

STAMP HISTORY

British Architecture (Village Churches)

Date of issue: 21 JUNE 1972



The British Architecture series originated in June 1968 when the Postmaster General (PMG), John Stonehouse, decided that the 1969 programme should include a set on English Cathedrals. This, he said, would be part of a series over several years presenting British architecture which would later provide opportunities to include examples from Scotland, Wales and Northern Ireland.

Six cathedrals were depicted on the first issue, considered by the Post Office to be amongst the United Kingdom's finest buildings and therefore a most fitting introduction to the series. The following year saw rural cottages chosen for their humbleness as a contrast to the grandness of the cathedrals.

The Post Office, recognising the importance of maintaining the interest generated by an ongoing series of this kind among thematic stamp collectors, continued the series in 1971 by featuring modern university architecture.

For the 1972 issue five churches were chosen as representing the main periods of architecture from early Saxon to late Perpendicular and typifying regional variations in style, resulting from the use of local materials in their construction.

FIRST SUGGESTION

The suggestion of featuring churches was first raised at a Stamp Advisory Committee (SAC) meeting held on 21 October 1969. The Committee was discussing the 1971 programme and, having suggested that modern architecture be featured for 1971, put forward the idea that sometime a set featuring Betjeman's Churches be considered.

In September 1970 Operations and Overseas Department (OOD) wrote to the SAC regarding the 1972 programme. OOD was considering subject matter hoping to announce the programme later that year. At this stage five issues were planned, leaving room for a sixth if strong public demand arose for some further event or anniversary. Included was Victorian architecture, in the form of public buildings and perhaps churches. The previous architecture issue had featured modern university buildings and in an effort to give some pattern to these issues it was thought the best plan would now be to work backwards:

- 1972 - Victorian architecture (public buildings and churches);
- 1973 - Industrial architecture (early factories, and so on - for which a number of requests had been made);
- 1974 - 18th century architecture (it was thought that a parade of Britain's grand classical buildings might usefully wind up the series).

At the SAC meeting on 22 October 1970 the Committee gave its views on the 1972 programme, recommending that the theme for the British architecture issue should be village churches or old coaching houses.

At the next meeting, on 11 December 1970, the Chairman, George Downes, Director Operations and Overseas, said that it was proposed to submit to the Post Office Board that the British Architecture series feature old inns. However, one of the Committee members, Sir Paul Reilly, Director of the Council of Industrial Design since 1960, suggested that village churches would be a better choice. The Committee decided that designs of both inns and village churches be commissioned, with the final choice to be made when the Committee had seen both sets of designs.

ARTIST INVITED

The SAC acknowledged that intensive research was demanded by this issue and decided to invite just one artist to submit designs. A verbal invitation was extended to Ronald Maddox, a freelance artist, designer and illustrator, who had in April that year submitted designs for the 1971 issue featuring modern university buildings. Although not successful in having his designs chosen on that occasion, the quality of his drawings and his meticulous research made him most suitable for this issue.

ARTWORK RECEIVED

In the preparation of his artwork, Maddox liaised closely with Stuart Rose, the Post Office Design Advisor. On 18 February Rose wrote to Downes saying that Maddox had, by exerting tremendous effort, produced about 40 preliminary rough designs. Such was the complexity

of the subjects that Rose had decided to have colour transparencies produced, together with colour prints for each Committee member, to be examined at the next meeting. Rose suggested that Maddox be invited to present his proposals himself and explain the slides, to which Downes agreed.

DELIBERATIONS

At the SAC meeting on 24 February Maddox showed colour transparencies of 24 churches and 20 inns:

Village Churches

1. Greensted-juxta-Ongar, Essex, c845 Saxon timber church
2. St Just-in-Roseland, Cornwall, built on foundations of earlier church 550 AD
3. Blanchland, Northumberland, 13th century Abbey church
4. Lethingsett, Norfolk, 11th/12th century Saxon and Norman round-towered church
5. Culbone, Somerset, 12th century Norman
6. Winchelsea, Sussex, 13th/14th century Early English/Decorated
7. Brookland, Kent, 14th century Decorated/Perpendicular
8. Coxwold, Yorkshire, 15th century Perpendicular
9. Greensted-juxta-Ongar, Essex, c845 Saxon timber church
10. Earls Barton, Northamptonshire, 10th century Anglo Saxon tower; 12th century body of church Norman
11. Helpringham, Lincolnshire, 13th-15th century Fen Church / Early English, Decorated and Perpendicular
12. Lavenham, Suffolk, 14th century Perpendicular wool church
13. Greensted-juxta-Ongar, Essex (second design)
14. Earls Barton, Northamptonshire (second design)
15. Lavenham, Suffolk (second design)
16. Helpringham, Lincolnshire (second design)
17. Earls Barton, Northamptonshire (second design)
18. Lethingsett, Norfolk (second design)
19. Quadring, Lincolnshire, 13th-15th century / Early English and Perpendicular
20. Breage, Cornwall, 15th century / Perpendicular slate church
21. Greensted-juxta-Ongar, Essex (third design)
22. Leuchars, Fife, 12th century Norman
- Saul, County Down, site of the first Christian church in Ireland
23. Hermon, Llanfyrnach, Pembrokeshire, Welsh Chapel, approximately late 18th/early 19th century
24. Alternative design for Welsh chapel
25. Bethesda, Llawhaden, Pembrokeshire, Congregational 1797

Inns

26. The Fighting Cocks, St Albans, Hertfordshire, one of the oldest medieval inns in England
27. The Kings Head, Chigwell, Essex, timbered Dickensian coaching inn
28. The George and Pilgrims, Glastonbury, Somerset, Medieval hostelry for pilgrims
29. The Bear and Billet, Chester, Tudor / black and white inn
30. The Feathers, Ludlow, Shropshire, black and white timbered inn 1603
31. The Angel and Royal, Grantham, Lincs, one of the earliest medieval hostelries
32. The Golden Fleece, Thirsk, Yorkshire, coaching inn near Great North Road
33. The George, Southwark, London, famous galleried coaching inn
34. The George, Norton St Philip, Somerset, Medieval, claims to be the oldest licensed inn
35. The Mariner, Haverfordwest, Pembrokeshire, early 19th century coaching inn
36. The Angel, Guildford, Surrey, posting house on a main road south
37. The Swan, Lavenham, Suffolk, cross country posting house 14th/15th century
38. The Kings Head, Amersham, Buckinghamshire, 15th century coaching inn
39. The Angel and Royal, Grantham, Lincs (second design)
40. The Angel, Guildford, Surrey (second design)
41. The George, Southwark, London (second design)
42. The Fauconberg Arms, Coxwold, Yorkshire, stone built village inn
43. The Cross Keys, Saffron Walden, Essex, timbered Tudor inn
44. The Angel, Lacock, Wiltshire, 16th/17th century timber and stone National Trust
45. The Fighting Cocks, St. Albans, Hertfordshire, one of the oldest medieval inns in England.

These designs were first shown singly and then arranged in groups of four. In each group Maddox had aimed to show the variation in style and material used in British architecture and also to include buildings in different areas. In producing these designs a number of themes had been tried:

Churches

- 1 to 8 - Village churches in a rustic setting
- 9 to 16 - Church towers, emphasising their architectural quality
- 17 to 20 - Church towers, emphasising their architectural quality (in monochrome)
- 21 to 25 - A 'Regional' set (England, Wales, Scotland, Northern Ireland)

Inns

- 26 to 37 - Coaching Inns
- 38 to 41 - Coaching Inns (monochrome)
- 42 to 45 - Small Inns.

Maddox told the Committee that he had not drawn some of the inns he had seen where modern alterations had been made.

The SAC felt that churches and inns provided plenty of scope for future issues – village churches, coaching inns, church towers and village inns – but for 1972 it was agreed that churches should be the theme. The designs in colour were preferred to those in monochrome. It was decided that a choice between the alternative treatments, 1 to 8 and 9 to 16, would be made at the following meeting. This would give the members an opportunity to study the designs more closely. Following discussion the Committee agreed that on this occasion there was no need to insist on stamps showing buildings from each of the countries of the UK, as this was considered adequately catered for by the three previous architecture issues and the ‘Landscapes’ issue of 1966 and the ‘Bridges’ issue of 1968. It was suggested that the village churches be shown in their setting as an attractive way of showing how they had evolved as part of village life: drawings 1 to 8 were thought to be the most promising in this respect. Against this it was thought it might make it more difficult to show architectural progression in church buildings. With such a wealth of promising designs it was suggested that a set of about six stamps might be worthwhile; Downes said that the Post Office would therefore give serious consideration to the possibility of issuing a block of four stamps.

The next SAC meeting was on 31 March 1971 for which Maddox had prepared revised drawings. The choice was now between designs showing complete churches in their rural settings or church towers placing more emphasis on architectural style.

Maddox once again attended the meeting and described his designs as follows:

Set 1 –

26. Greensted-juxta-Ongar, Essex

The only wooden church in England that has survived from the Saxon period. The timbers of the north and south walls are split tree trunks and still in excellent condition. It has a typical Essex weatherboard spire.

27. Hales, Norfolk

A thatched Norman church with a round tower and an apse (a rounded end to the sanctuary), a rarity in this country emanating from Normandy.

28. Culbone, Somerset

A tiny medieval church near Porlock, in a deep wooded valley. Measuring only 33ft by 12ft, it claims to be the smallest complete church in England in regular use. Slate spire.

29. Brookland, Kent

Mainly Decorated with some Early English and 18th century work. Memorable for its detached belfry, timber and covered with shingles, octagonal in shape. It was never intended to stand on the church.

30. Blanchland, Northumberland

Built of local stone, the remains of a 13th century Abbey. After its dissolution in 1539, the ruins were neglected for nearly 200 years, when they were bought and restored by Lord Crewe, Bishop of Durham.

31. Wooten Wawen

Mainly Perpendicular with a crossing tower and clearstory windows, some of which may be of later date, around 17th century. The church also contains remains of Saxon and Norman work.

Set 2 –

32. Greensted-juxta-Ongar, Essex

As before

33. Earls Barton, Northamptonshire

This is probably the most famous Saxon tower in England. The body of the church was later rebuilt by the Normans during the 12th century, and also contains something of an architectural interest from almost every century up to the 19th.

34. Letheringsett, Norfolk

A typical Norfolk round towered church, one of 119 in the county. Shortage of building stone led to the use of local flints set in mortar, and the round tower lent itself to this particular method of building.

35. Helpringham, Lincolnshire

One of Lincolnshire's famous Fen churches, containing Early English, Decorated and Perpendicular work, with a soaring spire and flying buttresses.

36. Huish Episcopi, Somerset

This has one of the elaborate Perpendicular towers for which Somerset is renowned. Built of blue lias with Ham Hill stone dressings. There is some original Norman work, mainly in the doorway of the church. The name Episcopi is derived from the time when the Manor of Huish was the property of the Bishop of Bath and Wells.

37. Leuchars, Fife

Built in 12th century, this is a very fine Norman church. It has an interesting bell turret above a rounded apse, and this was added to the church in the 17th century.

The Committee agreed that 'the tower designs were fresher and more attractive, and gave greater emphasis to the texture and form of the buildings'.

It preferred the designs with the 'bleed-off' treatment (without a white border around the designs) and agreed that the Queen's head should be slightly reduced and in gold. It was also suggested that the background colours be slightly lightened.

Having preferred Set 2 it was now a matter of the number of stamps to be included, dictated by operational requirements rather than aesthetics. Downes explained the problems caused by blocks of four at post office counters when the stamps showed different places. Many customers only wanted the stamp that featured a local building, but it was impracticable to separate the stamps in this way. A se-tenant pair, however, would

be more acceptable as the two designs could be separated in rows. The situation would be helped if two places could be selected that were fairly close together geographically.

The Committee therefore agreed that the set should comprise five stamps: a pair and three single stamps. Maddox was asked to prepare final artwork of the following churches:

Greensted-juxta-Ongar, Essex

Earls Barton, Northamptonshire

Letheringsett, Norfolk

Helpringham, Lincolnshire

Huish Episcopi, Somerset

Maddox was only able to complete three designs in time for the next meeting, held on 26 May 1971. The Committee approved these for essay production.

FIRST ESSAYS

As was normal practice for an issue like this the denominations were arranged chronologically, that is, the 3p featured the earliest church and the 9p the most recent.

On 5 July Harrison's forwarded to OOD various essays mounted on cards, with five essays on each card.

The essays were examined at the meeting held on 7 July and were accepted by the SAC subject to the following amendments:

move '3p' on Earls Barton design slightly to the left;

close gap between '7' and '½' on Helpringham design;

lighten blue background of 9p design so as to make the designation 'Huish Episcopi' clearer, and sharpen up scarlet;

improve firmness of lines generally on all designs.

For the Greensted design it was suggested that the full title be included if possible, namely 'Greensted-juxta-Ongar, Essex'.

These amendments were to be incorporated in a fresh set of essays for the next SAC meeting on 8 September. It was agreed that the series be called 'Village Churches'.

EXAMINATION OF PHOSPHOR BANDS

On 13 July A D Walker, London Materials Section (LMS), wrote to OOD having routinely examined a selection of essays. The essays were examined spectrophotometrically and it was found that the 3p 'Earls Barton' in olive green and the 7½p 'Helpingham' in red had extremely low reflection values (9.9 per cent and 5.7 per cent respectively). It was also noted that the absence of white gutters would almost certainly result in problems with the Automatic Letter Facer (ALF). Walker pointed out that he had repeatedly advised that either an adequate white gutter, or sufficient white in the design, was required to give a reasonable facing signal.

Three possible remedies were put forward.

The backgrounds consisted of solid colour, with practically no screen visible. A definite screen, if it could be maintained in production, would improve reflectance.

An attempt to match the colours visibly with different pigment combinations. An improvement would be possible but not certain.

A 150 screen very deep etch (at least 30 micron) phosphor cylinder, to give the maximum amount of phosphor ink. This would need to be accompanied by careful quality control.

Following further discussion between Walker, Beaumont (PHQ) and Hutton (Supplies Division, Hemel Hempstead) it was agreed that a broad phosphor line over the white area of the stamps would be the answer. Walker specified a line 10mm wide extending from 6½mm to 16½mm from the left hand edge of each of the five stamps. This would enable the printers to use the same phosphor cylinder for each stamp.

However, on 16 July G S Worwood, Executive Engineer PHQ, wrote to A B Walker confirming an earlier telephone call saying that 'To be accepted as 1st class, by an ALF MkIII, a stamp treated with a single phosphor bar must have a bar width of at least 15mm'. This information was passed on to Beaumont and to S J A Taylor of Supplies Division who in turn instructed Harrisons that 'For this special issue, and for any subsequent issue with a Bleed-off design, they require the phosphor band to be wider; on first class stamps the band on each side of the stamp should be 8mm wide.'

Beaumont was concerned at the effect the phosphor line might have on the appearance of the stamps. To examine the essays for any possible effect Harrisons were instructed to prepare essays in both phosphor and non phosphor versions.

On 25 August Harrisons forwarded essays, all with phosphor, to OOD, and sent further essays on 6 September.

At its meeting on 8 September, the SAC examined and approved the further essays. The Committee was informed by the Chairman that it had been decided not to have a se-tenant pair of two different 3p stamps since the 'bleed-off' designs would pose problems. An additional value was therefore to be included for one of the stamps currently shown as 3p.

DENOMINATIONS

On 17 September B Sproat (OOD) circulated an internal memo explained the initial proposal for a se-tenant pair at 3p, with the other three values at the airmail rates, 5p (Europe and Zone A), 7½p (Zone B) and 9p (Zone C). It had since been decided that it was not possible to have the se-tenant pair 'as in the absence of a gutter it would not be possible for the printer to perforate consistently at the exact point where the two different designs meet'. It was therefore necessary to find an alternative value for one of the 3p designs.

To produce a stamp below the 3p rate was considered unreasonable as the prevailing tariffs dictated it could never be used on its own and, of course, the overall revenue from the set would be reduced. Only three of the low value denominations over 3p were not already in use for this set, namely 3½p, 4p and 6p, with the 4p the one most heavily used - the rate for postcards to Zone B including USA and also commonly used to make up to 4½p. It was therefore suggested that 4p be the additional value for this set. There was an added advantage in that if there was a tariff change before June 1972 it was likely to be used more rather than less. Sproat acknowledged, however, that there was 'more justification for a 4½p stamp than a 4p one', but added that it would be dangerous to plan a special stamp in such an 'odd' value without knowing the tariffs that will apply next June.

In conclusion he felt it was 'not ideal, but the best we can do' and recommended the five stamps should be in the following values: 3p, 4p, 5p, 7½p and 9p - total 28½p.

The recommendation was accepted.

The recently-produced essays were tested by the London Materials Section and those were identified that gave significantly better phosphor signals.

The Materials Section asked that, during the production runs of the finally approved stamps, Harrisons should use the same ink pigmentation as used in the production of these essays. It further requested that the red 7½p should be lightened to show more screen.

CHURCHES INFORMED

On 29 September A F Jones, Marketing Department PHQ, wrote to: The Reverend J L S Garrington, Rector of Greensted; The Reverend N D B Abbott, Vicar of Earls Barton; The Reverend A M Gamble, Curate-in-charge of Letheringsett Bayfield and Glanford; The Reverend R Rose, Vicar of Helpringham; The Reverend W W Mee, Vicar of Huish Episcopi. He stated he was pleased to tell them that their respective churches were to feature on stamps. They were told that, tentatively, the date of issue would be in June but they would be informed when a firm date was decided upon. They were asked to treat this information as confidential until an official announcement was made by the Post Office. There were, however, no objections to the information being passed on to their senior colleagues in their dioceses. The letters concluded by extending invitations to view the stamps at Postal Headquarters whenever convenient and asked for confirmation that the names of the churches were shown correctly.

Reverend Gamble, Abbott and Garrington replied that the names of their churches had been given correctly. The Reverend R Rose replied on 4 October pointing out that the name of the church was St Andrew, Helpringham not St Andrews as in the letter.

It was necessary for Jones to write again to the Rectory, Huish Episcopi in October as Canon Molesworth had been inducted to that benefice the previous month; he replied that the official name was St Mary the Virgin.

ROYAL APPROVAL

F E Jones, Senior Director Postal Services PHQ, wrote to the Private Secretary to Minister of Posts and Telecommunications on 7 October enclosing essays of two proposed issues: Village Churches (British Architecture Series) - issue date 21 June 1972; British Polar Explorers - issue date 16 February 1972.

Both sets were recommended by the SAC and the Post Office agreed with the choice. Jones asked if the Minister would submit both sets to the Queen.

The Minister, C Chataway, agreed to the choice and on 14 October submitted the essays for the Queen's approval. The accompanying letter explained that there was one amendment to be made in that the value shown on the Earls Barton design was to be changed from 3p to 4p. The approval came the following day.

On 25 October a set of the approved essays were returned to Harrison and Sons Ltd; a similar set was sent to Supplies Division on the same day, again noting the change of denomination.

PAYMENT TO ARTIST

Ronald Maddox was paid £750 on 22 October for five submitted designs of village churches, at £150 per design and a further £750 on 4 November for having the designs accepted. On 19 November Beaumont wrote to Maddox saying that following further discussion it had been agreed to make an additional payment of £600 for the coaching inn designs. This was an exception, as additional work beyond the actual number of designs required for one set did not normally receive payment.

On 2 December Supplies Division wrote to Beaumont enclosing a proof sheet of the 5p. Supplies Division had noticed various points and asked Beaumont if the sheet was as he saw it at Harrisons:

White on lower tree of essay - not on proof.

Red of flowers runs in with path on essay - not on proof.

Cylinder number of green colour missing.

Green colour missing from paths and fainter than essay by church door.

Lime colour more yellow than essay.

White spot in blue roof - not on essay.

DATE OF ISSUE

Following a seminar on postage stamp design held in April 1970, with input from the Post Office and designers, it was decided that stamp programmes would be chosen about six months earlier than in past years. This new procedure was announced in a press release issued in August and stated that the subjects would be chosen by the Post Office in the next few weeks to 'give more time to produce stamps of the highest quality - both technically and artistically - maintaining Britain's place in the forefront of world stamp design and production'. The 1972 programme was not publicly announced, however, until 29 April 1971, it merely stating that 'In June there will be a British architecture series on old parish Churches.'

On 29 December the Post Office announced that the stamps would be issued on 21 June 1972, and named the villages whose churches were to be featured.

PRESS SHOWING

A press showing was held on 9 May 1972 at Postal Headquarters London, six weeks before the date of issue.

Invitations were sent to the incumbents of all five churches; however, Revd R Rose and Canon Molesworth were unable to attend.

QUANTITIES PRINTED AND SOLD

The quantities printed and sold were as follows:

3p - St Andrew, Greensted - 55,500,000; 53,929,600
4p - All Saints', Earls Barton - 11,200,000; 7,757,400
5p - St Andrews, Letheringsett - 11,400,000; 7,834,400
7½p - St Andrew, Helpringham - 9,800,000; 7,065,600
9p - St Mary the Virgin, Episcopi Huish - 8,500,000; 5,463,700
Presentation pack - 109,512.

Printed in photogravure by Harrison and Sons Limited, the stamps were in sheets of 100 and all five had phosphor bands. The stamps were vertical and slightly larger than double definitive size. The colours used in the stamps were black, blue, green, khaki, red and gold. The stamps were issued on 21 June 1972 and about a month's supply was distributed to each post office, but kept on sale at the Philatelic Bureau and the Philatelic Sales Counters for one year, as was normal practice. The stamps were withdrawn from sale at the Philatelic Bureau on 20 June 1973.

OFFICIAL FIRST DAY COVERS

Maddox had suggested to the Post Office that a different designed envelope be available at each location. This idea was not taken up and Maddox designed just one official envelope. He did, however, also design a presentation pack, as well as posters and other publicity material for this issue.

There were two pictorial first day handstamps, not including those sponsored by the churches, one at the Philatelic Bureau, the other at Canterbury Head Office.

SPECIAL ARRANGEMENTS

Each of the five churches was quick to see opportunities that arose from this stamp issue. They all arranged local events and all but Letheringsett produced their own covers and sponsored handstamps. On invitation the Post Office visited all five locations to give advice on how best organise the events. This specialist advice generated a considerable amount of goodwill and a worthwhile addition to revenue. Each location had a display and sales counter installed by the Post Office. A total of 92,201 covers were serviced at these events and it is reasonable to assume that a fair proportion was in excess of the normal First Day of Issue postings. The Post Office considered at the time that it was unlikely that the vast numbers of villagers and local people who sent covers were dedicated collectors.

The number of covers posted at each location, and the estimated income for each church where known was:

Greensted - 22,726 (£400-£500)

Earls Barton - 27,207 (£1,000)

Letheringsett - 11,703

Helpringham - 12,542

Huish Episcopi - 17,823 (£362).

Sir John Eden, Minister of Posts and Telecommunications, opened a stamp exhibition at Earls Barton on the day of issue. The Church Council, having produced its own commemorative cover and handstamp, asked the Minister to post messages of greeting from Earls Barton to the Queen and Queen Mother. Similar letters were sent to the Prime Minister and the other party leaders. Ronald Maddox also attended the ceremony.

THE ARTIST

RONALD MADDOX, RI SGA FSIA, a freelance artist, designer and illustrator, was born in Surrey in 1930. He studied at St Albans School of Art and the London School of Printing and Graphic Art. He worked for a time as an Art Director in London advertising agencies, before going freelance as a consultant designer and illustrator in 1962.

He had done much work for the Post Office, including stamp book covers, first day covers, presentation packs, posters and charts. This was the first stamp issue that his designs had been successful, for which he designed all the complementary material. He also illustrated a number of telephone directories for the Post Office (Telephones was part of the Post Office at that time), including those for Newcastle, Lincoln, Norwich and Glasgow areas, and all the London Yellow Pages covers. His other clients included British Rail, Central Office of Information, Barclays Bank and various publishers, printers, architects and advertising

agencies. Further to this he exhibited regularly in London and provincial exhibition, including the Royal Academy and the Mall Galleries, and had several one-man shows.

Stuart Rose, Post Office Design Advisor, a long-time friend of Maddox, wrote in his book 'Royal Mail Stamps, a survey of British stamp design' that this issue 'made a major stylistic contribution to the very wide range of architectural stamps issued in this period'. Rose continued his praise by saying 'to condense six or seven hundred years of ecclesiastical architecture into five little stamps is no mean feat and Ronald Maddox has good reason to be proud of his achievement'.

BELGICA '72 SOUVENIR PACK

A souvenir pack was specially produced for sale at the Belgica '72 stamp exhibition, held in Brussels between 24 June and 9 July. The pack comprised of the Christmas 1971 and the Village churches issues. As well as the mint stamps the pack included information on British stamps with a religious theme with text in English, French and Flemish. The pack was available at the exhibition from 24 June and was put on sale at the Philatelic Bureau in Britain from 26 June at 60p each. There were 20,672 packs sold with stocks being exhausted sometime during December 1972.

Andy Pendlebury
February 1995

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