

Philatelic Bulletin

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Editorial

In the May Editorial we explained that every special issue of GB stamps has now been covered in the Bulletin either in features to coincide with the issue or in James Watson's articles. Because of this we felt that we have given sufficient attention to the subjects. We had, however, underestimated the popularity of Mr Watson! We have since been inundated with letters from readers who implore us to continue his series. Although there may be a little duplication we feel sure that Mr Watson's approach to the more recent issues will be different from ours and we have prevailed upon him to restart his series. Readers will be

happy to know that with nearly 100 issues to catch up there will be no shortage of articles on this most popular topic for many years.

Special Stamp Programme 1977

Her Majesty The Queen will celebrate next year the Silver Jubilee of her accession to the throne, and the Post Office will issue a set of four special commemorative postage stamps to mark the event. The issue will coincide with a nationwide Jubilee tour by the Queen starting in Scotland in mid-May.

The four stamps will be on general sale at Post Offices at least until the end of the first week in June, and after that at places visited by the Queen during her tour, which ends in mid-August.

The Royal Silver Jubilee set of stamps forms the centre piece of the Special Stamp Programme for 1977.

Racket sports will be the subject of four stamps to be issued in January, the set will include stamps for lawn tennis and table tennis—appropriate in 1977 which will see the centenary of the Wimbledon Lawn Tennis Championships and the staging of the World Table Tennis Championships at the National Exhibition Centre in Birmingham.

During March a further set of stamps, commemorating the Centenary of the Royal Institute of Chemistry, and featuring British Scientists, will be available.

A single stamp marking the Commonwealth Heads of Government meeting to be held in London, in June, will be issued at the international airmail rate which covers the most distant Commonwealth countries (zone C).

In the Autumn, a set of stamps on British Wildlife will be issued; 1976-1977 is Animal Welfare Year.

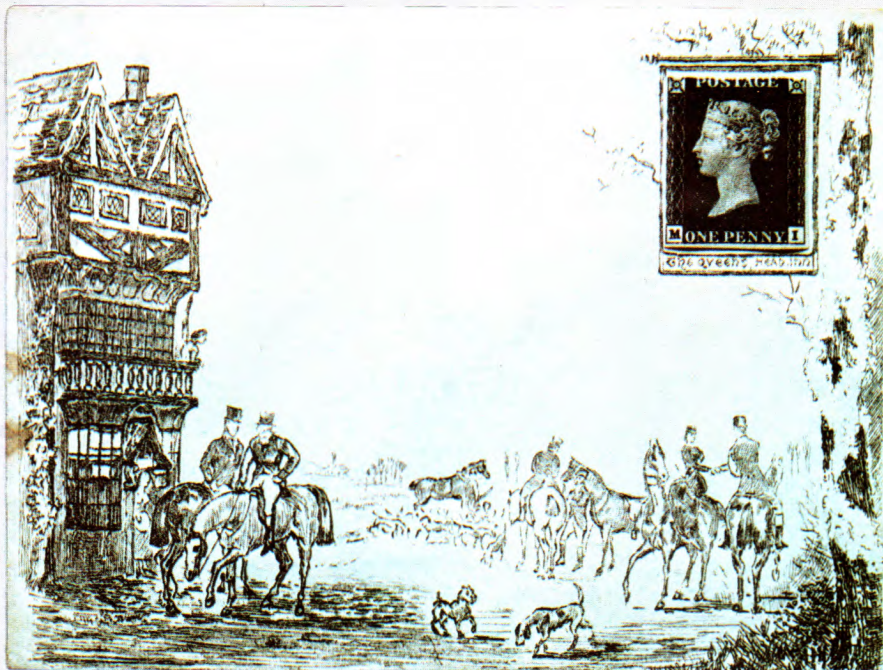
A set of four traditional Christmas stamps, together with a special airletter, available during November will complete the stamp programme for the Year.

Further details will be published later.

XXXVIII The Queen's Head Envelope

The life of the Mulready Envelope was short, full of ridicule and (from the Post Office point of view) an unfortunate mistake, but it did have one excellent result. Within a few months,

Among the very rarest of all is the envelope illustrated as this month's Gem. It is the only recorded example, and is an engraved envelope on to which an unused Penny Black



fashionable booksellers, stationers and sporting print publishers all over Great Britain, were publishing and selling pictorial envelopes of all kinds. There were hunting and courting envelopes (not dissimilar activities) as well as coaching, dancing, racing and civic envelopes.

has been affixed in the appropriate place on the inn sign which bears the words, 'The Queen's Head Inn'. The publisher is unknown but the design is reminiscent of the work of A Lesage.

A G RIGO DE RIGHI

'Roses' Stamps

Readers will doubtless be interested to know that because of a shortage of raw materials, a different type of phosphor was used on the 10p, 11p and about 40 per cent of the 13p

'Roses' stamps. This phosphor responds additionally to long wave ultra-violet as well as short wave ultra violet. The 8½p stamp is not affected.

The King's Stamps 1910-35 Part 2

The First Design

During the last three months of 1910, Mackennal was working to produce finished designs for all values of stamps from $\frac{1}{2}d$ to 3d. Although the King had not approved of several of the designs originally submitted by Mackennal (see fig 1 for one of these), he *had* liked two of this artist's ideas: the design which after modifications, became that used for the 'Sea-horses' high value stamps, and design 'B' which was the prototype of the 'Lion' design for the 1911 One Penny (fig 2).

Mackennal then produced a modified version of design B (fig 3) which was approved (subject to minor changes in the lettering) by King George in October 1910. This 'Lion' design was selected for the One Penny and Two pence halfpenny values and given to

J A C Harrison to prepare a master die (Harrison's engraver's sketch which is in The Queen's collection is illustrated here as fig 4).

Mackennal also produced two entirely fresh designs in the autumn of 1910, both of which were quickly approved. His 'Dolphins' design (fig 5) was earmarked for the Halfpenny and Three halfpence values and his 'Wreath' design (fig 6) for the Twopenny and Three-penny (its use for the 4d value was only decided on in October 1912). For the remaining values to 1/- it was proposed to use two designs by G W Eve which had received the King's approval: his 'Wreath' design which it was proposed to use for values from 4d to 6d and his 'Pillars' design intended for the 7d to 1/- range.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

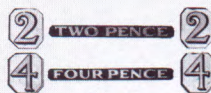


Fig. 3 Loaned by gracious permission of H.M. The Queen

The 'Coronation Day' Halfpenny and One Penny Stamps

The Postmaster General had committed himself publicly (and as it proved in the event, rather rashly) to having a majority of the stamps of the new reign on sale at Post Offices by Coronation Day—22 June 1911. Work was started in the autumn of 1910 on the engraving of a master head die from the Downey photograph, and early in 1911 on the frame dies for the various values up to 3d, as these, which included the internal and overseas letter, postcard, and printed matter rates, were the values most used by the public.

It was expecting too much of the inexperienced plate-makers and printers to be able to meet the Postmaster General's commitment. Only two values, the $\frac{1}{2}$ d and 1d, were on sale on Coronation Day and it was to be August 1912 before the next value (the 2d) could be issued.

As for the two issued stamps, they satisfied no-one. The King quickly expressed his disappointment to the Postmaster General, while the printers and the Royal Mint tried to pass the blame elsewhere. There was no disguising the fact that the impression of the issued stamps was blotchy and the colours dull; and compared most unfavourably with the proofs from the dies which the King had approved. Experiments were made with new inks and more highly surfaced paper; the dies were redrawn and better plates made during 1911. But even the redrawn stamps of January 1912 were unsatisfactory and the Edward VII $\frac{1}{2}$ d and 1d stamps (and of course all the other values) continued in use during 1912.

The defects of the 1911 stamps were however fundamental and could not be wholly remedied by improving the quality of the engraving, plate-making or printing. The basic errors had been made in 1910 by choosing an ordinary portrait photograph as the model for the engraved head and a frame design (the 'Lion') unsuited, because of its fine detail, to the relatively coarse typographic printing process. (The 'Dolphin' design was not unsuitable and was used throughout the reign.

Profile Head

Solutions to both problems were found between November 1911 and January 1912. On 11 November the King's Private Secretary in-



Fig. 7

formed the Postmaster General that His Majesty felt that the Downey head used on the two issued stamps was unsuitable and suggested that a profile head (as adapted by De La Rue from Mackennal's plaque design for the coinage) should be considered instead (fig 7). This proposal was quickly accepted by the Post Office and the new profile effigies (ultimately two separate but similar heads based on the Mackennal designs for the coinage and the Coronation Medal were used) proved entirely suitable for use in postage stamps. Of course such a major change of direction created its own problems and an account of the various trials and modifications which were made during 1912 and 1913 will be given in a later article.

A G RIGO DE RIGHI AND ALAIN DE CADENET

Correction

In our review of 'The Postal History of Cardiff' which appeared in the June issue of the Philatelic Bulletin, we unwittingly said that one of the co-authors was Michael Scott James. This should have been Michael Scott Archer. We apologize to both Mr Archer and Mrs Morgan.

Printers in the Service of the Post

Stamp collectors are familiar with the names of the half a dozen or so printing establishments which have produced the stamps and stamped postal stationery of this country since 1840. Diligent readers of the BULLETIN are familiar with the names of the firms whose integrity as well as experience won them the Post Office security printing contracts.

The first stamp printing firm in batting order was that of Messrs. Perkins, Bacon & Petch, the all American team responsible for the Penny Blacks and Twopenny Blues of 1840. Old Jacob Perkins has featured so frequently in these columns that, for the purpose of this series it is proposed to leave that part of the story alone so far as it is possible. The Evolution of the Art and Mysterie of Printing is our theme. It is reflected in the occasion for the foundation and subsequent history of each of the firms in which as stamp enthusiasts we are especially interested. For these firms mirror the art, technology and ever changing life of the nation.

Of these firms the House of Harrison is the oldest for the business succession of the House descends from James Harrison who was bound apprentice in 1743. His parents, Thomas and Hannah, who traded in Reading, while not printers, certainly showed an interest in the Trade. During the great frost of 1739-40 when an enterprising printer set up his press on the ice on the Thames at Queenhithe, Thomas and Hannah Harrison had their names printed on the souvenir sheet illustrated. That souvenir sheet, printed 'on the ice' is particularly in-

teresting as it shows two quite different printing presses. That on the left is a letter press for printing from raised type or wood blocks: that on the right however is a 'rolling' press for printing intaglio from incised copper plates. The use of both these machines in a single print shop was unusual, for, the plate printers for over 250 years have been regarded as belonging to a different trade to the letterpress practitioners. The London trade directories of the 1830's and 1840's list only 50 plate printers as compared with some 400 letter press firms. What is perhaps of greater significance is that both the letter and plate presses shown in this 'Off the Ice' souvenir card are made of wood. That for letterpress work bears a remarkable similarity to the adapted German VINTERS Press which Gutenberg had used at Mainz in 1452. It had scarcely changed and the slow hand feed for the paper and the clumsy compression mechanism was sadly lacking in sophistication. Small wonder therefore, that when Harrisons set up in business, only 93 new books were published per annum in the whole of Britain and there was but ONE daily newspaper published in the land—The Daily Courant.

The big break through in the printing, publishing and stationery trades—came in the early 1800's. Earl Stanhope pioneered the first all metal printing presses which made possible a far greater output at less cost. Fourdrinier introduced machines for paper making at Hertford, and The Times began printing on Koenig's fast rotary presses in 1814. Printing



underwent a technical revolution in little more than a decade. Bookselling changed too, for the earlier practice was to sell books in folded quarto or octavo form in uncut and unbound sections. If you wanted to keep the book you had it bound to suit your taste. Books ready bound by the publishers date from 1820. So dramatic was the expansion of the paper and printing business that whereas in 1800 paper production totalled 11,000 tons it rose to 100,000 tons by 1860 and the number of books published per annum multiplied proportionally.

Not surprisingly therefore other enterprising men entered the trade and amongst

them were the founders of the firms which were to be so closely associated with the Post Office as printers of stamps and pre-paid postal stationery. The first of the newcomers was William Clowes whose print shop dates from 1803. De la Rue moved to London from the Channel Islands in 1818 and hot on his heels came our old friend Jacob Perkins from Massachusetts. Bradbury and Evans established themselves in 1824 (now Bradbury Wilkinsons) and Sidney Hedley Waterlow in 1864 founded as a side line to his father's business the House of Waterlow and Sons. Meanwhile the firm of Harrison, proud of its heritage from 1750 onwards kept its presses running.

F. MARCUS ARMAN

G.B. Elizabethan Stamp Papers of the Wilding Period

The sequence of events described below is one which I have always assumed, but have only recently been able to confirm. Whether or not it is ever officially acknowledged, it certainly corresponds with the results of examining successive printings of both the Wilding portrait Definitives, and the Wilding Regionals.

When, in 1962, the Post Office announced that the Definitive stamps would in future be printed on a whiter paper than had been used up till then, most collectors accepted the statement at its face value. In fact, it only correctly reflected the effect of the change which was being made. No change in the paper itself was involved, simply a cleaning up of the water with which it was made.

At that time, all G.B. stamp paper supplied to Harrisons came from a mill at the foot of Dartmoor. Most of the time the water coming off the moor was brackish, and stained the finished paper cream. Even before 1962, however, heavy rain resulted in the water coming down much cleaner, and consequently occasional reels of stamp paper being much whiter than usual. This explains why it is quite possible to find true white paper printings of the Tudor watermarked issues. From 1962 onwards, what had previously only been achieved accidentally, and infrequently, was

made permanent by filtering the water before its use in making the stamp paper.

The pre 1962 cream papers, and the post 1962 white paper are separately listed in catalogues and Dealers' lists, and can almost always be readily identified with the naked eye. Theoretically that should be the end of that, the next paper change being the introduction of coated papers for printing the Definitives. In fact, two further changes occurred, in succession, over the next few years, one of them a deliberately made change which was never announced.

Stamp paper pulp had then, and probably still has, a very high content of rag waste. During the mid-sixties the use of detergents containing Optical Brightening Agents became generalised. Remarkably quickly this was reflected in the stamp paper showing a mottled fluorescence under ultra-violet light, the result of clothes which had been washed in such detergents being used in its manufacture. Paper manufacturers very soon realised that the presence of O.B.A.'s. improved the appearance of the finished paper, and started to add them deliberately. The practise is now so universal, that it is almost impossible to obtain paper which does not have them included in its manufacture. Needless to say,

stamp paper acquired its additives as quickly as other papers, and the uniformly highly fluorescent printings of the late Wilding Period resulted.

Although, with experience, it is possible to make limited predictions about the properties of the later Wilding Definitive printings, collectors would be ill advised to attempt any rigid segregation of the whiter paper printings of this period. No possible basis can be established for systemic differentiation of the stages, either visually, by ultra-violet appearance, or by date. Usually, successive purchases by date showed them mixed at random, though given enough blocks, all stages from non-fluorescent to brightly fluorescent could be found.

Finally, I had better stress that the fluorescent papers of the Wilding period, and the fluorescent coated papers of the Machin printings are two totally different things, though both are the result of different usages of the same additives. Sometimes, as with the coated printing of the Castles 2s 6d, the fluorescence of the paper, rather than its coating can matter. One then must examine it from the gummed side. JOHN SUGDEN

Unusual Display at Gibbons Gallery

The August display in Stanley Gibbons' Romano House Gallery, 399 Strand, London WC2, will feature the unusual and fascinating collection of stamps, coins, medals, prints and banknotes formed by George W Smith of Chelmsford, Essex.

Mr Smith's display will be given under the title of 'Across The Atlantic And Back Again' and will show how American engravers came to London from about 1800 onwards for training and experience, and how Englishmen crossed the Atlantic to America for the same reasons. The work of these men in various spheres is traced and the effect they had on stamp, banknote, medal, coin and print design and production is shown.

Further, Mr Smith illustrates how the Irish artist William Mulready was influenced in his famous design for the first pre-paid postal stationery of 1840 by a painting of 1771, which in turn had been inspired by a masterpiece of 1425, illustrating a New Testament story.

500th Anniversary of the First Printing in Britain

This year is the 500th anniversary of printing in Britain, introduced by William Caxton at Westminster. To commemorate the event, four special postage stamps, values 8½p, 10p, 11p and 13p are to be issued on 29 September 1976.

First Day Cover Services

The following first day cover services will be offered by the Philatelic Bureau, Edinburgh.

Service A

This consists of the official Post Office cover, addressed to the correct postal address of the destination required and bearing all four stamps. The cover will be cancelled 'Philatelic Bureau, Edinburgh' or 'London SW1' and despatched for a charge of 60½p. For deposit account customers the charge will be 56p. Both handstamps will include in their designs the initials of William Caxton.

Service B

Customers own pre-addressed covers all to the same address, will be given the full set of stamps, cancelled and despatched for a charge of 50½p 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 58p per item.

Application forms, available from the Philatelic Bureau, Edinburgh and at all Head Post Offices should be returned not later than 20 September 1976.

The usual first day of issue facilities will be available at offices with philatelic posting boxes.

Designing the Rose Stamps

Kristin Rosenberg trained at the Bromley Art School, taking a course in Commercial Art. She had a long break from painting and started again nine years ago.

Kristin is a regular exhibitor at the Royal Horticultural Society shows in London and at the Chelsea Flower Show.

She is a member of the Royal Miniature Society and has painted several portraits and studies of plant and animal life in the miniature style.

Kristin is married to a BBC engineer and has three sons.



Photograph by kind permission of the Editor 'Stamp Magazine'.

The chance of designing the Rose stamps was a very exciting prospect and, as I have been painting wild flowers for the last nine years, I felt confident that the designs I would submit would be something rather special. Also I felt that to submit the designs 'stamp size' would make it visually easier for the selection committee.

The commission was given to me in late November and as no roses were available to refer to. I trotted along to the local library and, armed with a pile of books, set to work. All four roses were quite different: Sweet Briar with its rather untidy growth, but at the same time its charm and simplicity; Rosa Mundi, an old fashioned rose, very striking with its pale pink blooms splashed with carmine and white; Grandpa Dickson, a lovely lemon yellow, large showy bloom, very popular, and, Elizabeth of Glamis, the Queen Mother's rose, a great favourite with everyone.

As a miniature painter it was also obvious to me that stamp size designs were called for. Too much detail and subtle shading is lost in reduction, also I personally find it easier to visualise my work as the finished article and therefore like to produce same size. A standard amount of space had to be allowed for, the Queen's head, value and the name of the rose. All these facts pointed to a slightly diagonal shape which also meant that I could show the typical growth of each bloom. I felt that this was very important as many expert eyes would be cast on my designs.

Roses have a particular form and symmetry

and I knew how they would present themselves with a little help from me. It was obvious from the start that the stamps would be vertical in format. This would present the bloom in as natural a way as possible and I had also decided that they would be on a white ground to allow them full display on an envelope.

All these roses have quite different leaves, Sweet Briar has small oval delicate leaves, Rosa Mundi almost grey green leaves, Grandpa Dickson a rich green and Elizabeth of Glamis a lovely glossy dark green.

Photographic references were very good from the point of view of the shape of the roses but not so good for colour and small details, such as thorns and the shape of buds, etc. I made a few phone calls to rose growers, they were very helpful and I soon had enough information to get to work.

Painting the designs in miniature style also meant they would be done on vellum, the traditional material to use, its smoothness is a pleasure to work on and has the advantage that unwanted lines can be removed with a small fold of flour paper.

The designs were painted straight onto the vellum, as pencil drawing is not possible as lead gets into the surface of the skin (vellum is calf skin) and cannot be removed.

The paint is mixed with a little gum arabic and water and gradually built up so that the colours become richer as the work continues. This shows particularly well on the leaves of Grandpa Dickson.

KRISTIN ROSENBERG

A Patched Penny Red Intent to Defraud?

As an example of a perforate Penny Red on dated cover, the above appears to have but little to recommend it from the standpoint of quality. A poorly cancelled and cut into stamp it certainly is. Closer examination, however,

type numeral cancelling the stamp is 575 (the first digit 5, however, is indistinct).

The cover could be interpreted as a clear case of intent to defraud the Post Office and which was successful. An alternative interpre-



reveals an interesting feature which led to the replacement of the two corner check letter Penny Red by the four corner check letter Penny Red with Plate number.

This feature is the apparent horizontal line across the stamp in the region of the Queen's neck indicating that the stamp had been 'made' by patching together the parts of two previously used Penny Reds and which were free of cancelling ink. The date stamp on the cover is Norwich, 14 June 1854, and the 1844

tation, however, is considered feasible bearing in mind the date and the notably amateurish patching technique used, and this will be discussed later.

Similar cases of apparent fraud by patching stamps were known by the Post Office to have arisen at an earlier date. Mention is made, for example, in Rowland Hill's 'Journal' against the date August 11 1852 of the detection of two letters, posted to London, bearing Penny Reds which had been patched with considerable

skill. Their discovery alarmed Hill and caused him to raise the problem with his brother Edwin who was supervisor of the Board of Inland Revenue's Stamps and Taxes Office at Somerset House. The problem, and a proposed solution advanced by Robert Smith, Head of the London District Office, were passed to Perkins, Bacon, the printers of the stamps, for their comment.

Robert Smith had proposed that the north east and north west corner 'stars' of the Penny Red should be replaced by each stamp's check letters but in reverse order, thereby providing a more effective deterrent against patching and also making its detection easier. Although Perkins, Bacon were enthusiastic about this solution, the Post Office decided for the time being not to implement it probably because of the cost of modifying the then current printing plates, and also because the incidence of known cases of patched stamps was particularly low.¹

By November 1857, however, the problem must have become more pressing, for on the 16 of that month,² the Post Office requested the Board of Inland Revenue to arrange for Perkins, Bacon to carry out Smith's proposed modifications forthwith on printing plates already made. It was later agreed that the plate number should be engraved in the pattern at either side of the Queen's head on each of the 240 impressions on the plate, in order to provide yet more protection against patching.

In the meantime, the Post Office sought to curb the problem by issuing to Postmasters, Instruction No 65, 1857 dated 26 December, entitled 'Old Postage Stamps used to defraud the Revenue'. Of particular interest to postal history collectors is the technique described in the Instruction for dealing with a cover suspected of carrying one or more patched stamps. This included the careful marking of a diagonal cross on each suspected stamp with pen and ink to facilitate any subsequent inquiry, and the words 'Old Stamp' to be added in manuscript on the cover.³

Instruction No 65, 1857 was followed by a circular to Postmasters, issued on 24 July

1858,⁴ giving the reasons for, and the details of, the modified design of postage stamp which was to apply not only to the Penny Red but also to the Twopence Blue. Although issue of the four corner check letter with Plate Number Twopence Blue commenced during July 1858, it was not until April 1864 that the Penny Red could be issued because of delay due to plate impression misregistration problems and the need for a sufficient number of acceptable printing plates.

So much for the consequences of the cover which is illustrated. As for the alternative interpretation mentioned, consider the following.

On 28 April 1854, Rowland Hill, having held the post of Secretary to the Postmaster General for the previous six years, was appointed Secretary of the Post Office in succession to Colonel William Maberly. Hostility to Hill from within the Post Office, and particularly from Maberly, was a characteristic of the whole of the period from September 1839 when Hill, then at the Treasury, began his work of supervising the introduction of measures of reform in the Post Office which were aimed at making it provide not only cheap and efficient postal services, but also at the elimination of corrupt practices.

Bearing in mind the enemies that Hill could have made, is it not feasible that the cover, with its patched Penny Red, represented an attempt to discredit Hill shortly after his becoming chief executive for the Post Office? The idea may be speculative yet the grounds for it exist.

S C BOAS

References:

¹ The Line Engraved Postage Stamps of Great Britain by Sir Edward Denny Bacon. Volume 1, p 136. (National Postal Museum Reference Library)

² Ditto but p 157.

³ Post Office Records Room, Postal Headquarters, London.

⁴ Post Office Records Room, Postal Headquarters, London.

22 Freedom from Hunger 1963

With Britain's NPY programme well under way, the year 1963 saw the launch of a lavish, world-wide project by the United Nations' Food and Agriculture Organisation (FAO), the agency which encourages and supports agricultural development and food production. Most countries of the world issued stamps for the new 'Freedom from Hunger' campaign, intended to focus attention on the problems of hunger and malnutrition. The punch-line of UN publicity was brusque and effective—'Hundreds of millions of human beings in the world do not have enough to eat.'

The British Post Office issued two attractively-designed 'Freedom from Hunger' stamps on 21 March 1963, but prior to this, on 7 March, they took the unprecedented step of placing on display four of the five commemorative issues planned for the year; the first time, as Sir Ronald German, then Director-General, commented, that the Post Office had proposed issuing so many in one year. The new range showed greater variety of design and colour, and Michael Goaman's 'Freedom from Hunger' stamps were distinguished by their striking simplicity and agreeable uniformity.

The 2½d crimson and pink stamp featured the campaign emblem—three ears of wheat—formally erect with stylized figures representing an African family, two adults and three children—the 'Pin-heads'—supporting them, while the 1s 3d bistre-brown and yellow (which incidentally marked a breakaway from the

Post Office 'colour code' of specific colours for specific values) depicted three children of the main ethnic groups—Caucasian, Mongol and Negroid—supporting a symbolic globe and sheaves of wheat, each child showing subtly different facial (or racial) characteristics, and all looking rather well fed!



The commemorative inscription, unobtrusive and well-spaced, ran up, across, down and, finally, up the designs, separating the principal motifs from the Wilding portrait of the Queen and the figures of value. To Michael Goaman's credit, the stamps, designed and printed at short notice, were well received, while the printing, by Harrison and Sons stylish photogravure process, was flawless except for one or two minor blemishes—a line through the 'MPA' of 'CAMPAIGN', and a broken 'R' in 'FREEDOM', both constant on the 2½d. An unsuccessful attempt was made to 'touch out' the 'MPA' line.

The stamps were printed in sheets of 120 (6 × 20) on ordinary and phosphor-banded paper, the 'multiple crowns' watermark being inverted. Quantities sold (phosphor in brackets) were: 2½d 97,050,000 (2,784,920); 1s 3d 9,009,000 (624,960). These were only Britain's second issue of phosphor commemoratives, and the high price of the 1s 3d denomination in the commercial market, can be attributed to the comparatively small sales of the stamp.

JAMES WATSON



Forces Covers

Plymouth Navy Days—1976

To mark Plymouth Navy Days 1976 to be held on 28, 29 and 30 August, a commemorative postal cover will be issued bearing a picture of the frigate *HMS Amazon* and the legend 'Plymouth Navy Days 1976'.

A 7p stamp will be cancelled by a datestamp bearing the British Forces Postal Service number 1544 and dated 28 August 1976.

The price of the cover is 40p. A limited number of Plymouth Navy Days 1976 commemorative covers are still available, price 40p.

Orders with correct remittance should be sent to:

The Philatelic Officer
HMS Drake
HM Naval Base
Devonport
PLYMOUTH PL2 2BG

Cheques/Postal Orders should be crossed and made payable to 'The Treasurer, Plymouth Navy Days'.

All proceeds from the sale of covers will be donated to naval charities.

Royal Air Force Covers

A Royal Air Force cover (HA7) commemorating Sir Sydney Camm and showing four of his aircraft designs will be cancelled by a special handstamp (BFPS 1533) on 20 July and then flown on the special flight which will mark the 25th Anniversary of the First Flight of the Hunter, the famous fighter aircraft designed by Sir Sydney Camm. The cover is expected to be available from the Project Officer: Captain D J Fulluck, Crossways, Seend, Melksham, Wiltshire on or about 15 August at 35p plus 6½p postage. All proceeds of this cover will be devoted to the Royal Air Force Museum Appeal Fund.

Royal Naval Reserve

To mark the occasion of the 25th Anniversary of the establishment of the Postal Branch of

the Royal Naval Reserve, a Commemorative Cover franked with a special one day date stamp, BFPS 1545, will be issued on 26 August 1976. The issue is limited to 5,000 covers only.

The cover shows the crest of the Postal Branch in red and gold above one of Her Majesty's Ships. The special handstamp is in the shape of an envelope and bears the inscription—Royal Naval Reserve Postal Branch, 25th Anniversary, 1951–1976.

The cover will be available after 1 September 1976 from Lt L E Hammerton, RNR, 74 Windsor Road, Lindford, Bordon, Hants. GU35 0SB, at 30p plus 6½p postage. All proceeds will go to Post Office and Royal Navy charities.

Coming Events

The Annual Southall Philatelic Society Show will be held at Southall Grammar School, Boyd Avenue, Southall, Middlesex as follows: 28 August, 2–7 pm; 29 August, 10.30–7 pm; 30 August, 10.30–5 pm.

Book Reviews

Great Britain Railway Letter Stamps 1957–1976 is a new handbook and catalogue compiled by David Potter and published by the Railway Philatelic Group. This is the third edition of a popular series of catalogues of the modern railway letter stamps of Great Britain, which replaces and augments the first and second editions, now out of print. Over 50 illustrations in black and white complement the text. Copies of this book may be obtained from Mr A J Lowe, 'Rookwood', Bentinck Road, Altrincham, Cheshire, WA14 2BP price £1.60.

Slogan Postmarks of the United Kingdom 1974–75

This is an illustrated reference catalogue of slogan postmarks, first used or re-introduced in the United Kingdom during 1974–1975. In the past the authors, Colin Peachy and George Pearson produced a volume yearly, covering issues of the previous calendar year, but for

reasons of economy it has been decided to issue a new book every two years. This is the first of the new series. Readers interested in this ever growing philatelic pursuit, we feel sure, will be pleased with the layout and format of this edition; slogans used for the first time are all clearly illustrated. The index covers all slogans, listed in previous books by the authors, from their inception in 1917 to 1975.

The cost of this useful book is £1.50, including postage and packing, and may be obtained from Mr G Pearson, 42 Corrance Road, London, SW2 5RH.

Collect British Stamps

The ever-popular 'Collect British' comes of age (at 18) and sports a new rich purple background to the colourful stamps on the cover, to mark the occasion. 'CBS' contains a clear, concise and easily understood listing of all British stamps issued since 1840. It provides 'instant' information and details of prices for all those busy people who prefer a snack to the six-course dinner represented by the main British Commonwealth Catalogue. Yet despite its simplified style, 'CBS' lists all stamps with different watermarks and/or perforations, excluding only shades, errors and varieties of the more specialised kind. Stamp prices have been checked and revised where appropriate, and appertain to the market scene two months or so prior to publication. All Special issues are listed up to and including the 1976 Telephone Centenary stamps.

'Collect British Stamps' is published by Stanley Gibbons Publications Ltd price 80p.

The books reviewed in the Philatelic Bulletin may be obtained from the various publishers or from bookshops. They are not available from the Philatelic Bureau.

Special Handstamps

Unless otherwise stated, items for reposting should bear $\frac{1}{2}p$ in excess of the normal postage and should be sent to the Head Postmaster of the town where the special posting box is

located or the relevant District Postmaster in London, marking the outer cover 'Special Handstamp'.

In use until 31 August 1976 (Oval)

'USA Independence Bicentenary Washington Tyne and Wear'. Special posting box at Washington Old Hall The Avenue Washington Tyne and Wear NE38 7LE.

14 August 1976 (P/R)

'The Great North of Scotland Balloon Meeting 14 August 1976 Fochabers Morayshire'. Special posting box at Gordon Castle Farm Fochabers Morayshire IV32 7PQ.

26 August 1976 (P/R)

'Royal Naval Reserve Postal Branch 1951-1976. 26 August 76 British Forces 1545 Postal Service'. Special posting box at Inglis Barracks Mill Hill London NW7 1PX. Items for reposting to Philatelic Officer at the same address.

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'.

12 July 1976-15 February 1977 (P)

'1626-1976 A Charter City for 350 Years Leeds'. To be used at Leeds. First Class.

26 July-21 August 1976

'Medieval Jousting Tournament Nelson Stadium Carr Rd Sunday 22 August 1976 3pm Box Office Nelson 692890'. To be used at Burnley. First and Second Class.

2-29 August 1976 (P)

'Birmingham Show' 76 Perry Park September 3rd/4th. To be used at Birmingham. Second Class.

9 August-4 September 1976 (P)

'RAF Finningley at Home Day Battle of Britain September 4 1976'. To be used at Doncaster. First and Second Class.

16-21 August 1976

13-25 September 1976

11-16 October 1976

- 22 November 4 December 1976
 13 December 1976-1 January 1977
'Shepherd Street Mission Preston Centenary 1876-1976'. To be used at Preston. Second Class.

Repeat Campaigns

Until—11 September 1976 (P)

- 'Progress with Woking'**. To be reused at Woking Surrey. First and Second Class.
 14 June-5 September 1976
 29 November 1976-20 February 1977
'The Samaritans Bristol 298787 Distress Despair 24 hr Service'. To be reused at Bristol. Second Class.
 1 July-30 September 1976
'The Hastings Embroidery a Stitch in Time'. To be reused at Hastings. First and Second Class.
 5 July-1 August 1976
'Play at the Local Playscheme'. To be reused at Harlow. First and Second Class.
 2-29 August 1976
'Harlow Show'. To be reused at Harlow First and Second Class.
 30 August-26 September 1976
'Walk the Harlow Trail'. To be reused at Harlow. First Class.
 30 August-26 September 1976
'I'm off to Pets Corner'. To be reused at Harlow. Second Class.
 27 September-24 October 1976
'Come and See Harlow Museum'. To be reused at Harlow. First Class.
 27 September-24 October 1976
'Be in the Swim at the Pool'. To be reused at Harlow. Second Class.
 25 October-28 November 1976
'Playhouse'. To be reused at Harlow. First Class.
 25 October-28 November 1976
'Keep Fit at the Sports Centre'. To be reused at Harlow. Second Class.
 29 November-19 December 1976
'Shop Early and see the Christmas Lights'. To be reused at Harlow. First and Second Class.

- 20 December 1976-16 January 1977
'Find a Bin and Put It In'. To be reused at Harlow. First Class.
 20 December 1976-16 January 1977
'Come and see Harlow Museum'. To be reused at Harlow. Second Class.
 17 January-13 February 1977
'Keep Fit at the Sports Centre'. To be reused at Harlow. First Class.
 17 January-13 February 1977
'Playhouse'. To be reused at Harlow. Second Class.
 14 February-13 March 1977
'Come and see Harlow Museum'. To be reused at Harlow. First Class.
 14 February-13 March 1977
'Find a Bin Put It In'. To be reused at Harlow. Second Class.
 14 March-10 April 1977
'Be in the Swim at the Pool'. To be reused at Harlow. First Class.
 14 March-10 April 1977
'Come and see Harlow Museum'. To be reused at Harlow. Second Class.
 11 April-8 May 1977
'Find a Bin Put It In'. To be reused at Harlow. First and Second Class.
 9 May-5 June 1977
'I'm off to Pets Corner'. To be reused at Harlow. First Class.
 9 May-5 June 1977
'Walk the Harlow Trail'. To be reused at Harlow. Second Class.
 6 June-3 July 1977
'Public Entertainment Family Fun Every Weekend'. To be reused at Harlow. First and Second Class.
 'P' denotes Pictorial
 'R' denotes Rectangular

PLEASE NOTE:

That the Postmark Slogan **'RAF Benevolent Fund Repays the Debt we Owe'** will not now be used at Burnley from 2-15 August 1976. Additional dies will therefore be used at Bolton and Lancaster in the Second Class Machines.

Requests to reproduce articles and illustrations appearing in the *Bulletin* should be addressed to the Editor, Philatelic Bulletin, PMK 3, Postal Headquarters, St Martin's-le-Grand, LONDON EC1A 1HQ.

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