

Philatelic Bulletin

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Introduction

Sir Winston Churchill, a legend in his lifetime, is the first commoner to appear on two British stamp issues. We are linking the two sets by an article by the designers of the Centenary stamps to be issued this month and a feature by Tony de Righi which describes and illustrates the creation of the 1965 set.

A correspondent recently bemoaned the scarcity of 'Letters to the Editor' in our columns. We have noticed that we are not receiving as many as we did and are puzzled

to know why. With the many aspects of British stamps to discuss we would like the opportunity offered by the *Bulletin* for an exchange of views to be more widely used.

New Address for the Philatelic Bureau

The Philatelic Bureau is now at the following address:

Lothian House
124 Lothian Road
EDINBURGH
EH3 9BB

Correspondence should be addressed as previously to 'The Manager'.

Customers may continue to receive envelopes and other stationery bearing the old address. These are to be used until stocks are exhausted in the interests of economy, due to the paper shortage at present affecting the country.

Recent and Forthcoming Changes

3½p Country Stamps

On 6 November the above stamps will be issued with one phosphor bar instead of two. Since the recent tariff increases, 3½p is now the basic second class letter rate and the stamps must bear one phosphor bar only, to be recognised as such by mail handling machines.

New Postcards

New, ready-stamped postcards for first-class post (with a 4½p stamp and a double phosphor bar for machine handling) went on sale from the Bureau and philatelic counters on September 11.

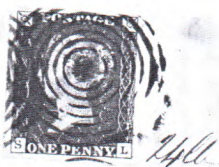
New Philatelic Posting Box Office

A philatelic posting box will be provided at Dudley Works on first days of issue from 9 October 1974.

Gems from the R M Phillips' Collection XVI Penny Black Paper Trials

previously New design

New Light No 2



24/11

26/11

28/11



Specialist collectors of GB stamps of the present reign may sometimes feel that they are having difficulty in keeping abreast of frequent changes of gum and paper. Let it be some consolation to them that similar problems are as old as the Penny Black.

In June 1840 reserves of Small Crown watermarked stamp paper supplied under a

March 1840 contract by Stacey Wise were running out and a new contract was due for negotiation. Rowland Hill took the opportunity of ordering some 25 sheets each of three weights of paper (24 lb, 26 lb and 28 lb respectively per triple ream). The purpose, as explained in his 'Journal' (27 June 1840), was to have 'some experiments tried with a view

of rendering the labels more readily adhesive; with this view the paper will be made thinner and less sized'.

Plate 7 was used for printing sheets of the One Penny on these experimental papers; and a block of nearly 15 full horizontal rows from Plate 7 with '24 lbs' written in each margin was formerly in the Crawford Collection. The sheet of specimen stamps from The R M Phillips Collection illustrated above is interesting and of importance because it includes copies printed on each of the three trial weights of paper, shows the use of the experimental 'concentric circles' cancellation and (on the three specimens in the top line), shows the effect of three different types of gumming. A parallel sheet of Penny Blacks printed on various sample papers exists in the Queen's Collection.

Correspondence between Rowland Hill and J B Bacon shows that none of these lighter-weight papers tried proved suitable, chiefly owing to the gum showing through the sheets, and on 4 July Hill agreed with the printer that a weight of 30 lbs per triple ream was the most suitable for future supplies.

A G RIGO DE RIGHI

Engraved on History

The stamp engraver is an artist working in miniature – it is his interpretation and skill which have determined the quality of the majority of stamps since Rowland Hill introduced the Penny Post 134 years ago.

His art and craft can be seen at an exhibition at the National Post Museum where over 200 items are on show, including the master die of the very first adhesive postage stamp, the Penny Black. The recess engraving process used for this die can also be seen on the 1969 £1 stamp die showing the familiar Machin portrait of the Queen.

Other types of postage stamp printing involving the work of the engraver are also shown: surface printing (letterpress) which the Post Office employed from 1855 until it

was last used, for 'postage due' stamps, in 1970; embossed printing, seen on stamped stationery; and photogravure, used on the commemorative and low-value definitive stamps of today.

The precursor of today's ready-stamped stationery – the engraved Mulready Envelope, showing Britannia sending letters to the peoples of the world – is also on show. And so are some of the caricature envelopes which, along with questions in the House, and a denunciation in *The Times*, hastened the end of this ornate stationery.

The engravers featured include Charles and Frederick Heath, who together engraved the die for the Penny Black; Jean Ferdinand Joubert de la Ferté, chief engraver of early British and colonial stamp dies for Thomas de la Rue and Co; and J A C Harrison who engraved nearly all the surface and recess stamp dies used in the UK from 1910-48.

The exhibition incorporates items on loan from the Victoria and Albert Museum and the British Library, British Museum.

Forthcoming Exhibitions

The British Philatelic Exhibition will be held at Seymour Hall, London W1 between 30 October and 2 November 1974. A Post Office Sales Counter will be provided from which the full range of items may be purchased.

The Seventh Annual Exhibition of the Dorchester and Weymouth Stamp Club will take place on Saturday 9 November 1974 from 11am-6pm in the United Reformed Church Hall, South Street, Dorchester, Dorset.

1974 Christmas Air Letter

This year's air letter will be on sale from Post Offices from 28 November, price 7p. It was designed by Peter Gauld FSIA and is printed by McCorquodale Printers Ltd.

It depicts traditional Christmas subjects – angels, shepherds, and a "partridge in a pear tree".

British Special Stamps

3. Silver Jubilee of King George V, 1935



May 6th 1935 was the 25th anniversary of King George V's accession, an event for which the Post Office issued (on the 7th) four stamps – $\frac{1}{2}d.$, $1d.$, $1\frac{1}{2}d.$ and $2\frac{1}{2}d.$ – in a uniform design featuring the 'MacKenna' head of the King, as used in the 1934 series of definitives (the first GB photogravure-printed types).

The 'Jubilees' were noteworthy stamps in several respects – they were designed by a pre-eminent artist, lithographer and book illustrator, Barnett Freedman; they were Britain's first photogravure commemoratives, indicating that the Post Office and the printers, Harrison & Sons Ltd., had finally accepted and adopted the printing process which is still in vogue today; and they inadvertently provided collectors with one of the rarest GB 'varieties' – the $2\frac{1}{2}d.$ 'Prussian Blue'.

Numerous artists were invited to submit designs – they included Harold Nelson (of 'Wembley' and 'PUC £1' fame) and Edmond Dulac – and the full story of the preparations for this important issue was published in the *Philatelic Bulletin* for June and July 1971. It will suffice here to say that the final design selection was whittled down to that submitted by Barnett Freedman.

The printers submitted essays in vertical and horizontal format, comprising the 'Vandyke' and 'MacKenna' heads of the King in two sizes. The smaller 'MacKenna' head in the horizontal design was the ultimate choice.

Barnett Freedman, 1901-58, was a superb craftsman, particularly in the field of lithographic illustration, or 'auto-lithography', which he pioneered. Born in London's East End, he was bedridden in his youth for several years, then won a scholarship to the Royal College of Art. His first important commission – a series of pen-and-wash illustrations for Sassoon's 'Memoirs of an Infantry Officer' (1931) – was followed by George Borrow's 'Lavengro' (1936) and his greatest work, the illustrations for the six volumes of Tolstoy's 'War and Peace', published in New York (1938).

During World War 2, he was an official war artist to the British Expeditionary Force and one of the last to escape from Boulogne in 1940. Undaunted, he became an Admiralty artist and spent much of the war at sea, sketching scenes at Dunkirk and later on the Normandy beaches, where he landed with the first wave of troops. For these services he was created CBE in 1946.

Freedman's Silver Jubilee stamps revealed his grasp of the opportunities for exploiting light and shade provided by the graded colours of the photogravure process. He even applied the principle of tonal variation to the lettering in his design – the 'banner headline' 'SILVER JUBILEE' and the values in words at the foot – giving the stamps what John Easton described as a 'shot silk' appearance. Flanking the King's head are the dates of the reign, with the crown in the left-hand panel and variations on the laurel wreath and olive branch themes in each of the right-hand panels.

The stamps were printed by Harrison & Sons in sheets of 120 (20 rows of 6) and there are three identifiable types of the $\frac{1}{2}d.$, $1d.$ and $1\frac{1}{2}d.$, distinguished by differences of shading of certain letters, Type I being found on the stamps issued in sheets, Types II and III on those issued in booklets. Details of the different types may be found in Gibbons' *GB Specialised Catalogue*,

Volume 2.

In June 1935, a businessman (who was also a stamp collector) bought some $2\frac{1}{2}d.$ Silver Jubilee stamps in a suburban post office at North Edmonton, London. Noticing the unusual greenish-blue colour of the stamps, he enquired if he could purchase more of the same shade. 'Oh, yes,' said the helpful postal clerk. 'We had three sheets of them'. The astute collector bought the remainder of some 320 stamps and disposed of most of them at a handsome profit.

These were the celebrated $2\frac{1}{2}d.$ 'Prussian Blue' stamps – three rejected imperforate colour proofs in the official 'turquoise' shade which had been perforated and issued in error. The fourth imperforate sheet was kept by the Post Office as an 'imprimatur' in the usual way, and it is now in the National Postal Museum collection. The 'Prussian Blue' is now catalogued by Gibbons at £400 unused, £300 used.

JAMES WATSON.

National Postal Museum Notes

The 1965 Churchill Commemorative Stamps

The idea of honouring Sir Winston Churchill's great achievements by a special issue of British postage stamps goes back to 1952 – indeed there was probably more widespread public demand for this issue than almost any other so far.

Since Sir Winston was a great Commonwealth and world figure it was perhaps appropriate that the first such suggestion on record was a letter from a Mr W W Sharpe of Toronto, Canada in 1952. Between that date and Sir Winston's death in 1965 some forty letters on the subject were received by the Queen, the Postmaster General and the GPO. Admirers of 'the greatest living Englishman' wrote in from California, Wisconsin, Illinois, Nova Scotia and Geneva, as well as from all parts of Britain. Over 20 correspondents went

to the length of enclosing rough design ideas for commemorative stamps while two (later) writers, from Bournemouth and Gloucester, both proposed that the suggested stamp or stamps should carry a charity surcharge, the proceeds of which should go to the Sir Winston Churchill Memorial Fund. By far the most professional and interesting of the privately-submitted designs for a Churchill issue was the Churchill Memorial design sent to the Post Office on 28 January 1965 by Robson Lowe, the internationally-known philatelist and postal historian (figure 1).

At the time there was no precedent for a British stamp issue commemorating any famous man or woman, not even former Kings or Queens; the fact that Sir Winston was still living would have meant an even

CHURCHILL MEMORIAL 1874-1965



Fig 1

greater innovation in stamp issuing policy. As the Director General of the Post Office put it (in a suggested draft reply by the PMG to a proposal for an issue to celebrate Churchill's 90th birthday): "I yield to no-one in my admiration for Sir Winston Churchill but I believe it would be really undesirable to issue stamps to commemorate events in the lives of living people no matter how eminent they may be." In fact, the only exceptions so far to this have concerned events relating to the Royal family, such as the Silver Jubilee of 1935, the Silver Weddings of 1948 and 1972 and the Wedding of the Queen's daughter (Princess Anne) last year.

The death of Sir Winston Churchill on 25 January 1965 altered the situation dramatically. There was bound to be an enormous popular demand for a mourning or memorial issue, it was likely that many other countries, particularly the United States and members of the Commonwealth, would issue such stamps, and British Post Office policy had moved a long way towards regarding a carefully limited number of selected special stamp issues each year as normal practice. On 27 January the Postmaster General announced that a special issue in honour of Churchill would be put on sale on Commonwealth Day, 24 May 1965, and would consist of two values, 4d and 1s 3d.

Preparing the Designs

As it was likely that most designs submitted would include or be based on a portrait of Churchill himself an approach was made to



Fig 2



Fig 3

Buckingham Palace to ascertain the Queen's own views. The fact that the bust of Shakespeare had appeared on the Shakespeare Festival issue of 1964 was not, in the view of the Post Office, a valid precedent. On 31 January the Queen signified her personal decision that the portrait of a subject might, in this case, be placed alongside her own in the proposed stamps.

The choice of which of the very many extant portrayals of Churchill should be used was quickly decided. The two shortlisted were the 1941 photograph taken by Karsh in the Houses of Parliament at Ottawa and (at the suggestion of Lady Churchill) a marble bust by Nemon commissioned by the Queen to mark Churchill's 82nd birthday. The Nemon bust, though an excellent likeness, had the drawback that such a bust tends to lose definition when reduced to stamp size, and so the Karsh photograph, known to millions the world over, was decided on.

Since time was very short designs were



Figs 4-9

commissioned only from David Gentleman (who worked jointly with Rosalind Dease), Abram Games (designer of the 3d Olympic Games and 2½d Festival of Britain stamps) and the printers, Harrison and Sons.

The 'instructions to artists' sent to Gentleman and Games included the following specifications: the Queen's head should be on the right of the design and the Karsh portrait on the left; other design features could also be incorporated on the left hand side; the dates 1874-1965 had to be included, the use of the words 'Sir Winston Churchill' was optional; three or more basic colours might be used; white could be used for the background but not black, and the same design would be used for both values.

Harrison's instructions specified that they should prepare designs in normal (long) commemorative format for 3d (sic.) and 1s 3d values featuring on the right replicas of the normal 3d and 1s 3d Wilding definitives and, on the left, the Karsh portrait. The instructions regarding the wording of the inscriptions was as for the artists but Harrison's were requested to provide an essay without any

wording (only the value) and also an additional essay using the 4d definite.

The Designs and Essays

David Gentleman and Rosalind Dease jointly submitted a total of ten designs for the two specified values, Abram Games one design for the 1s 3d value and Harrison's three designs using the definitive stamps, or based on them. The Gentleman/Dease designs consisted firstly of a 'small' Karsh head with the Queen's effigy in the top right corner; one variant bore the 1874-1965 date along the left margin, the other did not. In neither variant were the two heads separated by the vertical white line used in the Gentleman/Dease 'large head' design.

Harrison's designs involved exact reproductions of the 3d, 4d and 1s 3d Wilding stamps paired up with large unframed or small framed Karsh portraits of Churchill on the left (figure 2), though they did submit one design for a 3d value which was somewhat different (see figure 3).

The first essays were ready by mid-February. Six were of variants of the two basic Harrison designs; as well as differences



Fig 10

of value and colour there were variations in the amount and placing of the inscriptions and in the absence or colour of the tonal bands separating the two halves of the design (figures 4-9). Two essays were made of the Gentleman/Dease 'small head' design, one with and one without (see figure 10) date and one of Abram Games' 1s 3d 'Victory V' design.

David Gentleman expressed his preference for not using a white line to separate the two heads and the printers, Harrisons, said there would be difficulties in registration if the line were used, which might lead to up to 75% spoilage in bulk printing. However, in the (Stamp) Advisory Committee Sir John Wilson, the Keeper of the Queen's Collection, strongly supported the use of a line as otherwise the Queen would "be looking over Sir Winston's shoulder."

Further essays were then prepared for a 1s 3d value of the Gentleman/Dease 'large head' and 'small head' designs, all with white line to meet Sir John's point (Fig. 11).

After considering the various alternatives the PMG submitted two pairs of essays for the Queen's choice: the first pair, recommen-

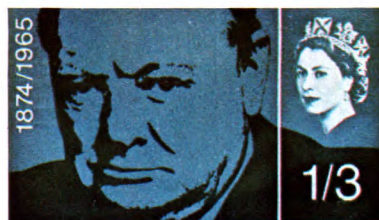


Fig 11

ded by the Advisory Committee, was one of the Gentleman/Dease designs for the 4d value and Abram Games' 'Victory V' design for the 1s 3d. Her Majesty selected the Committee's second choice, a variant of the 'small head' design for the 4d, and the 'large head' for the 1s 3d. Both designs (by Gentleman and Dease) were to incorporate the vertical white line and omit all inscriptions (including the dates). All four essays considered by the Queen had previously been shown to Lady Churchill as a special act of courtesy.

The print order was fixed at 154 million copies of the 4d value (inland letter rate) and 9 million of the 1s 3d (airmail letter rate). Owing to an industrial dispute the first day of issue was changed to 8 July 1965. A very few copies of both values were sold in error by some sub post offices (including FPO 1054 near Thetford) between the 5 and 7 July and some were postally (non-philatelically) used on letters. In accordance with standing Post Office instructions the date stamps on such items as could be intercepted were obliterated before they were delivered or forwarded.

A G RIGO DE RIGHI

Designing the Churchill Centenary Stamps

by Collis Clements and Edward Hughes

Winston Churchill is acknowledged as one of the greatest orators and writers of all time, a distinctive and distinguished figure in British history through his contributions to politics, literature and art.

General de Gaulle said of him: "He is history's child and what he said and what he did will never die".

No other statesman has been so masterful at manipulating the English language; during his ninety years he delivered countless words on just about every subject of concern to mankind.

His early life, first as a soldier and then as a war correspondent was adventurous and exciting. When he entered politics he exhibited cleverness and daring. His insight and wisdom showed him to be a humanist with an unequalled sense of humour and wit. Because of his great literary ability, his speeches combined great force and vivid phraseology with simplicity which could be readily understood by the man-in-the-street. In this way, bonds of sympathy and common interest endeared him to the British people. Quotations from his speeches tend to be remembered like epic poems or passages from classic tragedy, with a quality of timelessness which makes them appropriate to contemporary situations. They still evoke the mood and the exaltation of the time, expressing the vigour, determination, leadership and encouragement which he gave the British people.

From this impressive background our brief required us to produce designs for a set of four stamps to commemorate the centenary of the birth of Winston Churchill. Our first move was to list the major stages in his career and the obvious characteristics which epitomise the man – his speeches and his writing, his dress, his bulldog like stance, his facial characteristics, his victory sign and his cigars, all reflecting his personality.

We concluded, from these, that there were really two possible design approaches which we could pursue:

Churchill as orator, using quotations from

speeches to identify major events and to recall the various periods in his lifetime.

Churchill as an immediately identifiable visual figure by virtue of physical appearance, dress, uniform, etc.

We felt that his words are probably more important and memorable than photographs or other illustrative material which had already received wide exposure. Realising that a completely typographical approach would be breaking new ground in terms of British stamp design, we decided that this would be our principal design approach.

We selected quotations which we thought best reflected the spirit with which he worked throughout his lifespan, both in peacetime and at war. From a lengthy preliminary list we chose those which would span the most active periods of his life, reflect important events, and be adequately accommodated on a stamp.

Parallel to this we considered the illustrative approach, and chose to select from contemporary photographic material, believing this to have the newsworthy authenticity of papers, magazines and films, images which have become synonymous with the man. We examined material with the following factors as the principal considerations:

highpoints of his career

identifiability of the photograph

suitability of existing material for reproduction at stamp size.

Researching contemporary photographic originals led us first to the Churchill Memorial Library Cambridge, where tolerant librarians allowed us to examine a mass of material and from this we extracted information relating to copyright sources, file numbers, etc. and thereby found our way to the big picture agency libraries in London.

It was soon evident that to select suitable photographic material from contemporary news pictures was to present a problem for when dealing with a living subject, the problem of acquiring good quality photographs is overcome by a reputable photographer creating the best studio or location conditions

relative to a supplied brief. In this instance, the most suitable photographic material had to be gleaned from hundreds of contemporary news and portrait shots taken under all kinds of conditions, with all kinds of cameras, by all kinds of photographers. To this was added the complication of extraneous blemish – the hand or elbow of an onlooker across the subjects face, or a movement where a split second makes the difference to the eye, the mouth or gesture of a hand. However, from vast numbers of immensely interesting photographs, we were able to make a short list for submission to the Post Office. These spanned his career from the 1890's to the Second World War and in order to give continuity to the set, showed him in a selection of the many hats for which he had a penchant.

Designs following both approaches were submitted to the Stamp Advisory Committee, and although the case for breaking new ground was fully discussed the typographical proposals were rejected on the grounds that they lacked popular visual appeal. The suggested illustrative approach was accepted and we were asked to prepare artwork and discuss production technicalities with Harri-sons the printers.

Essays were tried in various colour combinations in order to achieve a good visual balance throughout the set and to meet the Post Office's sorting requirements.

On 3 July the final essays were approved by the Queen and production of the 105 million stamps put in hand.

New Country Definitive Stamps

Three new 4½p Country stamps, for Scotland, N Ireland and Wales, made necessary by the recent tariff increases will be issued on 6 November 1974. The design of the stamps will be unchanged from the current Country stamps.

Each stamp will be available from Post Offices in its respective country of origin and

all three may be obtained from the Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh EH3 9BB and the 18 philatelic sales counters throughout the country, from 6 November 1974.

Separate first day covers for each country will be provided, each of which will be available in selected offices in its respective country of origin, about 4 weeks before the date of issue of the stamps. All three covers will be available from philatelic sales counters and the Philatelic Bureau.

The Philatelic Bureau will provide the following first day cover services:

Service A Any of the three covers may be given the appropriate country stamp, cancelled Philatelic Bureau, Edinburgh, Belfast, Cardiff, or Edinburgh with a special pictorial postmark, and posted. The charge per cover is 17½p, or, for deposit account customers, 15p. However, deposit account holders with standing orders for covers will not automatically receive this issue.

Service B Customers own pre-addressed covers will be accepted for servicing with a Country stamp as requested and cancelling with one of two available postmarks for 10½p per cover.

Service C For bulk orders of 50 or more covers to the same address under the conditions of service A the price will be 15p per cover.

On 6 November, first day of issue cancellations will be in use in each of the three countries and at the eighteen philatelic counters throughout the British Isles for customers who wish to post their own covers locally. Also on that day the normal reposting facility will apply for the special cancellations in use at each of the three Country's capitals. Envelopes may be sent under cover to the Head Postmasters of Belfast, Cardiff or Edinburgh, marking the outer cover 'First Day of Issue Collection'.

RAF Museum Covers

A souvenir flown cover in the Royal Air Force Museum Squadron series (No 28) will

be issued on October 9th 1974 on the occasion of the centenary of Sir Winston Churchill who was an honorary Air Commodore, Royal Auxiliary Air Force. It will be presented by No 12 Squadron and show aircraft used during its 60 years of operation; the Fairey Fox (1926), Fairey Battle (1940) and the Buccaneer (1974). It will be carried on a special flight after cancellation of the Churchill Centenary stamp by a BFPS commemorative handstamp appropriately numbered 1874. It should be available on or about 30th October from the Project Officer, No 12 Squadron, RAF Honington, Bury St Edmunds, Suffolk, at 30p plus 3½p postage.

Two additional covers have recently been issued in this series, namely No 71 (Eagle) and No 342 (Lorraine) numbered RAF (SP) 3 and RAF (SP) 4. These are now available from the Royal Air Force Museum, Aerodrome Road, Hendon, NW9, at 30p each plus 3½p postage.

All proceeds from the sale of these covers are donated to the Royal Air Force Museum Appeal Fund.

Christmas 1974 Stamps First Day Cover Services

Four special Christmas stamps, values 3½p, 4½p, 8p and 10p will be issued on 27 November 1974. The usual Christmas cancellations – the ‘Philatelic Bureau’ and ‘Bethlehem Llandeilo Carms’ – will be available. The following services for First Day covers will be provided.

Service A The official Post Office cover will be addressed as requested and given all 4 stamps cancelled with either postmark. The charge is 39p or for customers with deposit accounts, 36½p each.

Service B Customers own pre-addressed covers will be given the full set of stamps, cancelled and despatched. The inclusive charge is 32p per cover.

Service C For bulk orders of 50 or more covers to the same address under the con-

ditions of Service A, the price is 36½p per cover.

Customers who specifically require the Bethlehem postmark should send their orders to the Head Postmaster (Philatelic Section) Llanelli Dyffed. All orders for cancellations other than Bethlehem only should be sent to the Philatelic Bureau Edinburgh.

First day of issue cancellations will be given to covers bearing the Christmas stamps posted in special philatelic posting boxes in main offices throughout the country.

Book Reviews

Check List of Postage Stamps About Music

The growth of thematic collecting over the years has led to the formation of thematic societies, each publishing their own specialist literature. One such society, the Philatelic Music Circle, has recently re-published its Check List of Postage Stamps About Music.

The Editor, Herbert Grimsey, emphasises in a preface that he has produced “. . . a Checklist and not a Catalogue. It is in other words, an indicator to the Stamp Catalogue of your choice (where you can find fuller details and perhaps an illustration) for stamps which are about music, musicians, instruments, singers and dancers.”

Arranged alphabetically by country, and under each country chronologically, the list contains over 2,000 separate line-entries and this alone gives an indication of the scope of this particular theme. SG Catalogue numbers are given but space is provided for those who do not use Gibbons to enter alternative reference numbers, Scott, Yvert or a personal system. The 8½”×6” size, and the metal clip, loose-leaf binding are improvements on the previous editions of 1969 and 1971, although Mr Grimsey rightly pays tribute to the work done by his predecessor, Muriel Earley. As to content, what a wealth of material is listed here. The philatelic range is wide, from mid-19th century stamps of

Switzerland and Hanover including post-horns in their design, through Bohemia and Moravia of the 1940's to recent issues from Ajman and Ras El Khaima. The musical range is even wider, from Monteverdi to Louis Armstrong, from Dionysus to Abengblowers and Trinidadian Steel Bands.

Great Britain rates 15 entries representing 31 stamps, including some with incidental musical reference only, such as SG No 207a of 1887 which includes a harp in the coat-of-arms, and the CEPT issue of 1961 with their stylised posthorns. More obviously musical are the 1965 Salvation Army Bandsmen, 1973 'Good King Wenceslas' and the 1972 Vaughan Williams. (Incidentally the Checklist hyphenates this composer's name, incorrectly).

The Checklist is generally available from The Checklist Editor, Philatelic Music Circle, Room 22, 44 Fleet Street, London EC4Y 1BN, price £1.60 (\$4.00), an invaluable volume to musical philatelists, and of considerable interest to general collectors, and music-lovers, everywhere.

Slogan Postmarks of the United Kingdom: 1917-69

Slogan Postmarks of the United Kingdom 1917-69 gives details of all slogan postmarks (except Local Publicity slogans) and similar machine-impressed postmarks first used or re-introduced by the British Post Office before 1970. The volume, which includes an illustration of every slogan type listed, brings together for the first time details of slogans used throughout the period 1917-69.

The text has been thoroughly revised by incorporating details of additional uses of slogans discovered in the nine years since the previous edition. Also revised are some dates, the number of dies used, and a few extra illustrations.

Recognising the growing interest in local postal history and the place of machine postmarks and slogans in that field of study, a new feature is a list of towns which used general

slogans in the 1950s and early 1960s. This coupled with the Index should help local postal history collectors in compiling lists of slogans used in their particular localities. The Index will also help thematic collectors who wish to add relevant slogan postmarks to their thematic stamp collections.

Comprising 98 A4 pages (litho printed) and containing over 1100 illustrations Slogan Postmarks of the United Kingdom: 1917-69 costs £2.50 inclusive of postage and packing.

Available from:

George R Pearson, 42 Corrance Road, London SW2 5RH

Special Handstamps

Unless otherwise stated, items for reposting bearing at least 4p in postage, 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'.

27 October 1974 P/R

25th Anniversary Polish YMCA Dance and Song Ensemble 'Maguri' Philatelic and Costumes Exhibition London W2. Special posting box at Polish YMCA, 46-47 Kensington Gardens Square, London W2 4BQ.

16 September 1974 - 15 October 1974 P/R
Golden Jubilee of Local Radio Nottingham 1924-1974. Special posting box at Castle Museum Place, Nottingham NG1 6EL.

10 October 1974 P/R

150th Anniversary Edinburgh Fire Brigade Edinburgh 10th October 1974. Special posting box at Central Fire Station 76-78 Lauriston Place, Edinburgh.

14 October 1974 P/R

Last Day of the Churchill Exhibition 14 Oct 74 London WC. Special posting box at Somerset House, Strand, London WC2.

Special Announcements

Please note that the Special Handstamp

‘Centenary Exhibition Churchill Somerset House WC’ original dates of use 10.5.74 – 30.9.74 as announced in Volume 3 Issue No 26 has been extended to 9.10.74.

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”.

16 September 1974–19 October 1974 (P)

Newcastle Upon Tyne Amateur Operatic Society Presents the Comedy Operetta Die Fledermaus Theatre Royal Newcastle October 21-26 1974.

To be used at Newcastle Upon Tyne.

30 September–29 December 1974

Guglielmo Marconi Centenary 1874.

To be used at Chelmsford.

1 October 1974–21 February 1975

Civic Barnsley Cinderella For A Season Box Office 6757. To be used at Barnsley, South Yorkshire.

20–26 October 1974 (P)

Ross On Wye Welcomes the Ploughman of Britain Again. To be used at Hereford.

16 September 1974–31 March 1975

Wigan Metropolitan For Best Routes in Greater Manchester. To be used in Wigan on 2ND Class Machine.

Repeat Campaigns

31 July 1974–UFN (P)

Business Has Its Routes in Bradford. To continue in use at Bradford.

8 October 1974–30 November 1974

Operation Gatepost Help Emergency and Public Services – Put A Number On Your Gate. To be reused at Leeds.

The Slogan **The Visitor The Family Owned Independent Newspaper 1874-1974 Centenary Year**, originally in use at Lancaster from 3.6.74 to 3.8.74 will now continue in use until 31 December 1974.

Special Announcements

Will Collectors of Special Handstamps and

Postmark Slogans please note that postage should be paid on the outer cover on all correspondence addressed to Head/District Postmasters containing items for reposting.

Bus Ex

Between the Wars in the Farnham area an unusual bus/mail service existed. It was known as ‘Bus Ex’. It was a localized service in that it was used to convey express letters (or packets) by bus to places within about 15 miles radius of Farnham and which did not have a direct rail link. Examples of destinations for this service are Hindhead, Haslemere and Godalming. Items for the bus express service were accepted at the counter in the usual manner and were then placed in a large envelope addressed to a PO messenger at the bus office of the place of destination. The packet would then be taken to Farnham bus office and conveyed to its destination, with the recipient Post Office advised beforehand, of despatch.

This service was not widely used and was withdrawn at the beginning of World War II.

Overseas Surface Parcel Postage

Some overseas surface parcel postage rates will be increased on Monday, October 7. This is to meet the higher payments that the Post Office is having to make to certain overseas postal administrations and some shipping companies for conveying and delivering British parcels.

Fewer than half the overseas surface routes from Britain will be affected, and the changes represent an increase overall of less than three per cent. Charges for parcels to more than one hundred countries, including the USA, Canada, New Zealand, South Africa and most European countries, will not go up.

Some increases will affect only heavier parcels – for example, 5p on the £4.30 rate for a 22 lb parcel to Australia.

Air parcel rates will remain unchanged to all countries.

Letters to the Editor

Dear Sir,

As a student/collector of possibly the most neglected aspect of postal history (registration labels – the small label affixed to all items of registered mail indicating the office of origin) I am wondering if your readers can help me with my research.

Those having early used registered envelopes may care to check items and kindly send me details.

I am trying to discover where and when these labels were first used. Size of label, printers type and cancellation, whether printed, manuscript or if by handstamp which kind, squares, circle, line, single circle etc.

Any scrap of information concerning registration labels (all world) will be most welcome.

Yours sincerely,
Rev'd. WILLIAM G WEST

The Manse
17 Avonmead
Chippenhams
Wilts
SN15 3PP

(Replies to Rev. West please – Editor).

Dear Sir,

One of the perils of showing one's discarded ideas is that people are sure to prefer them to the finished designs, and the various reasons for their preferences will seem just as valid to them as the designer's own reasons for rejecting them seem to him.

In the end, as Mr Davies' interesting comments on the Fire Service stamps in your August issue make clear, the element of personal choice is inescapable. My personal decision that the fire engines should be the subject had become quite clear in my own mind before any sketches were submitted to the Post Office.

I share Mr Davies' regard for bold formalism, but not as the only possible

solution to the problems of stamp design. An unrelieved diet of it would soon prove just as indigestible as one of unthinking realism.

Yours faithfully,
DAVID GENTLEMAN

London NW1

Dear Sir,

It gave me great pleasure to read your article on "Illustrated First Day Cover", which appeared in the August bulletin, because I have a very extensive collection of covers.

However, it has for a long time been my wish to display my collection somehow, in the hope that others may share the joy I get from their pleasing appearance.

Nevertheless, I have not yet been able to discover a suitable way of doing this, other than putting them in several traditional cover albums, which involves much page turning, to gain an impression, rather than some sort of permanent display.

I wonder if any of your readers have any bright ideas?

Yours faithfully,
signed
(P A R HOSTOMBE)

Sheffield.

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