

Classic Album Covers Royal Mail begins a

Top row: *The Division Bell*, Pink Floyd 1994; *A Rush of Blood to the Head*, Coldplay 2002; *Parklife*, Blur 1994; *Power, Corruption and Lies*, New Order 1983; and *Let it Bleed*, Rolling Stones 1969.



Bottom row: *London Calling*, The Clash 1979; *Tubular Bells*, Mike Oldfield 1973; *Led Zeppelin IV*, Led Zeppelin 1971; *Screamadelica*, Primal Scream 1991; and *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, David Bowie 1972.



THE FIRST SPECIAL ISSUE of 2010 continues the Design theme of the first set of 2009, and features classic album covers. Ten 1st class stamps and a prestige stamp book go on sale at Post Office branches, Tallents House and Post Office philatelic outlets on 7 January.

The stamps were designed by Studio Dempsey, using photography by Andy Seymour, and printed in gravure by De La Rue in sheets of 25, each sheet containing five designs. The stamps measure 34 x 32mm, with die-cut simulated perforations on self-adhesive paper, and have all-over phosphor. The stamps will also be available in a souvenir sheet, traditionally gummed. This measures 223 x 188mm, in the shape of a record protruding from its sleeve, and was printed by Cartor in litho.

FIRST DAY FACILITIES Orders for serviced FDCs must reach Tallents House (address below) by the date of issue. Collectors may send stamped covers on the day of issue to: Royal Mail Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB (Tallents House postmark) or to their nearest Royal Mail Special Handstamp Centre (Oldfield, Keighley postmark) marking the outer envelope 'FD1001' or 'FD1002'.

For details of sponsored handstamps and addresses of the Handstamp Centres see the *British Postmark Bulletin* – available on subscription from Tallents House. For a sample copy write to: The Editor, British Postmark Bulletin, Royal Mail, 35-50 Rathbone Place, London W1T 1HQ.

PRESTIGE STAMP BOOK A new book, entitled *Classic Album Covers*, will be issued to coincide with the stamps. It was written by Phil Alexander, and printed in litho by Cartor. It contains four panes of stamps, which will be illustrated in a future *Bulletin* •



year of special issues with 10 striking images



Classic Album Covers prices

| | |
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| Set of stamps (self-adhesive) | £3.90 |
| Souvenir sheet (gummed) | £3.90 |
| Presentation pack | £4.40 |
| First day cover envelope | £0.30 |
| Prestige stamp book (PSB) | £8.06 |
| Serviced first day cover stamps (UK customers) | £5.06 |
| Serviced first day cover stamps (overseas) | £4.31 |
| Serviced first day cover PSB pane (UK customers) | £4.14 |
| Serviced first day cover PSB pane (overseas) | £3.53 |
| Souvenir cover (souvenir sheet) | £5.50 |
| Stamp cards set (10 cards) | £4.00 |

UNDER THE COVERS

Every picture tells a story. Especially when it comes to classic album art...

Rolling Stones Let It Bleed

By the time Robert Rousek came to design the anarchic sleeve for Let It Bleed, the American-born graphic designer had already made his mark by working on large-scale commercial projects for the likes of Pepsi, as well as creating the title sequences for James Bond movies. From Alaska Wild Love and Gullfins. His on-art sensibilities were brought to bear on the Stones' 1969 effort, Brownlow's sleeve sculpture being based on the metal title of Automatic Charger – hence the cover shot suggesting a fully stacked record player – and augmented by the cable image of then-unknown cook, Delta Smith.

Led Zeppelin Led Zeppelin IV

Guitarist Jimmy Page's quest for "total mono-my" meant that the world's biggest rock band released their fourth album without the merest of mentions of their name on its cover. One executive at Atlantic, the band's label, described this as "commercial suicide". In fact, 32 million people disagreed.

One executive at Atlantic, the band's label, described this as "commercial suicide". In fact, 32 million people disagreed of a partially demolished house overlooking a bleak Oxford landscape dominated by a high rise. For all its alleged mystique, the sleeve was Zeppelin's own ecological statement.

David Bowie The Rise and Fall of Ziggy Stardust and the Spiders From Mars

These days Heddon Street, a cool de-ice off Regent Street in London's West End, looks a number of gastro eateries. It is not the kind of place you'd expect an alien to land. But it was, cold February evening in 1972, photographer Brian

Ward helped to conceptualise David Bowie's notion of the same-styled visitor seduced by the fragments of actors, fans and fanboyes. The result is a sleeve – designed under the watchful eye of Bowie's ex-fung Beebom and friend George Underwood, with artwork by Terry Pastor, both of Main Artery – that juxtaposes glam hedonism with backstreet grime, equally reflecting the pronouncements of "Moonage Daydream" and "Starman".

Mike Oldfield Tubular Bells

There was a vague notion of

New Order Power, Corruption and Lies

A graduate of Manchester Polytechnic in 1976, Peter Saville's love of both modernism and classicism was immediately evident on his seminal work which adorned Joy Division's Unknown Pleasures.

The Clash

Two-track effort Shamahh larg it title and his artwork. Doing the man who substitutes Virg during a football match playing, v out over a mile south coast, as proved to be it

Pink Floyd The Division Bell

It may not be as iconic as the prism artwork that accompanied 1972's The Dark Side of the Moon, but the sleeve creation for Pink Floyd's 1994 album, The Division Bell, was far more outrageous. So they called me up and told me," explains Sunbebe.

Blur Portrait

Despite their Colchester



Presentation pack The pack (shown left) has been written by Phil Alexander, designed by Studio Dempsey, and printed by Walsall.

Shown below is the prestige stamp book first day cover.

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CLASSIC ALBUM COVERS

Royal Mail First Day Cover



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