organisation'. In 1960 the CEPT stamps had borne the word 'EUROPA', the title used by the six founding countries; it was expected 'The Six' would want to continue its use, so designs should include it. As

the designs were intended for an international stamp competition, the Queen's head was not to be included: instead 'Great Britain' should be used to show where each country's name would appear.

The instructions for a CEPT emblem were also enclosed and gave the artists virtually a free hand. The only stipulation was that the word 'EUROPA' should not be included as it was felt this referred to an earlier organisation that had been subsumed into CEPT. The emblem should be small and artists were asked to keep in mind that a stamp design might bear both the emblem and the Queen's head. Completed designs for both stamp and emblem were required by 28 February in order to be submitted to the competition, thus allowing only a fortnight for preparation.

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## DESIGNS SUBMITTED

One of those invited, Faith Jaques, had to refuse as the time allowed was so short. The others submitted designs before the deadline.

### Designs submitted for the stamp –

**Reynolds Stone (one design):**

Europa riding a bull and doves.

**Michael Goaman (two designs):**

the draped flags of the 19 CEPT countries forming a tall building on the foundation of CEPT; a loom on which Europa and CEPT combine to weave a cloth representing the 19 countries in squares. The white lines are reminiscent of a cartographic projection.

**Philip Thompson (of Harrisons) (one design):**

19 interlocking triangles forming one unit to symbolise European unity.

**Michael Farrar-Bell (of Harrisons) (three designs):**

a CEPT emblem incorporating the points of the compass;  
horizontal design featuring an interlocking symbol of unity;  
vertical design featuring an interlocking symbol of unity.

### Designs submitted for a CEPT emblem –

**Philip Thompson (of Harrisons) (one design):**

19 triangles forming one unit to depict European unity. The circle symbolises the sphere of the CEPT's activity.

**Michael Farrar-Bell (of Harrisons) (two designs):**

interlocking symbol of unity incorporating 'E' for Europa and 'CEPT'; emblem of the CEPT incorporating points of the compass.

**Reynolds Stone (one design):**

dove carrying envelope.

**Michael Goaman (one design):**

post horns incorporating letters 'CEPT'.

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## SELECTING THE DESIGNS

The designs were considered by the an ad-hoc committee in March consisting of W A Wolverson, Deputy Director General, Brigadier K Holmes, Director of Postal Services, and Kenneth Hind, Miss E A Knight and Frank Langfield of Postal Services Department.

For the stamp, they chose the loom design by Michael Goaman and the horizontal 'symbol of unity' design by Mr Farrar-Bell. Selected for the emblem competition were Farrar-Bell's interlocking logo, and Goaman's design featuring post horns.

The Postal Committee of CEPT met on 29 March to consider all of the designs received from member countries, each shown as an actual size bromide.

Two stamp designs were submitted by each of Germany, Belgium, Finland, France, Great Britain, Greece, Italy, Luxembourg, The Netherlands, Switzerland and Turkey, and one by Iceland.

CEPT emblem designs were submitted by France (2), Belgium (2), Switzerland (4), Turkey, (1), Great Britain (2), Finland (5), Luxembourg (1), Iceland (1), Germany (2), The Netherlands (2) and Greece (1).

The Postal Committee selected a stamp design proposed by the Netherlands, by the Dutch artist Theo Kurpershoek featured nineteen doves, one for each member country, flying in formation to form a single dove together with 'EUROPA' and 'CEPT'. The design selected for the CEPT emblem was the British design by Michael Goaman featuring post horns. The decisions were advised at simultaneous press conferences held in each member country on 7 April.

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## DESIGNS FOR GREAT BRITAIN'S CEPT STAMPS

Miss Knight of the Postal Services Department advised Michael Goaman that his design for the emblem had been successful. For the 1960 CEPT/EUROPA issue just one artist had been approached, Reynolds Stone, who adapted the common design selected by CEPT that year. As this worked successfully, it was agreed to repeat the exercise for 1961.

Therefore Miss Knight contacted Goaman on 7 April 1961 and asked him to prepare three designs (2d, 4d, 10d) that 'should include either your CEPT symbol or the 19 doves, EUROPA and CEPT motif on the Netherlands stamp [Kurpershoek's design] or any combination of both motifs'. The stamps were to be double the definitive size and could be horizontal or vertical, printed in up to three colours but the dominant colours were to be 2d light brown, 4d light blue, and 10d azure blue. Miss Knight asked that final designs be submitted 'as soon as possible after 17th April'. Miss Knight also wrote to the Foreign Office to confirm there was no objection to the inclusion of the word 'EUROPA' on the stamps (the 1960 designs included the word, cleared by the Foreign Office at the time).

It is not known precisely when Mr Goaman submitted his designs but it seems they were initially seen at the GPO during the last week in April. Goaman described his designs as follows:

2d - The design shows the symbol chosen by representatives of the member countries of the Conference consisting of four post horns containing the letters 'CEPT' - the initials of 'Conférence Européenne des Postes et des Télécommunications'.

A further representation of four post horns has been used as a frame for Her Majesty's portrait.

The word 'EUROPA' included in the top right hand corner has been used on a number of stamps issued by European countries since the War - particularly France, Germany, Italy and the Benelux countries.

4d - The design shows the dove which is the main motif on the common stamp design chosen by representatives of member countries of the Conference. The 19 doves making up the larger dove represent the 19 member countries of the Conference. The symbolic design of four post horns containing the letters CEPT is placed above the dove.

To the right of Her Majesty's portrait the word 'EUROPA' appears in the same place as it appears on the common stamp design.

10d - The design shows the word 'EUROPA'" as it appears on the common stamp design to the left of Her Majesty's portrait together with the 'post horn and CEPT' symbol.

The 4d and 10d designs were sent to Harrison and Sons, the stamp printers, on 3 May, the 2d design following on 5 May. Miss Knight advised Harrisons that Goaman would visit the company 'to do some minor touching up'. She asked for essays in 250 line screen in the colours used by Goaman, but added, 'I am a little uneasy that the two shades of blue for the 4d and 10d stamps are not sufficiently distinctive and that the denominations may be mistaken one for the other. I should be glad of any suggestions you may have for putting this right. I would much appreciate an opportunity of seeing some rough pulls of all the new designs before the end of next week if this is anyhow possible.'

There was a change from the normal practice of consulting the Stamp Advisory Committee of the Council of Industrial Design to select designs deemed suitable for development to essay stage and approve the final designs for submission to the Queen. The official reason for not consulting the Committee as given to the Queen when the designs were submitted for her approval was that as the occasion required the use of a common motif, the Committee's advice was not considered necessary, although why this should be is not clear.

Despite Miss Knight's request for essays by mid-May they were not received until 13 June, at a meeting of Miss Knight and Frank Langfield of PSD, Mr York of Harrison and Sons, and Mr Hickson of Supplies. Essays were provided of each denomination in three colours. In addition the 4d was printed with the head in a variety of shades (green, tan, warm tan and blue), while the 2d was supplied in two versions, with the frame and value in pink, and with the frame and value in white.

The meeting selected essays for the 2d with the frame and value in white, for the 4d with a tan head, and for the 10d. Although these had yet to be submitted to the Queen, Harrison and Sons were permitted to start production subject to slight improvements to the Queen's face on the 10d. The essays were shown to the Assistant Postmaster General on 15 June and subsequently to the Deputy Director General, the Director of Postal Services, and Mr Hind of Postal Services, who all approved the selection. Permission for Harrisons to proceed with production was confirmed on 16 June.

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## **SUBMISSION TO THE PALACE**

The selected essays were put to the Director General and PMG on 28 June and were sent to the Palace for Royal approval on 30 June. Sir Michael Adeane, the Queen's Private

Secretary, replied on 4 July. While the Palace had no objection to the inclusion of elements of the CEPT's unified design on the stamps, there was an objection to the use of the word 'EUROPA':

'In spite of the fact that the Foreign Office have agreed to the inclusion of Europa, she [the Queen] considers that in the present state of public discussion about the Common Market, it might well be misunderstood by the ordinary user in this country and by people in the Commonwealth overseas who found it on their letters.'

The Queen asked that designs without the word 'EUROPA' be submitted for consideration.

The GPO immediately contacted the Foreign Office to ask whether it wished to persuade the Palace to retain the word, but was informed it did not, so Michael Goaman was asked to adapt his designs. Given the lack of time if the planned issue date of 18 September was to be met, it was not possible to have new essays ready for submission to the Palace: bromides would have to suffice. Michael Goaman worked rapidly, so new bromides were ready by 11 July, and sent to the Queen on 18 July, the changes being described thus: 'There is no change in [the 2d design] other than the removal of the word EUROPA from the top right hand corner.

'On revised design [for the 4d] the 4d in the top left hand corner would be printed in light blue similar to the post horn symbol on the original design. The post horns which now appear on the right hand side of Her Majesty's portrait will be printed in alternate segments of violet and white in the same manner as they are printed in yellow and white on the 2d design.

'As regards [the 10d design] the dove in the new version will be printed in the yellow which was used for the word EUROPA on the original design.'

The new designs were approved for issue on 19 July; and the printers were authorised to proceed on 21 July. A proof sheet of the 2d was supplied by Harrisons on 14 August and pronounced satisfactory the following day: deliveries of 2d sheets to Supplies began on 17 August.

The proof 4d sheet followed on 7 September, approved by Supplies 'subject, if possible, to the correction' of certain flaws that had been identified. S G Hutton of Supplies added the following general comments that the blue tone in '4d', the background and the head varied from stamp to stamp, in that it was light [in] Stamp 1 of Rows 10 and 11 and the left hand edge of the sheet and much darker towards the right hand edge. Also 'C' and 'T' on the top half of the sheet had a pink tone whereas those at the bottom did not.

On 9 September the proof sheet of 10d was received and approved, again noting certain flaws to be corrected if possible.

## ISSUING THE STAMPS

A press conference attended by the Assistant Postmaster General, announcing the stamps, was held on 16 August. They were printed by photogravure with a 250-line screen (previously a 200-line screen had been the norm) on chalk-coated paper (first used for the 1960 CEPT issue). None of the stamps had phosphor bands. The stamps would be released on 18 September with a special postmark available from the post office in Torquay only

Supplies completed the initial distribution of 4d stamps to all offices by 9 September, of 10d by 11 September, and 2d by 13 September: distribution was completed in full on 15 September.

The annual conference of CEPT was held in Torquay between 11 and 22 September, and fourteen of the participating countries, including the hosts, issued stamps on 18 September, namely Belgium, France, Germany, Great Britain, Greece, Iceland, Italy, Liechtenstein, Luxembourg, Netherlands, Portugal, Spain, Switzerland and Turkey.

There was a heavy demand for first day covers, taxing the resources of the Torquay office and causing some anger among philatelists who felt the service was too restrictive.

It was normal practice for the PMG to send gift packs to certain individuals for each new issue. The following received gifts of CEPT stamps: the Queen; Princess Margaret; Sir Winston Churchill; Harold Macmillan, Prime Minister; Sir H Hylton Foster, Speaker of the House of Commons; previous PMGs and Assistant PMGs still in Parliament; members of the Stamp Advisory Committee; the PMGs (or equivalent) of the self governing countries of the Commonwealth.

Problems with the perforating machinery damaged the top halves of a number of sheets of the 4d, and to a lesser extent 10d, and as a result some post offices only received the lower halves of the sheet. It is not known how many sheets were affected and the relevant production files do not mention the problem.

Two errors have been found on the 10d, namely the turquoise (pale blue) colour omitted from the CEPT emblem on some stamps and the pale green (yellow) colour from the doves on others.

Three new issues in a month and problems with multi-colour printing gave Harrison's severe production difficulties, and wastage was very high. In addition pre-Christmas printing commitments severely affected stocks of the chalk-coated paper, so it was not possible to print further supplies of the stamps. The 4d and 10d were therefore withdrawn from general sale on 5 and 27 October respectively, although they remained available from offices 'with a



known philatelic requirement', mainly the London Chief Office. The 2d was not so affected as it had been decided to reduce the quantity by 25 per cent due to an impending rise in the overseas printed paper rate on 1 October. The stamps remained on sale for a calendar year although supplies were severely limited and were available only from the London Chief Office after May 1962.

Final statistics are:

	<b>2d</b>	<b>4d</b>	<b>10d</b>
<b>Stamps ordered</b>	89,580,000	15,840,000	8,400,000
<b>'Good' stamps delivered</b>	52,200,000	7,681,200	5,580,000
<b>(Percentage waste rate)</b>	41.7	51.5	33.6
<b>Total stamp sales</b>	47,530,920	7,614,480	5,427,780
<b>(Percentage sold compared with delivered)</b>	91.1	99.1	97.3

Of the essays, some were given to the Royal collection, some retained for record purposes, while the remainder were destroyed.

## THE DESIGNER

MICHAEL GOAMAN, MSIA, was born in 1922. After wartime naval service he attended Reading University Art School and the Central School of Arts and Crafts, where he met a fellow student, Sylvia Priestley, whom he married in 1950. Both worked subsequently as freelance graphic designers, Michael Goaman originally specialising in packaging, publicity and display design, and Sylvia Goaman in textiles. After contributing a successful stamp design to the 1953 Coronation issue, however, the couple formed a design partnership that proved particularly fruitful philatelically. The two occasionally worked separately but more generally in collaboration, Sylvia Goaman tending to take responsibility for the floral or more decorative elements of any design. Between the Coronation and the end of the 1960s, Michael Goaman and his wife designed 17 stamps issued by the GPO and at least 100 issued by other administrations, mainly in the Commonwealth. He was a design consultant for several overseas postal administrations and in 1960 received the International Philatelic Art Society's medal for a set of Fiji definitives.

Goaman's emblem design for the CEPT was subsequently amended at the request of the organisation to include a telecommunications element, represented by a cable and lightning bolts in the middle of the post horns design.

Alan Griffiths  
March 1994

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## REFERENCES

British Postal Museum & Archive Files

Post 52/481 (2nd anniversary of CEPT admins, 1961-62)

Post 324/69 (CEPT, 1961)

Stanley Gibbons Stamp Catalogue Great Britain, Vol. 3 - QE II pre-decimal issues, Stanley Gibbons Publications Ltd