

SH

24

Spring 2011

Well so much for the 'cool' grey cover then.
 Its back to the Stanley Howler with added colour on the outside.
 Don't think we are going to colour up the inside, oh no, bloody no!
 Just think of the pictures that Jonty, for one, would send in then!

So here we are after a bit of a wait – but worth it we hope – and all pushed, pulled and worried through by the lovely Reb, bless her.
 The gang have been very busy as you no doubt have seen and not just new stamps and covers either but fun with games to name but a few.
 Its really quite amazing when something drops into the old collective lap that is so far outside our normal creative environment and one sees the techniques and tricks we use within the design of a small sticky bit of paper utilised for a whole new project as far away from stamps as I am from being slim.


It only goes to show that the lessons of craftsmanship are never wasted and you never ever know when they might be called into use.
 Of course now we are 'officially' four. With a brand new licence from Terry to match – which is nice. I wanted to include a certain 'Sonky' product but was overruled by my partners, all of them, on the grounds of propriety and good taste, the spoil sports!

The Royal Mail stamps have been a good wheeze and when we were told by Colin Smythe that this would be going ahead I must confess we all got just a bit overexcited. The icing on the cake was to design and produce a cover for Benhams' We have inadvertently become almost legitimate, not something that has happened to me before, heaven knows where it might lead.

Well you lot, I hope your world is a happy and bright place to be, mine is, with added pipe smoke to boot.
 All the very best

Bernard

THE STANLEY HOWLER



STAMP JOURNAL



CONTENTS



PAGE 1	BERNARD RAMBLES ON - AGAIN!
PAGE 2 - 5	BUILDING THE CATALOGUE
PAGE 5	A SILLY COMPETITION
PAGE 6 - 8	OVERPRINTS
PAGE 9 - 10	A PROCESS OF 'ELIM-INATION'
PAGE 11	DEFINITELY NOT AN ADVERTISEMENT
PAGE 12 - 14	COMPETITION RESULTS
PAGE 15	THE ART OF STAMP PACKING
PAGE 16 - 17	SPOT THE DIFFERENCE
PAGE 18	COMINGS & GOINGS
PAGE 19 - 20	A RAMBLE WITH REB

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BUILDING THE DISCWORLD STAMP CATALOGUE

By Steve James

Dedicated to those who gave their lives for the web site.

Early days

I really wasn't sure what I was taking on when I accepted the challenge of taking over the Discworld Stamp resource-shaped baton from Martyn Ransom. His spreadsheet was the most comprehensive source of information on Discworld Stamps and all the ephemera that surrounded them. He made it look easy.

When the idea of documenting the stamps and associated information was raised Martyn asked for assistance with the best way to record the information and coding methodology. What none of us knew was how the stamps would evolve and develop - we had commons and sports but then variations and errors made an appearance. And so I decided not to worry initially about all the ephemera that Martyn excelled in - the inserts, sayings and subtle differences in the Little Brown Envelopes. These could wait.

The web site that Kelshandra, Narelle Cairns, developed showed me that web pages were the best route to take for the next step in the development of Martyn's spreadsheet.

Structure and Design

"A common mistake that people make when trying to design something completely foolproof is to underestimate the ingenuity of complete fools." Douglas Adams

"A good scientist is a person with original ideas. A good engineer is a person who makes a design that works with as few original ideas as possible. There are no prima donnas in engineering." Freeman Dyson

"Accessible design is good design." Steve Ballmer

From years of designing IT systems, applications and web sites I was aware that it is not the initial design that takes the time, but the creation of a system that can subsequently be updated with ease. I have seen too many wonderful developments wither and die because simply because they were not maintainable.

The first problem I had was deciding on the best way to turn the spreadsheet into a web site that would enhance and improve the experience for visitors. I wanted to maintain Martyn's basic structure; Stamps, LBEs, Envelopes and Sheets, whilst incorporating the most notable new feature - the provision of images, with all the relevant information in an easily navigable format.

Appearance is important. Good presentation is what makes people stay to see the information, and it took me a while to find the right style and appearance for the web site. I decided to borrow an existing template as I didn't want to spend

time designing from scratch. The web pages are based on a Free Template named Old Wall.

I had two options available to me: Put the functionality on the web and use php scripting and a mySQL database, or use a local database and have static HTML pages. In the end I decided on the HTML option; this is a less risky as there is no scripting or database that can be hacked. Instead I created an Access Database front end to hold the data and generate the HTML pages with a little JavaScript to add functionality.

I decided on the second option, mainly because it was easier to develop and test. I use Access to hold the data and Visual Basic for Applications scripting to generate the HTML code for the pages, and Microsoft Expressions to manage the static pages and style sheet.

I created a JavaScript function to handle the display of the thumbnail images and found an excellent function to handle the index dropdowns.

I had great fun creating the page heading. It was the Verence stamp that gave me the idea of using the heads.

Those darn little holes

I wanted the appearance of the stamp images to be consistent. I felt the most important thing was the image, the stamps themselves, and I didn't want many distractions. After scanning the stamps I discovered there were problems with the perforations; the position of the perforations was random causing the margins not to be constant. I decided to display the stamps without perforations. This turned out to be very contraventional as some collectors felt that the perforations were an integral part of the stamp and should be displayed. A separate page was therefore dedicated in their honour.

A Stamp by any other name

Another challenge was the task of categorising the stamps. Martyn's spreadsheet had Commons and Sports, and now there were Commons, Sports, Variations and Imperfections to deal with along with individual interpretations that sometimes contrasted with my own, resulting in many lively and interesting discussions and forum exchanges.

The Never Ending story

Even though I was there at the very start of Discworld stamps I was still overwhelmed by the number of stamps, LBEs and Covers that had to be catalogued. In a little over 6 years 237 stamps have been issued. When sports variations and imperfections are included the count rises to 560. I had not realised that there had been 94 LBES issued and this excludes the LBEs issued for prizes at group meetings, auctions and other charity events, for example!

Spouse warning: If you bought only 1 LBE of each issue it works out you would have spent £470. I am not going to try and calculate how much I have really spent on LBEs.

Launch

I started building the site in early May 2010 mainly building the Access database and coding the HTML generation script. Keen to get feedback on the work I published the site on 11th June 2010 with the first five years of the stamps - all the data had been taken from Martyn's spreadsheet. I was pleased with the reaction, receiving not just praise but good helpful criticism and advice. It is so much easier when there is a passionate support group. I had only missed a few stamps and this meant recoding and regenerating the site quite a few times.

It is here that I nearly lost the plot. Scanning stamps appears easy, but It didn't take long for the experts among the collectors to find and point out irregularities and variations. It created a wealth of new entries but with so many inputs I soon found it difficult to manage. I decided to put these 'extras' to one side and plough on with the mainstream development.

Imaging

With the stamps, I wanted to provide good quality images for inclusion in the catalogue. I therefore needed high dpi scans and through experimentation determined that 720 dpi for stamps and 300 dpi for envelopes and other items were the right settings. My Epson scanner eventually laid down its life for the site, dying on 2nd January after scanning hundreds of stamps, sheets, LBEs, envelopes, inserts and other items. I now have another scanner but it cannot replace the original Epson. It was buried with honours at our local recycling centre.

Excelsior

I am now up to date* with the Stamps and LBEs and am working on the Covers. I decided to revisit the way the covers were catalogued mainly to keep the list size down. It is a slow process to gather all the information. Thank goodness for the order confirmation emails and the updates from the shop.

Once the Covers have been completed I will start work on the next section; Cinderellas. What fun, adventure and frustration I have to look forward to.

** OK I know there will still be those little amendments as and when the errors and new variations are discovered.*

Last but not least

I would like to say a big thank you to all the Forum Members and those in the Shop who helped me put the web site together. ●

Steve's invaluable Discworld Stamp Catalogue can be perused at:
WWW.DISCWORLDSTAMPCATALOGUE.CO.UK



DATE THESE FRANKS

FIRST OUT OF THE BIG BAG AFTER ALL THE ENTRIES HAVE COME IN GETS A **FREE LBE** - DRAWN ON BY BERNARD

OVERPRINTS

BY STEVE TANDY

Both Flatalists and Philatelists may be familiar with overprints, but what is an overprint? Basically it's a design or text added to a stamp subsequent to the original printing, which modifies the use or validity of the stamp. Overprinting may be done onto sheets using a printing machine, or manually using a rubber stamp. There are a few nice examples within the DW stamp catalogue, and plenty of RW examples, as illustrated.

Very often overprints are used to change where the stamps are postally valid, usually as a result of the absence or shortage of the appropriate stamps. The 3rd letter from Pseudopolis has an AM 10p Green overprinted for use from that city, while Bugarup University has adapted the UU 1p for use over there by the rather unsubtle addition of XXXX.

In the RW there are many examples of such stamps. British post offices in North Africa used GB stamps overprinted with Morocco Agencies or Tangiers from 1886 until 1956. Quite a collection could be made with similar stamps from 5 monarchs of far flung outposts with exotic currencies. When the Irish Free State came into being in 1922 British stamps, such as the famous Seahorse high values, were overprinted in Gaelic.



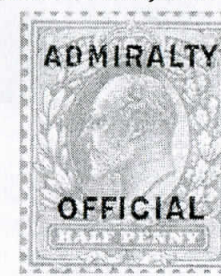
Many overprints revalue stamps, sometimes to cover changes to the postage rate or when the currency changes. DW examples are the 1/4d surcharged Shades halfpenny stamps, the 12p on 10p AM definitive available with the Boffo postal pack, and the aforementioned Pseudopolis stamp which is also revalued to 8p. On RW, decimalisation of sterling in 1971 led to overprints on certain dependency's stamps, and when there is raging inflation like 1920s Germany (you cannot stick 40,000 stamps on an envelope) overprints can appear.



War, yeah, what is it good for? - Plenty of overprints of course. Thousands of examples in the RW. We've just got the Bad Blintz 50 Bz overprinted with the Zlobenian Arms for the use of the AM personnel trying to negotiate a peace with Borogravia. But in the RW war has led to all sorts of overprints for occupying forces, to commemorate liberation of occupied land, or propaganda. Perhaps the Smoking Gnu may make a return one day with some rubber stamps this time. And I'm sure that Borogravia would have had War Tax stamps if they had a postal system (probably an Abomination unto Nuggan) and the people weren't so poor that they could barely afford a beetroot.



Sometimes overprints are control devices - they prevent theft of the stamps because their use becomes limited. The 25p Sto Lat was *underprinted* (the overprint was on the gummed side) with the logo of Joseph Camels. Whether this was to ensure they were only used on company mail, or whether it is an advertisement, either way it works. Other security overprints like the 'Nebr' on some US stamps limit their use to Nebraska., and company overprints on GB stamps were prepared for payment of stamp duty on legal documents. UK government departments also overprinted for security reasons.



The Eaten by Snails cover series yielded three limited edition overprint stamps. A 10p AM Green overprinted for use by the AM Land Registry appeared in the Dribbled on by Toads cover. With the Snake Venom cover was an Anioia stamp overprinted in red "For Ecclesiastical Use Only". And a farthing Merchants stamp overprinted specifically for an invitation reply came with the Dribbled on by Toads cover. All good stuff for the devoted Flatalist!

A few of the new \$1 Genua stamps escaped into LBEs with a 'Specimen' overprint. Specimens are prepared either for approval purposes during the pre-production stage, as samples, or on the final design for archived records. These stamps are therefore often highly collectable. The overprint invalidates them for postage.



The Assassins Guild stamps have provided a couple of interesting overprints. There is the 'Subject to Contract Renewal' on the Thrup'n'y Resurrection. These appear to be hand stamped so are irregular and some are overprinted twice. The Post Paid stamps were underprinted with a skull and crossbones and a deadly poison to provide The Zombie stamp, and a follow-up issue was underprinted with the antidote. Two really rare errors are the 2 Skullbacks misprinted onto a 3p, and the Post Pairs with a 3p overprint!

One special overprint not yet seen on a DW stamp is the cancellation, typically vertical bars across the stamp, for use with PO staff training, again to prevent theft (not that any AMPO staff would even think about it). We have also yet to see any true commemorative overprints. When England won the World Cup in 1966 some of the existing 4p commemoratives were overprinted 'England Winners'. Independence from a colonial power has also generated overprinted sets of the old definitives from many ex-colonies. Adverts are an uncommon overprint though, but you may come across those publicising philatelic exhibitions. Airmail overprints could be used by those on broomsticks or flying carpets, but we might have to wait for Leonard of Quirm's inventions.



Finally charity fundraising, for causes such as the Red Cross, can also lead to an overprint, often surcharged showing how much is heading for the charity. We've not had such a DW stamp yet, but I'm sure there's a few deserving causes in AM (or knowing the city perhaps not). ●



Stamp Design: A Process of 'Elimination'

By Ian Mitchell

An icon = an important and enduring symbol. Good stamp design is dependant on the effective use of icons. Icons say a lot; they speak of more than the sum of their parts.

Whilst re-reading Making Money I began to realise just how important icons are. Sir Terry tackles some very big themes in Making Money: trust, values, and stability for example. Moist looks to icons to express all of these while developing his paper money, and he knew how important it was to convey a clear message. The thing that struck a personal chord was that the book highlighted how small things that meant a great deal. As Terry wrote in the early stages of the book:

"people paid attention to small sounds - the click of a window catch, the clink of a lockpick - more than they did to the big sounds, like a brick falling into the street or even (for this was, after all, Ankh-Morpork) a scream. These were loud sounds which were therefore public sounds, which in turn meant they were everyone's problem and, therefore, not mine. But small sounds were nearby and suggested such things as stealth betrayed, and so were pressing and personal."

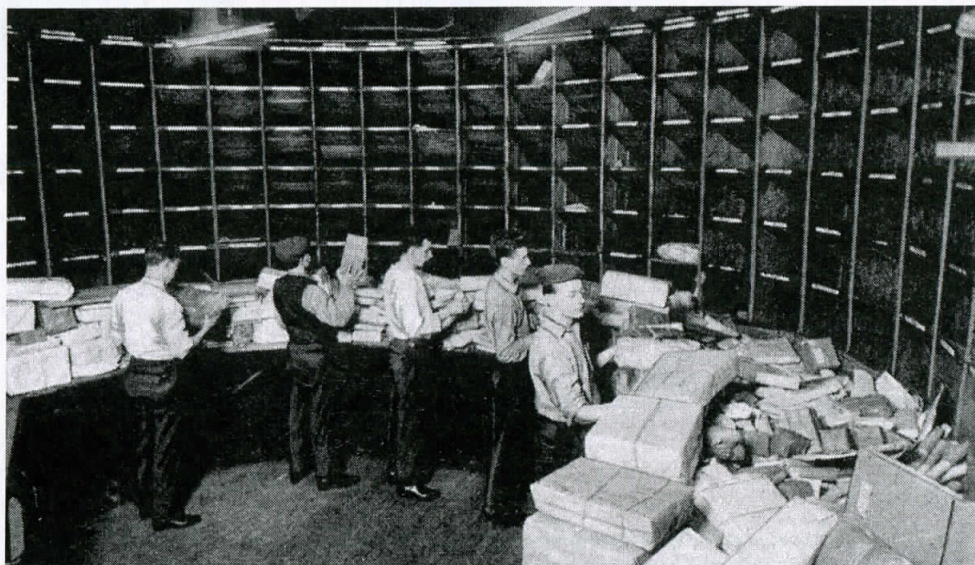
Something iconic needn't be big, and sometimes a whisper works better than a shout.

The Elim; the smallest currency in Ankh-Morpork at one sixteenth of a penny, is one of these very small things that say a great deal about some very big issues. It means a great deal to those who need it, buying the things only desperation would require: "A candle stub, a small potato that's only a bit green ... or an apple core that ain't been entirely et". It means a great deal to the families fashioning the intricate coins in their squalid homes who would never dream of keeping a single coin for themselves. It means a great deal to the Men-of-the-Sheds and their traditions. In fact it says a great deal about some of the greatest themes in Making Money: Trust, Value, Honour, Worth. A small thing with a lot to say, much like a stamp.

Sometimes in designing a stamp the important thing is what you DON'T say. We didn't say look at this impressive Royal Bank, a temple of money. We didn't say look at this massive army of golems, with untold power and strength. We didn't say look at this central character who oozes charm and 'chrisma'. We asked you to consider the lowly Elim as a denomination, and what it represents.

When Terry depicted something so resonating and iconic as the Elim, all we needed to do was to put it on a little paper platform and shine a small and humble light upon it; simple elegant design work, bold but restrained colours, a hint at the coin itself and our work was done. No flashy images, colour schemes, gags... simply the word - Elim. A strong central coin shape and Vetinari's head to show the trust of the state and VR (Vetinari Rules). Our work was done. ●

To quote Paul Overstreet and Don Schlitz (not bleeding Ronan Keating), Sometimes "You say it best when you say nothing at all".



The Ankh-Morpork Consulate Post Room

This is NOT an Advertisement

Butchers do it, bakers do it, even educated fleas ~~rats~~ seamstresses do it. No, not fall in love (except perhaps in the latter case, for a suitable fee), but sponsor stamps. In the realm of Ankh-Morpork and the stamps of the Discworld, many of the stamp issues have been sponsored by and featured images of a number of the city's guilds and features.

As a mode of making ones brand, product, service or presence known, it has to be one of the most subtle but wide-ranging forms of advertising ever conceived in either literature or marketing. So the question must be asked, if it is good enough for the Discworld and for Ankh-Morpork, why are our doormats not graced with such advertisements on our mail as we open them along with our breakfast, or in this day and age lunch?

In the case of Britain, the simple answer would be with the national public ownership of the Royal Mail. Much as with the BBC, such advertising would not be allowed due to the implied (or actual) recommendation of the advertised product over other competitors. And whilst the BBC can get away with a footnote disclaimer on their on-screen adverts, somehow they would look rather strange (not to say small) on perforated paper.

But who knows, with the possibly imminent privatisation of the mail, we may see stamps that carry such adverts, with the Queen's head serenely gazing at a box of soap powder or some other glossily packaged product. But for the recent last-minute afterthought parliamentary bill to ensure that the Royal image had always to be on our postage stamps, even this might not have been true, with the noble stamp being reduced to a mere poster on a tiny scale.

However all this does not mean that clever marketing and advertisements have never entered the world of philately. Rather than put the advert on the stamp, it was put on the cancellation in the form of the slogan postmark. The variety of these is broad enough that they have their own distinct sub-category of philatelists who seek out and collect envelopes bearing them.

Indeed the subject of such cancellations varies widely, from national and importantly patriotic examples such as extolling the virtues of war bonds during the first and second world wars to the passing and local such as adverts for shows, events and exhibitions. The very first of these was the war bond example in 1917, but by the late 1950's the local usage was becoming much more common as a way to advertise tourist destinations or places to live and work. Additionally to these we have the classic seasonal slogan postmarks, such as the well known "Post Early for Christmas" one that commonly appears in November and December, and more modern ones for events such as Children in Need.

So the next time you see such a slogan arrayed beside the date-stamp on your mail urging you to make sure your cards arrive before Santa or reminding you to donate to Pudsey, spare a thought for the cleverness of the marketing that adorns your post. ●

Competition Results

First an admission... Although twas stated in journal 23 that the first three correct entries for the Spot the Difference competition would win a prize, we have to do our bit for transparency and admit that there was slight hitch to this well-intentioned utterance.

Not having clarified either a particular or sensible method of submission, we received entries by email, post and attached to orders, evoking thoughts of the great race to Genua between the Grand Trunk and Post Office. We even had report of a carrier-pigeon shot down over Chippenham. And so for fairness, Reb has pulled three names out of her deer-stalker and the following winners will each receive a special prize LBE.:

ROBIN KESBY - PETER ELLIOTT - RACHEL HARMAN

For the next competition...

Inspired by Reb's article on the art of LBE packing, we would like your ideas for a contraption or device that would aid us in the stamp-packing process. Describe in words or design your inventions with crayons, spittle or any other art materials as is your preference – think Leonard da Quirm or Bloody Stupid Johnson. Your ideas could be featured in the next Stanley Howler Stamp Journal and bag you something stampy!

Post your entries to: The Discworld Emporium, 41 High Street, Wincanton, Somerset, BA99JU.

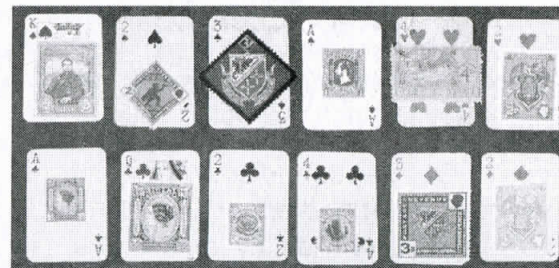
Or email them to: reb@cunningartificer.demon.co.uk

In Journal 23, we asked you to send us images of Discworld Stamps in unlikely places. As anticipated the results of your forays have proved interesting, enlightening, and disturbing – often simultaneously! We're particularly impressed with how some stamps managed to appear in some incredibly hard-to-reach places!

Those who rose to the challenge will receive a sheet of R-Sole stamps which are otherwise only available in strips of four as part of the Solid Jackson postal enterprise envelope via the Green Cabbage Trading Stamp scheme.

A summary of the splendid efforts received follows:

Yael Kellman decided to pair the stamps with playing cards most closely associated in design.



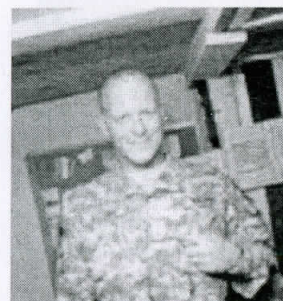
Jonty Hird submitted four images, one including his glorious helmet, describing the



philatelic, flatalic, and seasonal references of each. "(The clock) was made and presented to me for the time and work I put into the Tyne and Wear Flatalists group meetings, and also for the food I prepare for them"



We are relieved to see that thanks to Jonty "The Death Warrant of King Charles 1st is now perfectly legal and above board". Good work Mr Hird.



Jean Tilson enlisted the help of a friend serving in with the US Army in Afghanistan "My favorite is the one with the stamp attached to him, but I admit said stamp does rather get lost in the camouflage." Jean also sent a beautiful shot of Discworld stamps incorporated into a birds nest.



As Julian Fagandini's Wheaten Terrier puppy is often mistaken for a Teddy Bear, Joolz thought he would reverse the thinking behind the UU Penny 'Hex' sport and put the stamp on the 'bear'!

Has Denise Roberts captured our youngest Discworld Stamp collector as the ultrasound of her grandchild would have us believe? She also seems to have captured a rather excited Tarsier and decorated her very own 'mini Atuin' with the 2009 Hogswatch one Dollar issue.



**Steve Tandy's
scampish efforts.**



Once again Steve Tandy shows he is no respecter of person or national icons when it comes to defacing them with ruddy stamps!



The Art of Stamp Packing By Reb

Ever wondered how your LBE's are randomised or 'sported'? Here's a brief insight into the stamp-packing process!

For every new LBE edition we create a packing form listing every stamp for inclusion and their retail value. The LBEs are divided into packs of ten listed A to J across the top of the form, and using the list of stamps and values listed down the left hand side, we allocate a mix of stamps to each pack to ensure a wide variety of stamp combinations that total a minimum value of £5.00 per LBE. By looking at the number of stamps allocated we first work out how many sheets we will need to perforate and tear. If we are packing an edition of 1000 for example, and a TOA appears in packs A, B, F and G, we'd need 400 stamps. As there are 14 TOAs on a sheet we'd need 29 sheets perforated and torn (with 6 stamps to spare, though these would probably take the place of any losses incurred during the perfering or tearing stages).

Once the stamps are prepared, the sports separated, and the labels applied by hand to each envelope the packing begins, and the stamps are put into their designated packs one at a time. At risk of 'LBE elbow' I think I have mastered the most efficient packing technique ever seen at the Emporium, though I've still got to keep sharp eye or bends and rips will be missed. On average there are ten stamps in an LBE, meaning that your average edition of 1000 LBE's contain ten to eleven-thousand stamps –that's a lot of elbow action!

When the commons are packed we get to the fun bit of allocating sports and prizes. For every sheet of stamps we tear a sport enters the edition, and it works out that a minimum of 30% (approx) of LBEs include sports, with prizes, free LBE tickets and rarities (TOA sports, Blue Triangles, mis-perfs and joined pairs etc) added on top. We sell a lot of single stamps that need to come from a sheet containing sport, so the amount is usually even higher as sports from those broken sheets will also be included.

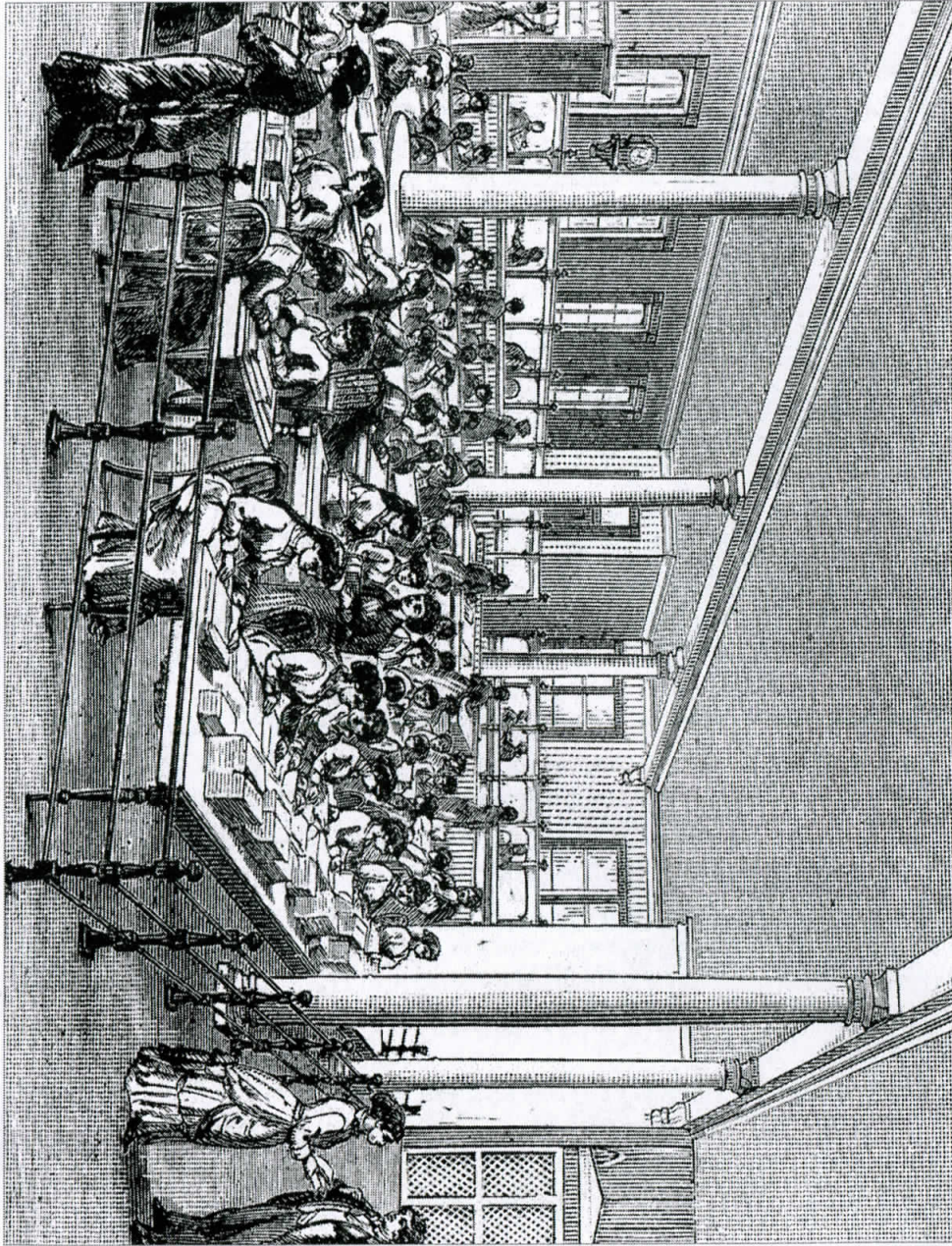
The sports, prizes and oddities are distributed evenly across the packs and put into envelopes at random. The packs are then individually (and thoroughly!) shuffled and the envelopes carefully sealed.

Finally we pick envelopes from the tops of the piles at random and place 'em back in the box from whence they came to be picked out at random for allocation to season tickets and delivery to their new owners.

PHEW! •

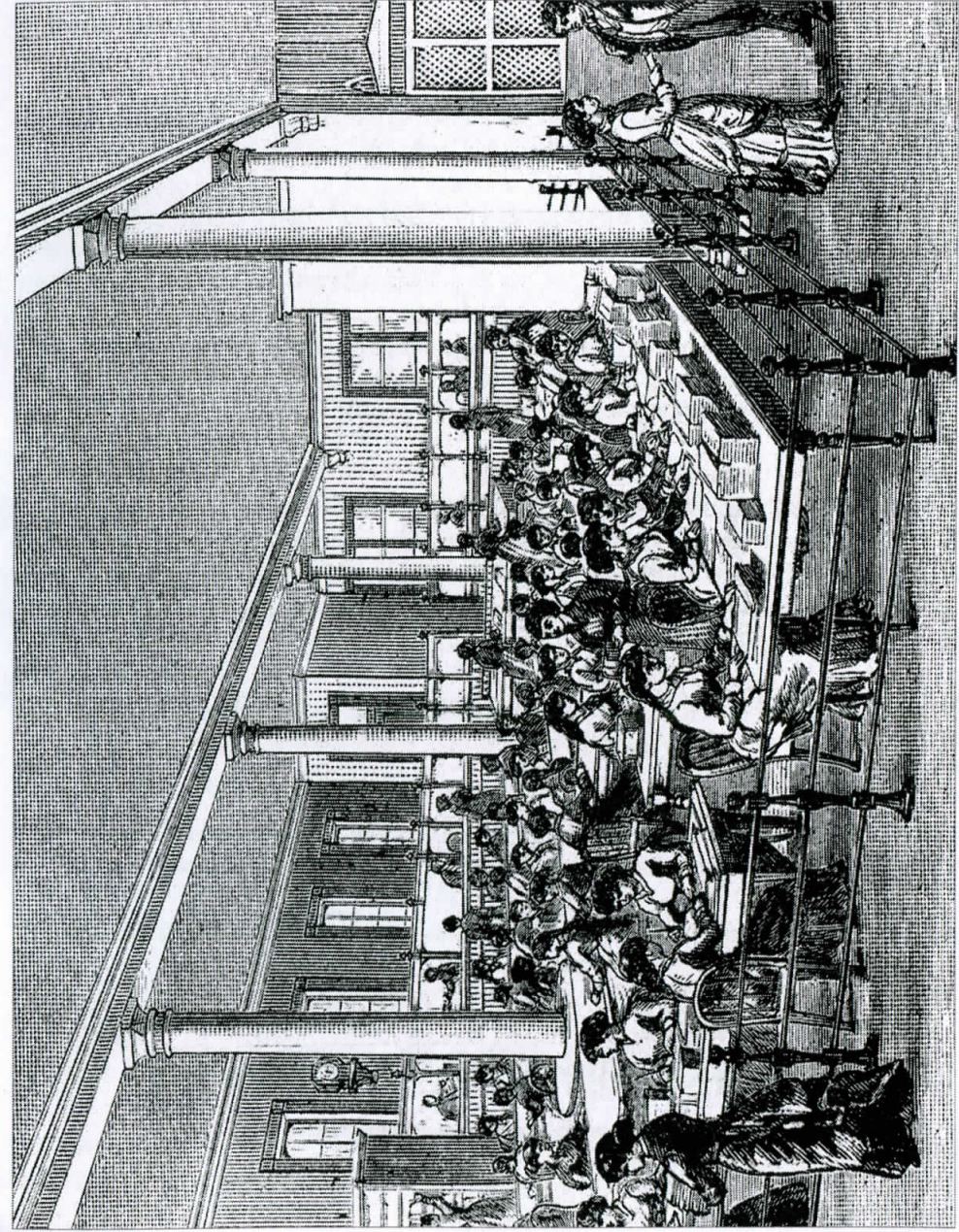
SPOT THE DIFFERENCE

There are 10 points of difference



SPOT THE DIFFERENCE

get them right and the first out of the bag gets a FREE LBE



COMINGS AND GOINGS

In this time of austerity, pennies are few and pockets vacant. You may have noticed therefore that we have significantly reduced our output of First Day Covers and proof sheets, reserving them more for special occasions and prizes. Some stamps however have run their natural course, and to them we say 'adieu' and 'farewell'.

The Seamstress 4p Horizontal has been succeeded by the 3p Corset, and stocks of Assassins 'Wiggy Charlie' 2p, Tsort, Alchemists' Guild Charity issue, Sto Lat 2p and 5p the Genua 1c, Sto Helit 1p, Twoshirts 2p, and both Bad Blintz issues are desperately low and will be phased out. Inventory counters for each have been implemented on our website.

Whilst the tide has swept these issues out into the trousers of time there have been plenty of new issues unleashed since Journal 23 landed on your doormats to make up for the hole left by the departures; Uberwald 10Bz, Ramtop Farthings, Merchants Guild \$2 Civic, Festive TOA, new Definitives, the Cabbage Field and the Elim.

After celebrating the Royal Mail Magical Realms stamps with our own set of tribute covers and labels, we now gaze forth to a year packed with conventions and celebrations. The first in the diary is Nullus Anxietas III, the Australian convention for which we have teamed up with Rhianna Williams to produce the commemorative One Squid issue. There'll be an exclusive cover available only at the convention and our own version available from the Emporium.

As we go to print, Bernard is putting the finishing touches to the stamps for inclusion in the traditional April Fool LBE and Ian is finding time between jobs to work on stamps from Howondaland and Quirm

Also this year we celebrate the release of our 100th LBE!! This momentous occasion will be celebrated with a special landmark issue and lots of cheer in due course.

To top it all off, 2011 sees in the 20th year of Bernard and Isobel Pearsons' affiliation with Discworld and the 10th Birthday of the Discworld Emporium in Wincanton. ●

A JOYOUS YEAR INDEED.



A Ramble with Reb

I came to Wincanton in September 2007 when Ian was apprenticed to Bernard and honing his skills in the dark arts of sculpture and design.

By winter 2008 I was brought in full time to cast and paint the Unreal Estate sculpture, tear stamps and pack LBEs. Delivery had just been taken of the Assassins 2p shield and 'Wiggy Charlie' featuring the work of Karen Dupe, and I remember my annoyance at how easily ripped the Klatch and Djelibeybi stamps were. It was a world away from my training in the media industry - Instead of commanding a camera I was now wielding paintbrushes and cinderella stamps!

The stamps still tickled my fascination with the world of visual communication however. Here were tiny little artworks based on a hugely popular fantasy series that were themselves artefacts from the world depicted in the books, and they needed to cover a host of values, regions, commemorations and functions. For such small, decorative pieces of gummed paper, they certainly seemed to pose one heck of a design challenge! The dedication of a wonderfully big-hearted collectorship born of Pratchett fans and philatelists alike also knocked me for six, and is something I greatly respect and admire.

Ian was just beginning at that point. At first it was strange to see his work change from portraiture and huge expressive paintings to precisely executed miniatures. His caring nature and high regard for his forebears would ensure that he'd do justice to the stamps however. My favourite stamps from that time are the Smoking Gnus - a suitably renegade offering that broke free of the traditional 'Victorian' standard and raised debate on the forum therefore as I recall. To me they met a demand for more commercially styled stamps that would attract the casual buyer such as the wonderful 50Bizot Bad Blintz stamp featuring the full colour illustrations of David Wyatt did. They continue to be popular with the non-flatalist and sit well among our wider range of merchandise.

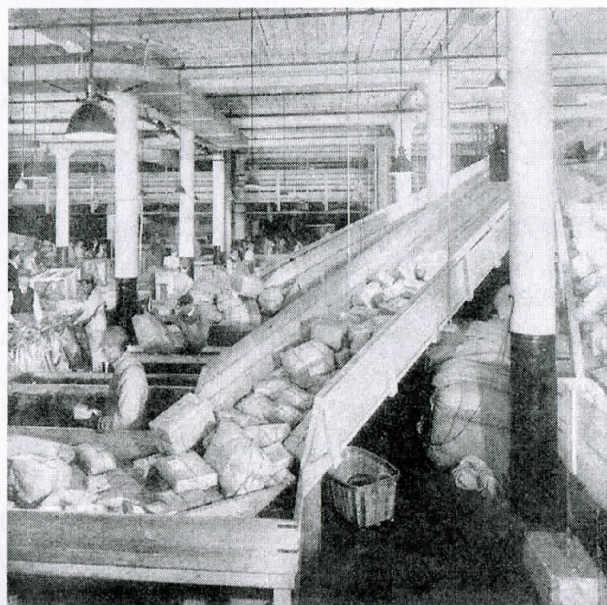
My role within the Discworld Emporium has evolved and I'm now involved with the production of all our wares. As a tiny company we are each directly responsible for keeping the business' vital organs functioning, and we

take our products and stamps seriously therefore (not a difficult task when you're as proud and particular as I am!). Of course there are times when a design won't be to the taste of all As a good friend of mine once advised "If you are pleasing everybody you are doing something funny". We do however try and seek balance and progress in such matters wherever possible of course.

Above all, Discworld Stamps are fun. They are small and enjoyable part of a growing business and I am lucky enough to work with them on a daily basis; aiding their development, tearing and packing, licking and sticking, ogling the rare ones, and putting new issues before Sir Terry. The best bit however is putting faces to names and meeting collectors in person. Learning about their collections and experiences of collecting Discworld stamps has taught me valuably, and seeing the camaraderie amongst the collectors and joy amid the newbies always brings great pleasure. I'm proud to be part of this venture and am grateful to all the forebears who helped to establish and continue it's existence. Everyone has their 'good old days', and these are certainly mine! •

Happy stamping

x



**OUR POST OFFICE
No 35.
'THE CONSULATE'**

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