

# Philatelic Bulletin

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## Editorial

We look backwards and forwards this month. We are able to publish a selection of the preliminary designs which were considered for last year's special issues and apologise for the fact that pressure on space prevents us showing the whole range. We look forwards to this year's programme for which we give all the details so far available.

Rowland Hill whose statue outside Postal Headquarters we can (nearly) see from the editorial office, is the subject of a later issue this year and I, like all readers, am eagerly awaiting to see how the designers will portray a subject so close to the very heart of philately. In the meantime we can enjoy the fascinating topics chosen for the earlier 1979 stamps.

## Book Reviews

### How to Arrange & Write-up a Stamp Collection

Stanley Phillips and C P Rang  
Stanley Gibbons Publications Ltd. Price 95p  
How do you make a collection look good and a good collection look even better? Simply by arranging and writing it up in a sound professional manner. There is no more to it than that. All you have to do is to find out how it's done.

You may not be the proud owner of the finest collection in the Kingdom but you will be surprised how much interest it generates when you lay it out and write it up in 'style'.

If your stamps are worth keeping at all they are worth taking some pains with. True they may never win any Grand Challenge Cups, but neither will they lack admirers if you assemble them with skill.

This little book shows you how. First published in 1933 it has deservedly remained popular ever since. The value of the information it contains ensures its popularity for a long time yet.

### Philatelic Exhibiting

Roy A Dehn  
Stanley Gibbons Publishing Ltd. Price 95p  
It is never very long before the tyro collector's mind gently turns to thoughts of exhibiting. He suddenly comes face to face with 'The Rules'.

In philatelic salons these rules are something one ignores at one's peril, hence the need for a clear and concise guide. This is precisely what Mr Dehn's book is all about.

For ninety-five pence intending exhibitors can find out how the marking system operates, how their entries should be arranged and how the judges arrive at their verdicts.

As a bonus they can discover how to make the best of their own material and, in the light of the high standards prevailing in today's club exhibitions, the beginner needs all the help he can get.

'Philatelic Exhibiting' offers that help and Roy Dehn, a professional from the world of advertising and himself an exhibitor, is just the man to give it.

# Special Definitive Issues for Guernsey 1958 and 1959

## The 1958 Issue

### Formation of advisory committee for Guernsey

Following HM The Queen's approval in July 1956 of the issue of a special definitive stamp for the Bailiwick of Guernsey for the basic letter rate an *ad hoc* advisory committee for Guernsey was formed.

Represented on the new committee were members of the Guernsey Art Committee, together with an Art connoisseur and an heraldic expert.

At its first meeting, in December 1956, the committee agreed that the Guernsey Lily and William the Conqueror's Crown should be incorporated in the design of the new stamp; but that the inclusion of the initials 'E R' should be left to the artist's discretion. Also left to the artist's discretion was the inclusion of the word 'Postage'; but as the stamp would not be used for Inland Revenue purposes on the Island the word 'Revenue' was not required. However, the committee's additional recommendation that the Conqueror's War Cry 'Dex Aie' should also be featured in the design had to be rejected, since these words might confuse foreign postal administrations as to the country of origin.

The committee's suggestion that about four local, plus other artists should be invited to submit designs was also accepted and invitations to the artists were sent out in January 1957.

### Shortlisting of designs

By the close of the competition, 1 March, 14 designs had been submitted and at its meeting, on 8 April, the committee selected three of the designs for bringing to completion (figs 1, 2 and 3). These were by Eric A Piprell, and his design shown in fig 1 was already favoured as first choice.

At the next meeting, in January 1958, the committee studied Eric A Piprell's completed designs, and were unanimous in re-affirming its earlier preference for the design shown in fig 1, with the design shown in fig 2 as its reserve choice. Following this meeting, and because doubts had been expressed about the correctness,

from the heraldic point of view, of combining the initials 'E R' with the Conqueror's Crown, a fresh version of the preferred design was produced, omitting these initials (fig 4).

### The final selection

The essays subsequently produced of the new design without the initials 'E R' (fig 5) and the committee's reserve choice (fig 6) were considered by the committee at its final meeting, early in May, at which it confirmed its earlier selection of these two designs for its first and reserve choices.

The committee's final selection was submitted to The Queen on 20 May and confirmation of Her Majesty's approval of the committee's choice was sent from Buckingham Palace on 21 May.

And so this new definitive stamp for the Bailiwick of Guernsey, for the basic 3d letter rate, was issued on 18 August.

The portrait used in this stamp was that by Dorothy Wilding.

Featured in the design of the stamp were the Crown of William the Conqueror (taken from the silver penny of William I, Duke of Normandy, minted during the period 1069-72) and the



Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Fig 9



Fig 10



Fig 11



Fig 12

Guernsey Lily (Nerine Sarniensis), which has been associated with the Island since the middle of the 17th century — it is said that the bulbs were washed ashore from a ship in distress and took root in the island, hence the name 'Nerine', a sea nymph, daughter of Nereus, and 'Sarniensis', the old name for Guernsey.

The designer of the stamp, Eric A Piprell, came from Guernsey and had studied at the States Art School.

### The 1964 Issue

Early in 1964 it was agreed that an additional definitive stamp should be issued for the Baliwick of Guernsey in the denomination 2½d and for use on picture postcards. Similar stamps were also to be issued for Jersey and the Isle of Man.

Since the island authorities were anxious for the new stamp to be issued by June, when the tourist season began, it was also agreed that designs shortlisted in 1957-58 by the earlier *ad hoc* stamp advisory committees should be considered, as an alternative to the usual competition, which would take more time, and essays of these submitted for The Queen's approval.

And so at a meeting of the local Post Office advisory committee early in February, the designs by Eric A Piprell shown in figs 7 and 8 were selected as first and reserve choices, respectively.

The essays subsequently produced (figs 9 and 10) were submitted to The Queen on 6 May and confirmation of Her Majesty's approval of the committee's choice was sent from Buckingham Palace on 7 May.

The new stamp — featuring the Guernsey Lily and the Crown of William of Normandy — was issued on 8 June.

JEAN FARRUGIA



Fig 13



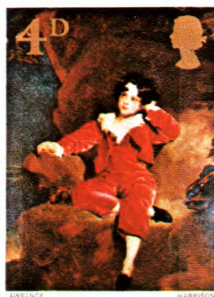
Fig 14

## Illustrations

- |       |                                                                                                                              |           |                                                                        |
|-------|------------------------------------------------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------|
| Fig 1 | <i>The original version (with the initials 'E R') of Eric A Piprell's adopted design for the 3d value</i>                    | Fig 5     | <i>Essay of adopted design for the 3d value</i>                        |
| Fig 2 | <i>Eric A Piprell's shortlisted design for the 3d value; this was considered again in 1964 for the proposed 2½d value</i>    | Fig 6     | <i>Essay of the reserve choice for the 3d value</i>                    |
| Fig 3 | <i>Eric A Piprell's shortlisted design for the 3d value; this was considered again in 1964 and adopted for the 2½d value</i> | Fig 7     | <i>Eric A Piprell's adopted design of 1964 for the 2½d value</i>       |
| Fig 4 | <i>Eric A Piprell's adopted design for the 3d value</i>                                                                      | Fig 8     | <i>Eric A Piprell's reserve design of 1964 for the 2½d value</i>       |
|       |                                                                                                                              | Fig 9-10  | <i>Essays of adopted and reserve designs of 1964 for the 2½d value</i> |
|       |                                                                                                                              | Fig 11    | <i>An unaccepted design by John Brinkley</i>                           |
|       |                                                                                                                              | Fig 12    | <i>An unaccepted design by Catherine Dorey</i>                         |
|       |                                                                                                                              | Fig 13-14 | <i>The issued stamps</i>                                               |

## British Special Stamps

### 51. British Paintings, 1967



These three stamps were the Post Office's first venture into the world of art (other than the commissioned 'Landscapes' of 1966), and no stamp designer was named or needed — Harrison and Sons, the printers, made photographs from the original works. The three stamps featured widely contrasting painters and styles, and, for ease of reference, I am repeating the gist of my short biographies which appeared last year in the April *Bulletin* under the heading 'Stamps for Pleasure 14. Paintings and Painters'.

'Master Lambton' (4d) was painted by Sir Thomas Lawrence, 1769-1830, who was born in Bristol, studied at the Royal Academy and became an ARA in 1791. A child prodigy, he

fulfilled the promise of his early years and became one of the most celebrated portrait painters of his time. Following the death of Sir Joshua Reynolds in 1792, Lawrence was appointed Painter to the King (George III), and he was elected RA in 1794. Knighted in 1815, he became President of the Royal Academy five years later.

'Mares and Foals in a Landscape' (9d) was the work of George Stubbs, 1724-1806, who was an anatomist by profession. At first he painted portraits for a living, but later turned his anatomical and drawing skills to horses for which he acquired a great admiration. His *Anatomy of the Horse* was published in 1766, and he became an

ARA in 1780: unfortunately he quarrelled with the Academy and was never elected RA.

'Children Coming Out of School' (1s 6d) was painted by the only contemporary artist among the three — the late Laurence Stephen Lowry, now famous for his portrayal of life as he saw it in the industrial towns of northern England. Born in Rusholme, a Manchester suburb, in 1887, he joined the Municipal School of Art in Manchester as a full-time student in 1905 and, after ten years, he attended Salford School of Art for a further ten years. Lowry held his first exhibition in 1939 and now his works can be seen in the Tate Gallery and elsewhere. He was a Freeman of the City of Salford, and was elected ARA in 1955, RA in 1962.

The stamps were photogravure-printed by

Harrison and Sons in sheets of 60 (4d 12 × 5, others 5 × 12) on phosphor-banded paper, without watermark. Varieties exist with the gold omitted (Queen's head and value) on the 4d, and gold head (only) omitted on the 1s 6d, similarly with black omitted (Queen's head and value) on the 9d. Other colours were omitted — blue on the 4d and new blue and grey on the 1s 6d, while all values are known with phosphor omitted. This was the first special issue to be issued only with phosphor bands. A listed variety is the 'Extra window' on the 1s 6d — the first stamp in the ninth row of sheets from the 'no dot' cylinders.

Quantities sold were: 4d 102,443,229; 9d 9,568,991; and 1s 6d 9,660,509; presentation packs, 46,017.

JAMES WATSON

## The Proud Collection

### 8. Postage Rates



*The two covers shown appear to be without interest at first glance, however they could be considered as examples of how an interesting postal history collection could be formed showing the various postal rates, especially in these days of inflation when changes are all too frequent! The two envelopes show the first and last date of the 1½d letter rate, ie the introduction on 3 June 1918 and the last day of 1½d rate on 30 April 1940. There was a period in the 1920s when the rate was increased to 2d.*

*Reproduced by kind permission of Mr Edward Proud*

## Forces Covers

### 60th Anniversary of the last Flight from RNAS Mullion

A cover to commemorate the 60th anniversary of the last flight of an airship from RNAS Mullion, Cornwall, on 25 January 1919, is now available from the Philatelic Officer, Fleet Air Arm Museum, RNAS Yeovilton, Somerset, BA22 8HL. Mullion was famous during the first World War for its airships and the part they played in anti-submarine patrols.

The cover — signed by Flight Commander J G Struthers DSC RN and Lt T P York-Moore RN, pilots at RNAS Mullion during World War I — bearing an 11p Historic Buildings stamp and cancelled with BFPS handstamp, number 1630, depicting the old RNAS eagle wings is available, price £1.75. Alternatively, the cover as above but signed by Lt York-Moore only and bearing a 10½p Historic Buildings stamp, costs 92p.

Unsigned covers with a 9p Historic Buildings stamp can be supplied at 45p each.

Orders, accompanied by cheque or postal order made payable to FAA Museum, should include a 7" x 5" stamped and addressed envelope.

### Centenary of the Defence of Rorkes Drift 22 January 1979

To commemorate this outstanding action which took place in Zululand, a cover is now available. As a result of this gallant action Lt Chard RE, and Lt Bromhead as commander of the 24th contingent, were awarded the Victoria Cross as were six soldiers.

The cover, bearing a 10½p Welsh definitive stamp, is cancelled with a special BFPS handstamp number 2441. The numerals 24 are included in the design of the handstamp. The cover, signed by Major D de G Bromhead, Royal Regiment of Wales — a relative of the VC winner, costs £150.

Unsigned covers with the 7½p Welsh definitive stamp and cancelled with the special handstamp are also available, price 50p each.

Orders for covers should be sent to Major A J Martin, Philatelic Officer, 1 RRW, Normandy Barracks, Aldershot, Hants, GU11 2AY.

## 'Blue Peter' First Day Cover Competition



The first day cover design for the International Year of the Child stamp issue of 18 July 1979 will be the winning entry from a competition recently organised by BBC TV's 'Blue Peter'. We will give details of the winner as soon as we can.

When the competition was launched on the programme the viewers were shown black and white reproductions of essays of the stamps designed by Edward Hughes. We are able to reproduce the same essays and will, of course, later show the coloured versions of the stamps which may be slightly different and bear the caption, 'The Year of the Child'.

# British Flowers Stamp Issue

## 21 March 1979

The Primrose, Daffodil, Bluebell and the Snowdrop are among the most loved of British wild flowers. Despite this, their numbers diminish annually for numerous reasons. The Conservation of Wild Creatures and Wild Plants Act came into being in 1975 as a result of efforts of many conservation organisations, including the World Wildlife Fund. Now it is an offence to uproot any wild plant.

These flowers are illustrated in four new postage stamps, values 9p, 10½p, 11p and 13p, to be issued by the Post Office on 21 March.

### Printing Details

*Designer:* P Newcombe

*Printer:* Harrison & Sons Ltd

*Format:* Vertical

*Process:* Photogravure

*Size:* 30 × 41 mm

*Perforation:* 14 × 15

*Sheet Size:* 100

*Phosphor:* All over

*Paper:* Coated, unwatermarked

*Adhesive:* PVA Dextrin



### Values, Subjects and Colours

- 9p Primrose: Greenish yellow, dull green, cobalt, sepia, black, silver
- 10½p Daffodil: New blue, dull ultramarine, lemon, dull green, black, silver
- 11p Bluebell: Lemon, pale blue, ultramarine, olive sepia, black, silver
- 13p Snowdrop: Olive sepia, dull green, deep brown, grey blue, black, silver

The following services for first day covers will be provided.

A special cancellation will be available: Philatelic Bureau, Edinburgh depicting a floral motif.

### Service A

The official Post Office cover will be addressed to the correct postal address of the destination required and given all four stamps, cancelled and despatched for a charge of 62½p. For deposit account customers the charge will be 58p.

### Service B

Customers own pre-addressed covers bearing the correct postal address, will be given the full set of stamps, cancelled and despatched for a charge of 51½p per cover.

### Service C

For bulk orders of 50 or more covers, all to the same address, under the conditions of Service A, the charge is 60p per cover.

The usual first day of issue facilities will be available at offices with philatelic posting boxes. Application forms, available from the Philatelic Bureau, Edinburgh, and at all head post offices, should be returned not later than 12 March 1979.

### Postcards

Postcard reproductions of each of the four stamps will be available by early March from the Philatelic Bureau, all philatelic counters and selected main post offices, price 8p each.



Post Office First Day Cover

## British Flowers



Mrs J Robinson  
200 Manorbier Road  
ILKESTON  
Derbyshire  
DE7 4AB

*The Primrose, the Bluebell, the Daffodil and the Snowdrop are among the most loved wild flowers in Britain, but because of over-picking and uprooting their numbers have diminished annually.*



## British Flowers

British Post Office Mini Stamps



## British Flowers

### Primrose

The Primrose — *Primula vulgaris* is a perennial with a rosette of bright green leaves, having wavy and fined-tooth margins, and a wrinkled upper surface, with fine hairs scattered over the network of veins.

The flowers are sweet-scented, stalks rising from the root. The sepals form a tube, hairy on the outside, the tubular corolla emerging with its very pretty creamy yellow petals suffused at the base with orange.

Seeds are dispersed through the teeth of the fruit capsule.

*P vulgaris* is the well-known European primrose but other varieties are familiar choices for the rock garden and flower border. The polyanthus primrose, *P polyantha*, is of garden origin resulting from crosses between *P vulgaris* and other species, and bears its flowers in clusters on erect stems. *P japonica* bears its flowers in majestic candelabre fashion.

### Daffodil

The daffodil, *Narcissus pseudonarcissus*, grows wild in England in great profusion but not truly wild in Scotland and Ireland.

The mythological derivation of its proper name comes of course from the youth fated to fall in love with his own image. It was his destiny to pine away and die after he had rejected the love of Echo whose last few cries were all that were heard of her unrequited love. In memory of Narcissus the daffodils now droop in damp meadows as if to catch glimpses of their own images.

Daffodils are hardy, bulbous perennials with narrow blue-green leaves and flowers borne singly or in numbers on a single stem. The flower buds are first enveloped in a dry skin-like bract, the flower consisting of a perianth of six coloured leaves, without distinction between sepals and petals, and attached above the ovary.

Of the many references to this familiar flower in poetry some rather attractive lines are:

*'Daffodils that come before the swallow dares  
and take the winds of March with beauty.'*

### Bluebell

The English bluebell *Endymion nonscriptus* is a common inhabitant of the English woodland.

The bulb is white and juicy, with narrow bright-green shining leaves with a prominent midrib arising from the base.

The flowering stem is leafless and normally a foot in height, bearing a raceme of about a dozen beautiful sky-blue, nodding, bell-shaped flowers opening from below upwards.

The flower is composed of a perianth of 6 parts joined at the base and curling outwards at the tip. There are 6 stamens, 3 long, and 3 short, supporting large white pollen sacs. Although the species may be dispersed from capsular fruit containing black seeds, the plant usually survives the winter as a bulb.

### Snowdrop

The snowdrop *Galanthus nivalis*. This name has a Greek derivation; gala - milk, anthos - flower.

It is generally agreed that the snowdrop is not indigenous to this country, although it is found thoroughly naturalised and quite wild in orchards, copses and meadows.

The sea-green leaves are narrow and strap-shaped, leafless stems carry drooping flowers composed of 3 outer spooned shaped segments and 3 small inner ones which form a short corona, white and tinged with green.

In our naturalised variety, the flowers are borne singly from January to March on stems up to nine inches high. There are many varieties including *G lutescens* with yellow edging. The bulbs in our gardens should be planted in early autumn in a well-drawn soil with a ground cover perhaps of thyme to prevent the delicate flowers from becoming splashed with earth.

## 'Britain in Bloom'

The forthcoming issue of British Flowers gives us the opportunity to mention the splendid initiative of the British Tourist Authority who organise an annual 'Britain in Bloom' competition.

The 'Britain in Bloom' campaign aims to encourage all sections of the community to improve



Lord Aberconway (left), President of the Royal Horticultural Society, presents the 'Entente Florale' city trophy to Cllr L. Ridd, who is receiving the international trophy on behalf of floral Bath.

the overall appearance of cities, towns and villages by the imaginative and decorative use of flowers, shrubs and trees.

The local effort in support of the 'Britain in Bloom' campaign should be evident on entry into a city, town or village and should extend through all areas. The central areas where many people congregate are specially important, but improvements should not be limited to the centre.

The judges stress that the following sections are taken into equal consideration in the marking system for cities and towns, and in villages where applicable:

Public sector — eg highways and byways, in particular approach roads, stations, airports and docks, and areas controlled by the parks departments, local corporations or councils or 'Britain in Bloom' committees.

Business and commercial premises — eg hotels, boarding houses, inns, shops, factories, garages, offices, banks.

Private premises and gardens.

'Britain in Bloom' winners must be supported by all three sections of the community.

Absence of litter.

Judges look for efforts and improvements made since the last national judging where this applies.

The awards for 1978 were as follows and the

trophies were presented at a ceremony at London's Festival Hall:

|                                                |                                |
|------------------------------------------------|--------------------------------|
| City (over 80,000 population)                  | — Bath                         |
| Large Town (25,000 — 80,000)                   | — Douglas                      |
| Small Town (2,000 — 25,000)                    | — Sidmouth                     |
| Village (under 2,000)                          | — Aberdovey } Joint            |
|                                                | — Carrington } First           |
| Gordon Ford Trophy<br>(For commercial support) | — Swansea                      |
| Keep Britain Tidy Trophy                       | — Holywell<br>(Northumberland) |

Moran Memorial Award

Dr D W Huebner, Chairman of the Yorkshire Area Advisory Committee for 'Britain in Bloom'.

## Posting Boxes



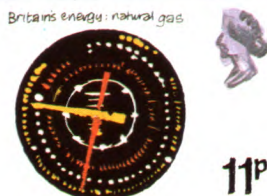
No. 7: This old Victorian pillar box with the crown on top is known as a 'Liverpool Special' because it was designed and manufactured especially for use in Liverpool to cope with the heavy postings experienced in that City. Made by Cochrane & Company of Dudley, the boxes were introduced in 1863 and two of them are still in use today.

# Preliminary Designs



*Ronald Maddox*

*Philip Sharland*



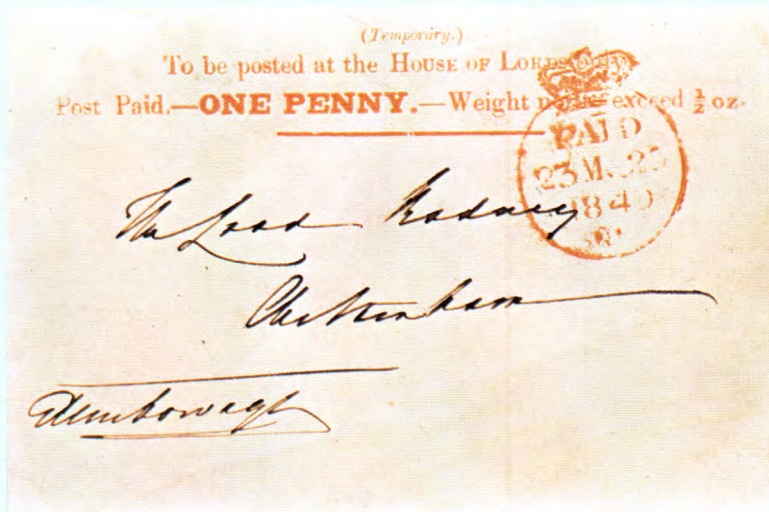
*Clive Abbott*

*Suzanne Lucas*



*Marjorie Saynor*

Gems from the R M Phillips Collection LXIII  
The House of Lords Envelopes



This month's gem has been selected because it is not only a very scarce item in its own right (and therefore rarely seen) but also because it represents a significant step in the introduction of Uniform Penny Postage.

When, as a result of public pressure, Penny Postage came into force on 10 January 1840, the franking privileges of all members of Parliament, Lords and Commons alike, were forthwith abolished. However, the proposed methods — other than in cash — for prepayment of postage, (ie adhesive postage labels and the prepaid Mulready envelopes and letters) were far from being ready; indeed, the final die of the Penny Black had not yet been engraved.

As a concession to members of the two Houses of Parliament, special prepaid envelopes were prepared and issued during January 1840. These envelopes were inscribed 'Post Paid' and the

value, and they are believed to have been supplied free to all MPs. Provided they were posted in the Houses of Parliament no postage was payable. This facility was arranged as a result of discussions at the beginning of January between Rowland Hill and officers of Parliament.

The envelopes exist in three types: inscribed 'Houses of Parliament' (1d and 2d values); 'House of Commons' (1d only) and 'House of Lords' 1d and 2d). These last are much the rarest and the One Penny envelope is represented in the Phillips Collection by the fine example illustrated above, sent by Lord Ellenborough to Admiral Lord Rodney on 23 March 1840. The use of these Parliamentary envelopes ceased with the introduction of the adhesive stamps and Mulready stationery in May 1840.

A G RIGO DE RIGHI

# Stamps for Pleasure

## 21. Stamps for Christmas

The spirit of Christmas descended on St Martin's-le-Grand in 1966 when, on 1 December, the Post Office issued Britain's first stamps for the annual festive season. The selected designs, 3d King of the Orient, and 1s 6d Snowman (SG 713/4), were submitted by two six year old children in a competition which brought almost 5,000 entries.

The Christmas theme has been maintained, much to the credit of the Post Office and the ingenuity of their designers.

For 1967 the choice was religious paintings appropriate to the Nativity theme — two versions of 'The Adoration of the Shepherds', by the School of Seville (3d) and by Louis Le Nain (1s 6d), and Murillo's superb 'Madonna and Child' (4d), which is in the care of Amsterdam's celebrated Rijksmuseum (756/8). Works by the Old Masters could have kept the Post Office well supplied with Christmas stamps for many years to come, but for 1968 Rosalind Dease was commissioned to design three stamps illustrating the aspect of gifts for children — rocking horse (4d), doll's house (9d) and train set (1s 6d). Rosalind's own daughter, Fenella, modelled the girl with the dolls (775/7).

Thereafter the traditional Christmas themes reappeared and in 1969 we were greeted by the Herald Angel (4d), the Three Shepherds (5d) and the Three Kings (1s 6d), designed by Fritz Wegner (812/4), followed in 1970 by Sally Stiff's designs from the De Lisle Psalter in the Arundel Collection at the British Museum — Shepherds and Angel (4d), Christ in the Manger (5d) and the Wise Men (1s 6d) (838/40). For 1971 the source was the stained-glass windows of Canterbury Cathedral, reproduced by the Clark-Clements-Hughes design team of Maidstone, Kent — Dream of the Wise Men (2½p), Adoration of the Magi (3p) and Ride of the Magi (7½p) (894/6).

Musical angels adorned our Christmas cards in 1972, a second commission for Sally Stiff, a graphic designer with the GLC — trumpeter (2½p), lute-player (3p) and harpist (7½p) (913/5), followed in 1973 by six stamps, five at 3p and a 3½p, relating the story of the carol, 'Good King

Wenceslas', designed by David Gentleman (943/8). Wenceslas is usually assumed to be Wenzel or Wenceslaus, the 10th century King of Bohemia, who was converted to Christianity and founded churches in Prague and elsewhere. Murdered by his brother, he was later canonised.

Church roof bosses provided the Nativity theme for 1974, designed by the Peter Hatch Partnership — Adoration of the Magi (3½p), the Nativity (4½p) and two versions of Virgin and Child (8p and 10p) (966/9), while in 1975 a previous theme (1972) was repeated, the heavenly orchestra being augmented by angels playing harp and lute (6½p), mandolin (8½p), horn (11p) and trumpet (13p). The designer was Richard Downer, who had previously designed the Parliamentary Conference stamps of 1973 (993/6).

The four designs for 1976 were inspired by English medieval embroidery and featured scenes from the 'Opus Anglicanum' display of 13th and 14th century embroideries at the Victoria and Albert Museum in London. The stamps, designed by Enid Marx, RDI, who originally designed the four low values of the 'Wilding' definitives, ½p to 2p, of 1952-53, showed the Virgin and Child (6½p), Angel bearing a crown (8½p), Angel appearing to the shepherds (11p) and the Three Kings presenting gifts (13p) (1018/21).

Once again, in 1977, it was the turn of David Gentleman to intrigue and delight us with his interpretation of the carol, 'The Twelve Days of Christmas', a rather more ambitious task than his Wenceslas carol of 1973. There were six stamps, five at 7p issued together within the sheet, and a 9p picturing the Partridge in a Pear Tree (and eight luscious pears). The tree is shown unobtrusively on the first 7p with the Two Turtle Doves and Three French Hens. The regimented livestock continued on the second 7p with the Four Colly Birds, the Five Gold Rings and the Six Geese a-laying; then Seven Swans a-swimming and Eight Maids a-milking; Nine Drummers drumming and Ten Pipers piping; Eleven Ladies dancing and Twelve Lords a-leaping (1044/9).

JAMES WATSON

## 1979 Stamp Issues

7 February

### British Dogs

- A Old English Sheepdog
- B Welsh Springer Spaniel/Tarfgi Cymreig
- C Welsh Highland Terrier
- D Irish Setter

21 March

### British Flowers

- A Primrose
- B Daffodil
- C Bluebell
- D Snowdrop

9 May

### Direct Elections to the European Assembly

A B C & D

Designs of EEC Countries' flags with different background colours.

6 June

### Horse Racing

- A Saddling 'Mahmoud' for the Derby
- B The Liverpool Grand National Steeplechase 1839
- C The first Spring meeting at Newmarket 1793
- D Racing at the Dorsett Ferry, Windsor 1684

18 July

### Children (United Nations Year of the Child)

- A The Tale of Peter Rabbit
- B The Wind in the Willows
- C Winnie the Pooh
- D Alice's Adventures in Wonderland

22 August

### Rowland Hill

- A Rowland Hill 1795 — 1879
- B General Post c 1839
- C London Post c 1839
- D Uniform Postage 1840

26 September

### Police

- A Police Constable on his beat
- B Policeman directing the traffic

- C Policewoman on horseback
- D River patrol

21 November

### Christmas

Details to be announced

This list is subject to change

Value key

- A minimum first class inland rate
- B minimum European rate
- C minimum airmail Zone B
- D minimum airmail Zone C

For current rates please refer to the Postal Rates Compendium.

## Forthcoming Events

### Stampex 1979

Stampex 1979 to be held in the New Hall Royal Horticultural Society, Greycoat — Elverton Street, London SW1 will open on Tuesday 27 February and continues until Saturday 3 March.

Hours of opening:

|                    |              |
|--------------------|--------------|
| Tuesday            | 1 pm — 8 pm  |
| Wednesday — Friday | 10 am — 8 pm |
| Saturday           | 10 am — 6 pm |

Prices of admission: First day £1.50; other days 75p (after 5 pm 40p)

## Postmark Slogans

Unless otherwise stated, items for reposting bearing the appropriate postage rate should be forwarded to the Head Postmaster of the town where the slogan is to be used marking the outer cover 'Postmark Slogan'.

Until 14 April 1979

**'Newport Gwent is a mechanised letter office please use postcodes'.** To be used at Newport. Gwent. 1st and 2nd class.

Until 12 May 1979

**'Spalding — 21st Flower Parade 12 May 1979'.** To be used at Spalding, Lincs. 1st and 2nd class.

5 February until further notice

**'South Woodham Ferrers The Place To Be'.** To be used at Chelmsford. 1st and 2nd class.

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