

# Philatelic Bulletin

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# Contents

- 2 Editorial
  - Royal Air Force Covers
  - Scottish air letter
  - The 1976 British Philatelic Exhibition
- 3 Gems from the R M Phillips Collection
  - XXXVII A Remarkable Scots Local Cancellation Cover
  - The Letter Box Study Group
- 4 Stamp Collecting for the Beginner
  - What Shall I Collect?
- 5 Bicentennial of American Independence
- 6 British Cultural Traditions
- 10 First Day Cover Services
  - Letters to the Editor
- 11 The History of the Aerogramme
  - Part Five—Pictorial Issues of Great Britain
- 13 Book Reviews
  - 1976 Special Stamp Issues
- 14 New 65p and 85p Stamp Books
  - Special Handstamps
- 15 Postmark Slogans

special handstamp (BFPS 1532) on 15 June and then flown on a special flight which will mark the 40th Anniversary of the first flight of the Wellington, the bomber aircraft which used the famous geodetic construction evolved by Sir Barnes Wallis. The cover is expected to be available from the Project Officer: Sqn Ldr M Baker, RAF Swanton Morley, Dereham, Norfolk on or about 20 July at 35p plus 6½p postage.

A second cover in the series (HA 3) will be cancelled on 30 June by BFPS 1535 commemorating the 50th Anniversary of the first flight England to Australia and return. It will show Sir Alan Cobham landing his DH 50 on the Thames at Westminster at the end of the flight. It is hoped to fly the cover over the route taken by Sir Alan in 1925 and thus it will not be available until about 1 August from the Project Officer: Flt Lt M Williamson, 214 Sqn, RAF Marham, Kings Lynn, Norfolk at 35p plus 6½p postage.

## Editorial

We are sometimes chided when items announcing events in the Bulletin are received by readers too late for them to take advantage of. This is especially so when events take place early in the month and we have not been given sufficient notice to enable us to publish details the month before. May we appeal to all contributors to let us have copy as far in advance as possible. We will do all we can to ensure adequate advance notice.

There is an old maxim about not being able to fool all the people all the time. Equally we are unable to please all of our customers all the time with our choice of stamps. This month "Letters to the Editor" makes this point for us!

## Royal Air Force Covers

A Royal Air Force cover (HA 6) commemorating Sir Barnes Wallis and showing his famous Airship design the R100 will be cancelled by a

## Scottish Air Letter

A new bi-lingual Scottish Pictorial Air Letter, price 12p, is to go on sale on 14 July 1976 at the Philatelic Bureau, at post offices in Scotland and philatelic counters throughout the UK. The illustrations, by Jennifer Campbell, are of the burning of the Viking galley during the festival of Up-Selly-Aa, Lerwick; Clarsach playing at the National Mod of An Communn Gaidhealach, and the Standard Bearer at the Riding of the Marches of a Border town.

## The 1976 British Philatelic Exhibition

The 1976 British Philatelic Exhibition will take place at Seymour Hall, Marylebone, London W1 one month earlier than usual, from Wednesday 29 September until Saturday 2 October 1976. The reason for this, is to avoid clashing with the International Exhibition to be held in Milan during mid-October.

# XXXVII A Remarkable Scots Local Cancellation Cover



Over the past two decades Scotsmen, and others, have taken an increasing interest in the cancellation types peculiar to Scottish post offices, and these have been exhaustively researched and listed, notably in C W Meredith's 'Scots Local Cancellations'. The rectangular boxed Edinburgh sub-office types with simply the name of the office but no date, are amongst the most sought after and are usually found on One Penny Red covers.

I have selected the cover to Constantinople shown above as this month's gem because it is remarkable to find a superb strike of the boxed 'Pitt Street' cancelling a fine four-margin copy

of the Die 3 10d embossed. The other adhesive is a 1d Die 2, Alphabet 3, Large Crown watermark, perf 14 (SG 29). The cover was posted on 16 August 1855. It is not infrequent to find at this period letters going overseas bearing either a 1d stamp or a handstruck 1d marking over and above the accepted normal postage rate. The 1d 'Captain's Gratuity' had by the 1850's, long been abolished—I would therefore suggest that the excess one penny postage probably represented a Late Fee payment to include the letter after the normal closure of a particular mail. A rare and eye-appealing cover.

A G RIGO DE RIGHI

## The Letter Box Study Group

Readers of the Bulletin may be interested to learn of the existence of The Letter Box Study Group, the first study group to be devoted to this aspect of postal history which is growing in popularity.

Formed recently by a small number of dedicated enthusiasts, its aims are to complete or compile listings of the whereabouts of rare and interesting boxes of all types, collecting and exchanging fresh information and photographs etc between members, and to publish

regular bulletins of its findings. The Group's president is Jean Farrugia, Secretary of the Postal History Society and Assistant Curator of the National Postal Museum, whose own work on the subject—The Letter Box—was published some six years ago.

The membership fee of the Group is £1.50 p.a. and those interested in joining should write to its Secretary, Mr W L Morton, 11 Morven Road, Bearsden, Glasgow G61 3BU, enclosing a stamped addressed envelope.

# Stamp Collecting for the Beginner

## Part Four — What Shall I Collect?

With the world at one's feet, the choice is bound to be personal. Contacts with available sources of material are likely to influence the collector's choice and could be the deciding factor. It is as well to have some idea of the kinds of collections which can be formed, and to this end, what better way than to use the classification accepted in National Exhibitions. These are: National; General; Postal History; Aerophilately; and Thematic Classes. Let us examine in greater detail what these names imply.

**National.** The stamps of one's own country. In Great Britain they are GB stamps, in France: French stamps, in Italy: Italian stamps and so on. Current issues of GB postage stamps are obtainable at face value from post offices in the United Kingdom or by post from the Philatelic Bureau, Edinburgh. Other postal administration operate similar systems. A national collection can be representative; that is, consisting of one of each kind of stamp as issued. Alternatively, it can cover a particular period such as Queen Elizabeth II, or a series such as 'the Machin Head'.

**General.** The rest of the world! It could be one country, a group of countries, the Commonwealth (this could comprise the whole of

an area such as Scandinavia (Denmark, Finland, Norway and Sweden) or those countries who form, the EEC group. Within the terms of general collections a study of the stamps produced by a particular printer could be included. Which ever subject or country, or group of countries chosen to collect, it will be easier to accumulate a greater amount of material if a wide field is to be studied. The narrower the field, the more difficult it becomes to find suitable material.

**Postal History.** A lot has recently been said on this subject, but, as the title implies this should consist of postally used items, covers, cancellations, handstamps and route marks which tell the story of the post of an area covered by the collection. Unused stamps have no place in a Postal History collection, unless they are issued for a particular routing only.

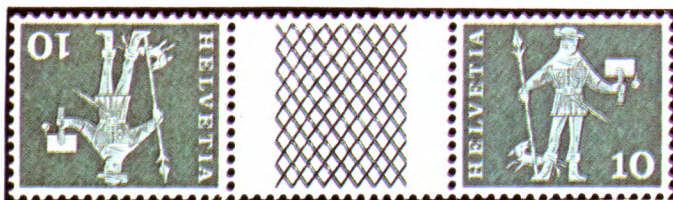
**Aerophilately.** Everything relating to air-mails, special flight covers, commercial mail, Zeppelin flights. Special air-mail stamps abound in many countries. It can be a world wide collection of air-mails, it can be restricted to the air-mail stamps of a particular country, or a selected air-line; special flight meetings. The scope of such a collection, as in all other forms of collecting, depends entirely on the individual's choice.

**Thematic.** Here, it is the subject depicted on the stamp which matters, and not its country of origin. The thematic collection is one which tells a story gleaned from the subject matter of the stamps, together with cancellations, slogans and any philatelic material available to complement it. Thematic collecting will be discussed in greater detail in another article.

No matter which subject the collector chooses he should try to learn as much as possible about it. How can he do this? To start with by reading stamp catalogues. The stamp catalogue is quite unlike any other kind of catalogue because it lists stamps issued which are not necessarily available over the counter of the firm which produced the catalogue. It is very much a reference book, the prices quoted for individual items being a



the Commonwealth), or be restricted to former Colonies up to the time of Independence. If preference is given to a foreign country or group of countries, one could concentrate on



guide line. The collector should read as much as he can on the stamps of the country he collects, and train himself to notice apparent differences in otherwise similar items and discuss them with other interested collectors. Society meetings and Study Groups are good sources of information whether the displays be of Albania or Zambia. There is always a point of interest somewhere from which to glean something new.

What can be included in a collection? If it is used, unused or both, the choice is that of the individual. Genuine philatelic material is, generally speaking, always acceptable. Where and how to display it is dealt with elsewhere. Covers bearing the stamps of the issue being collected enhance a page, and can be included to advantage. Many countries have special marginal markings which are of interest to the collector, such as Control Numbers, differing Jubilee lines, cylinder numbers, or the coloured guides which have been nicknamed 'Traffic Lights'. With the commemorative issues we also have gutter pairs. Gutter pairs also exist on the stamps of other countries as do tete-beche stamps. (TETE BECHE: Where two stamps are joined together by the perforation, and one is inverted.) Most countries issue stamps and present them in a way peculiar to themselves and the inclusion of such pieces in a country collection adds to its interest.

When the basic collection has been formed, it can be added to by including multiples and a study of shades and perforations. Colours and shades are very deceiving and should only be done in good day-light. Rare shades should be seen in reference collections if no other way is available, for no amount of written description can compare with a sight of a particular

shade of colour.

A number of different size multiples, some of which warrant a page to themselves can be had. What about varieties? What is meant by the term? Is it a retouch, when a damaged plate has been repaired, or is it a guide line as those found on the Penny Black. It is only by studying and learning about the known stamps of the country being collected that one can ever hope to find any such varieties. This nearly always entails the use of the magnifying lens, and hunting for such items is part of the fun of collecting.

Is this when the collector tends to become the specialist? A specialist is defined as a person who devotes himself to a special area of study and becomes an authority on that subject. The collector can thus specialise in one field of the hobby, but to enjoy it to the full, may require an interest in all facets of collecting.

ALMA GRUNBERG

## Bicentennial of American Independence

To mark the above anniversary, the British Forces Postal Unit at Supreme Headquarters, Allied Powers Europe (SHAPE) issued a commemorative envelope and special hand-stamp BFPS 1776, on 2 June. The envelope bears the special 11p Bicentennial of American Independence postage stamp issued on that day by the British Post Office.

The envelope design shows British and American soldiers in uniform of 1776 and 1976.

Cost of the cover is 45p.

Orders should be placed with:

The Philatelic Officer

115 PCC Unit RE

British Forces Post Office 26

## British Cultural Traditions

### Morris Dancing

Visitors from overseas are not the only people who find themselves puzzled by traditional British customs—the British can be bewildered by them, too. Confronted by a group of jigging men, their white shirts and breeches spotless against the turf of an English village green, bells jangling at the knee, colourful ribbons a-flutter, flower-bedecked hats bobbing to the movements of the dance, handkerchiefs catching the breeze, sticks clacking one against another—who would not wonder what it all means, all this vigorous, quaint, apparently purposeful but entirely unexplained activity?

Nobody really knows. A fertility dance? Ritualised aggression? Descendant of a 16th-century dance craze? A good luck spell? It is generally believed that morris dancing has its roots in prehistory; in the cults and ceremonies of the time before Christianity. Morris enthusiasts may point to the closely-related sword dance, where the traditional figure of the fool suffers a mock decapitation, symbolic of death and rebirth, identifying morris dance with a primitive attempt to 'kill' the winter, and to summon up in its place all the colour and energy of the springtime renewal.

Curiously enough morris dancing itself has all but died and seen its own revival. From its heyday in the early 19th century, when the labourers and craftsmen of each village developed a style, a dance and a costume of their own, the tradition gradually stifled beneath the march of industry, overtaken by a changing way of life. By the middle of the century it was already a dying art, although the northern sword dance tradition stoutly refused to lie down.

The folk music collectors, notably Cecil Sharp, came along, or so it was felt, in the nick of time. Sharp was initiated into the Cotswold morris dance, at a performance in 1899 of the Headington Quarry Morris Men of Oxfordshire, who still thrive today. Cotswold morris dance is performed by six men dressed in white, with a 'fool' who accompanies their

activities with mocking and ridicule, and sometimes with other traditional characters as well. One of history's famous fools, the comic actor and dancer of Shakespeare's time, Will Kemp, once won himself a life pension of 40 shillings a year for the record feat of morris-dancing solo all the way from London to Norwich.

Cecil Sharp, recorder of folk tunes, wrote down the music performed by the Headington Quarry men as dictated to him by their leader, William Kimber. But the idea of passing on the *dances* was the inspiration of a Miss Mary Neal, who discovered the music through Sharp, and went on to arrange for the members of her London girls' club to learn the steps to match.

The idea was soon taken up by folk song and dance enthusiasts, and before long teams of teachers and the like were jogging about to the rhythms of 'The Old Woman Tossed up in a Blanket' and 'Lumps of Plum Pudding', earnestly trying to establish the correct steps and movements, and just as eagerly wrangling over conflicting theories of the origins of morris dance.

Now all kinds of people, young and old belong to morris clubs. Morris dancers of the modern revival find the weekly practices—the 'outings' to different parts of the country—discovering new dances and learning about other teams' styles and repertoires—the visits to country inns and public houses; all these to make an unusual spare-time pursuit into something of a way of life.

Morris dancers dance for themselves, for the feeling of taking part in a tradition of ancient memory, and for the satisfaction of sharing it with audiences who may be ardent morris men, or may never have seen a dance before. Cotswold morris, once seen only at Whitsuntide, still flourishes around the Spring Bank Holiday Monday, although it can be seen like other morris dances at any time of year. The governing body of morris dance, the influential and dedicated Morris Ring, meets several times a year—most notably at Thaxted in Essex, in June.

### Scottish Highland Gatherings

Summer tourists in Scotland may well spend a day at one of the numerous Highland Gatherings that are steeped in tradition and history, and indeed date back to the 11th century. Clan chiefs used to hold competitions to pick their strongest men to act as bodyguards and their swiftest runners to act as couriers. According to legend, King Malcolm Canmore arranged a footrace to the summit of Craig Choinnich and thus it is said, inaugurated the Royal Braemar Gathering, possibly the most famous of all.

The main events at a Highland Gathering are Highland Dancing, bagpipe playing, the heavy events, the light events and wrestling.

The most colourful sight of all is the dancers in their clan tartan kilts. There are many types of dancers and a championship is decided not by the best individual dance but by the best all round performance.

Piping competitions are held for both single pipers and pipe bands.

Many events such as putting the weight and throwing the hammer are similar to those of other athletic meetings. Perhaps the most spectacular event is tossing the caber. Caber tossing requires strength, power, speed and stamina. The caber can measure between 15 ft and 20 ft in length and weigh anything between 150 and 280 pounds.

Running, jumping and vaulting are other popular events. Wrestling which has long been established in sporting contests is also included.

### The Eisteddfod

The Welsh term *Eisteddfod*, used originally for any kind of session, came later to be restricted to a session of bards held to discuss matters pertaining to their craft.

These eisteddfodau were not necessarily competitive, like the modern eisteddfod, although Bardic Contests figure as early as the Sixth Century. The first competitive Eisteddfod of which we have trustworthy record is the great festival held by the Lord Rhys at his new castle at Cardigan during Christmastide 1176.

This Eisteddfod was heraldically proclaimed

a year and a day in advance, not only in Wales, but also in England, Ireland and Scotland. There were two chief contests; the one poetic to test the skills of the bards in the traditional Welsh metres; the other musical, open to minstrels, crowthers and pipers of every nation. The prize in each case was a miniature silver chair. The Poetry chair went to a man from Gwynedd while one of Lord Rhys' subjects won the Music Prize.

It is significant therefore, that the 1976 National Eisteddfod is held at Cardigan. The National Eisteddfod, held alternately in North and South Wales for the first full week of August in every year, was established 1861-1880 as a national institution by the joint efforts of The National Eisteddfod Association and the Gorsedd of Bards. In 1937 both these Societies merged to form the present governing body of the Eisteddfod—The Court of the National Eisteddfod of Wales.

Figures prove that the two Gorsedd Ceremonies are the peak hours of Eisteddfod attendance. One of these Ceremonies is depicted on the 8½p Commemorative Stamp.

On this 13p stamp a member of the Gorsedd of Bards can be seen playing the harp—the traditional instrument of Wales. The Gorsedd comprises of three orders of equal privileges, viz. the Ovate Order (Green Robe), the Order of Bards, Musicians and Literati (Blue Robe) and the Druidic Order (White Robe) which is restricted to those honoured by the Gorsedd Board as having made a substantial contribution of recognised national standard to Literature, Music, Scholarship or Art in Wales. Members of this Druidic order who also wear a laurel wreath on the White hood are bards who have won the National Eisteddfod Chair or Crown. It is the rule to elect the Archdruid from among their numbers.

The other two orders (the Green and Blue Robes) have either passed the Gorsedd examinations, or, as in the case of some members of the Green Robes, have given substantial service to Welsh culture and are therefore honorary members of the Gorsedd of Bards.

British Cultural  
Traditions  
Traddodiadau  
Diwylliannol Prydain  
Dualchas Bhreatuinn



Eisteddfod Genedlaethol Fawr 1999



### Highland Gathering



Morten Dancow



Extended Genotype/Phenotype and/or Cytosine  
Base Motif Extended Genotype/Phenotype

## British Cultural Traditions

Alan Martin Harvey

[illegible][illegible][illegible][illegible]

British Cultural  
Traditions  
Traddodiadau  
Diwylliannol Prydain  
Dùalchas Bhreatainn

British Post Office  
Mint Stamps

Stamping Bath  
Scandell's Post

Aillean Mionaid a'Phaid

[illegible][illegible]

8½P



1176

1976

Eisteddfod Genedlaethol Frenhinol Cymru  
Royal National Eisteddfod of Wales

10P



Morris Dancing

11P



Highland Gathering  
Na Geamannan

13P



Eisteddfod Genedlaethol Frenhinol Cymru  
Royal National Eisteddfod of Wales

### Printing Details

*Values and Subjects:* 8½p Royal National Eisteddfod. 10p Morris Dancing. 11p Highland Gathering. 13p Royal National Eisteddfod.

*Designer:* Marjorie Saynor.

*Printer:* Harrison & Sons Ltd.

*Process:* Photogravure. *Size:* 30mm × 41mm.

*Format:* Vertical. *Perforation:* 14 × 15.

*Paper:* Coated, unwatermarked.

*Phosphor:* All-over. *Sheet size:* 100.

*Colours:* 8½p orange-yellow, light brown, weak carmine, new blue, grey black, gold. 10p grey black, orange vermillion, grey brown, new blue, greenish yellow, gold. 11p grey black, blue green, brown ochre, reddish orange, orange vermillion, gold. 13p pale orange, blue green, weak reddish brown, weak chalky blue, grey black, gold.

## First Day Cover Services

**Service A** The official Post Office cover will be addressed as requested to the correct postal address of the required destination and given the 4 stamps cancelled with a pictorial 'Philatelic Bureau Edinburgh' handstamp. The charge is 60½p, or 56p for customers with Deposit Accounts.

**Service B** Customers own pre-addressed covers bearing the current postal address will be given the full set of stamps, cancelled with the appropriate handstamp and despatched. The charge is 50½p per cover.

**Service C** For bulk orders of 50 or more covers to the same address under the conditions of Service A the price is 58p per cover.

For those who would like a peculiarly Welsh souvenir, covers bearing only the 8½p and 13p Eisteddfod stamps cancelled with a pictorial bi-lingual handstamp 'Cardigan Dyfed' will be available on application from the Philatelic Bureau, price 39½p, or 35p for Deposit Account holders.

In addition to the usual posting boxes, Cardigan Dyfed will be provided with one on 4 August only.

Application forms for these services are available from the Philatelic Bureau and all Head Post Offices. They should be returned not later than 26 July 1976.

The first day cover and presentation pack have been designed by Butler, Cornfield and Dedman, and the words, BRITISH CULTURAL TRADITIONS and POST OFFICE FIRST DAY COVER incorporated in the design on the cover are printed in English, Welsh and Gaelic. The texts of the filler card and presentation pack are printed in English and Welsh, while the titles only are in Gaelic.

## Postcards

A postcard reproduction of each of the four stamps will be available during the latter part of July from the Post Office Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh, EH3 9BB, and at all philatelic counters, price 7p each.

## Letters to the Editor

*Dear Sir,*

Having previously seen illustrations in your publication of the recent issue of stamps on Social Reformers, I was prepared for a set of stamps somewhat dull in colouring but your illustrations appear positively flamboyant against the actual stamps. Surely there can be little justification for such an air of mourning which pervades these designs.

No doubt David Gentleman has built up a formidable reputation, and his designs in the past have been some of the best I have seen. The sets on British ships and Concorde were, I think, outstanding, but this latest set were surely not selected on merit. Could it be that the selectors were overawed by the designer? Dare I suggest that they were convinced that they were 'ART', and, like the King's suit of clothes, 'were accepted'. Why couldn't someone speak up and say they were plain MISERABLE?

Yours faithfully

*Barnet, Herts.*

S L MILES

*Dear Sir,*

May I congratulate the selection committee on their choice of stamps commemorating Social Reformers, and David Gentleman on his outstanding designs.

I would not have thought it possible to capture these evocative themes on such a miniature scale. Yet there they are, and one almost *smells* the dust and grime and dank filth of the early 19th Century!

My thanks too, on producing a set of stamps which appears to be almost immune to the savages of the automatic franking machine.

Yours faithfully

*Clapham Common  
London*

BEATRICE M WHITE

*Note to the Editor*

*Mr Miles is of course quite right, these stamps do look miserable and for 'justification for such an air of mourning which pervades these designs'*

*may I suggest that he reads contemporary accounts of the miserable state of affairs these Social Reformers sought to change or even look at Gustave Doré's engravings of the period. Then maybe he will be able, like Mrs Beatrice White, to 'smell the dust and grime and dank filth of the early 19th century'.*

*But what would Mr Miles have us do? Gloss over the situation, pretending it never existed, by producing 'pretty' stamps.*

*Blame the Post Office, by all means, for choosing a miserable subject, but not David Gentleman for finding such a brilliant answer.*

STUART ROSE CBE FSIA

Design Adviser/Post Office

Dear Sir,

I wonder if you would like to arrange for a short article in the Bulletin explaining how the values in our Special Issues are chosen? For example in the Social Reformers issue we have an 8½p for a first class letter, while the 10p, 11p and 13p are only useful, as far as I can discern, for some minor uses in Air Mail.

Again, consider the new 10p stamp book. The stamps in this can be used for one First Class letter, with one ½p and one 1p left over, or for one Second Class, with one ½p and three 1p left over.

I am sure the heads of the Post Office have good reasons for these things, and I think many

philatelists would like to read about them.

Yours sincerely

Pulborough, Sussex

G J GREENFIELD

### Editors Note

We are aware of the shortcomings of our new machine stamp books in respect of their restricted stamp content. This has come about mainly as a result of rapid inflation and its consequent effect on tariffs but also because the coin mechanism of the vending machines currently in use will not readily accept a higher value coin than 10p. However, we hope to introduce a 50p stamp book later this year when a new coin tester which has been developed should be ready. The planned 50p machine will allow us to include a better stamp selection in our books but in the meantime we will continue to issue 10p stamp books to cope with those 'emergency' late letter postings through a 10p vend.

It has been our recent policy to include, in each issue of four special stamps, one stamp for the basic first class inland letter rate, one for the basic airmail letter rate to European countries, one for the basic airmail letter rate to 'Zone B' countries, and one for the basic airmail letter rate to 'Zone C' countries. This ensures that British Special Stamps have a wide circulation and can be seen throughout Britain, Europe and the rest of the world.

## The History of the Aerogramme and the Start of Commercial Air Mail — Part Five

### Pictorial Issues of Great Britain

The sale of the first pictorial Air Letter forms in Great Britain was in the nature of an experiment which began on 1 August 1963 and ended on 31 March 1964.

The forms were on sale only in the London Postal Area and in Post Offices at London Airport. They were especially meant for visitors and so two familiar London views were used.

One showed the Houses of Parliament across the Thames from the Albert Embankment, and the other, the Tower of London with Tower Bridge in the background. Approximately 500,000 of each type of form was printed by Charles Skipper and East at Basingstoke, using the lithographic process. After printing, the forms were sent to McCorquod-

dale & Co. Limited, of Wolverton, in uncut sheets of eight for cutting and gumming.

The forms cost 10d each, including 6d postage. No special stamp was used on the forms which bore the standard Air Letter stamp, designed in 1957. This was the first time that Air Letters costing more than 6d had been put on sale. In spite of the increased price the result of the experiment was sufficiently encouraging for the Post Office to issue on 23 April 1964, two pictorial Shakespeare Air Letter forms designed by David Gentleman, together with a set of five postage stamps to commemorate the 400th anniversary of the birth of William Shakespeare at Stratford-upon-Avon, on 23 April 1564.

One form included a picture of the theatre at Stratford, while the other showed various characters from Shakespeare plays from wood engravings on boxwood. The characters shown are:

Falstaff and Mistress Quickly, from 'Merry Wives of Windsor'.

Ophelia and Hamlet, from 'Hamlet'.

Puck, Titania and Bottom, from 'A Midsummer Night's Dream'.

Romeo and Juliet, from 'Romeo and Juliet'.

Brutus and Caesar, from 'Julius Caesar'.

Caliban, Prospero and Ariel, from 'The Tempest'.

The engravings of Shakespeare's head on the address panel, was based on the First Folio portrait engraving by Droeshout.

The caption to the picture of the theatre read: 'SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON' though the name of the theatre had been altered to 'ROYAL SHAKESPEARE THEATRE' in January 1963. After approximately one million forms had been printed, the error was brought to the notice of the Post Office and a new printing was made. Forms with the revised caption: 'ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON', first appeared on 20 May, 1964.

2,091,552 'THEATRE' forms and 1,501,440

'SCENES' forms were printed by Charles Skipper and East, using the lithographic process. After printing, the forms were sent to McCorquodale & Co Limited, of Wolverton, in uncut sheets of eight for cutting and gumming. The forms which remained on sale until 17 July 1964, cost 10d each including 6d postage. The special stamp on the forms, which was designed by David Gentleman, was officially described by the Post Office as illustrating the exterior of the Globe Theatre, as seen on the famous 'Long View' etching of London, by Wenceslas Hollar, a Bohemian etcher (1607-1677). The stamp actually shows the building labelled 'The Globe', in Hollar's 'Long View' of London published in Amsterdam in 1647. Unfortunately, in etching his view, Hollar interchanged the labels of the Globe Theatre and the Bear Garden. The building he labelled 'The Globe' is in fact the new Bear Garden (or Hope Theatre) built in 1614 after Shakespeare had retired and the building he has labelled 'Beere bayting house' is actually the Globe Theatre which may never have seen any production of a Shakespeare play.

This fact was brought to the notice of the Post Office by Mr I A Shapiro, of the Department of English Language and Literature at Birmingham University.

In the PHILATELIC BULLETIN No. 7, issued in May 1964, part of paragraph 16 reads: 'The stamp on the two Shakespeare forms shows the Globe Theatre as shown on the famous sixteenth century panoramic print of London by Wenceslas Hollar. We are told on very good authority that Hollar labelled his engraving incorrectly and what is shown as the Theatre is in fact the Beargarden. The engraving is however so well known that we thought it only right to use it unamended.'

The photograph of that portion of the 'Long View' showing the Globe and Beargarden was supplied to the Post Office by the Prints and Drawings Department of the British Museum. The evidence that these buildings were wrongly labelled in Hollar's etching can be

found, amongst other sources, in: 'Shakespeare Survey', Volume 1 (1948), pages 34-35, 'The Bankside Theatres: Early Engravings', by I A Shapiro and Volume 2 (1949), pages 21-22, 'An Original drawing of the Globe Theatre' by I A Shapiro. Its implications are now generally accepted by students of Elizabethan theatre history.

### Prince of Wales Air Letter 1969

A bilingual-inscription Air Letter, together with a set of five postage stamps, designed by David Gentleman, was issued on 1 July 1969, to commemorate the investiture of HRH Prince of Wales at Caernarvon Castle.

David Gentleman had made a visit to Caernarvon in the summer of 1968 and viewed the castle from many different positions. After making copious notes and watercolour drawings he finally decided he liked the Castle best from the picturesque view across the river. The view of the Castle he used on the Air Letter is almost identical to that used by Lynton Lamb on his 5s Castle stamp issued in 1955.

Caernarvon Castle was built during the Norman settlement of Wales, but it was reconquered by the Welsh in 1115 and all traces of any buildings dating from that period have now vanished. The Castle was entirely replaced by another begun in 1283 during the conquest of Wales by Edward I and completed about 1330. In 1284 the future Edward II was created Prince of Wales there. In 1911 the future Edward VIII was also invested there as Prince of Wales.

With regard to the small design on the front of the form, David Gentleman explained that he had considered using one of the 'Caernarvon Arches' on his investiture stamps. In the event, he effectively incorporated a view of the Castle looking through one of them on the Air Letter.

Approximately two million forms were printed by Charles Skipper and East, using the lithographic process. The forms which remained on sale throughout the whole country until 30 September 1969, cost 10d each including 9d postage. No special stamp was

used on the forms; they bore the standard Air Letter stamp designed by David Gentleman in 1968.

Next time—Great Britain 'CHRISTMAS' Air Letters 1965-1975.

PETER JENNINGS FRPSL

## Book Reviews

### History of Telecommunications on Stamps

By its very nature Telecommunications is an enormous subject. In this, the first in a series of five volumes, John Ross a Fellow of the Institution of Radio and Electronic Engineers (Aust) traces the development of communications from the ages of the drum and smoke signals to the sophisticated electronic equipment of today.

Mr Ross has written brief notes about many of the scientists who have been involved in some way with the subject and illustrates them with black and white reproductions of stamps which feature them or their work. He also gives particulars of the telephone service of various countries.

Much of the text is complex, but may be of use especially to the thematic collector who has an interest in this field.

'A History of Telecommunications on Stamps' volume 1 by J F Ross B.Sc is published by Harry Hayes, 48-50 Trafalgar Street, Batley, West Yorkshire WF17 7HA price £9.

### 1976 Special Stamp Issues

For operational reasons, it has been necessary to alter the values of the 500th Anniversary of First Printing in Britain stamps to be issued on 29 September 1976.

The values/designs will now be:

8½p Woodcut from 'The Canterbury Tales'

10p Decorative initial and type from the 'Tretyse of Love'

11p A woodcut from 'The Game and Play of Chess'

13p Woodcut of early printing press.

## New 65p and 85p Stamp Books



Britain's first new style 65p and 85p stamp books go on sale at all post offices on July 14 1976. Both books contain a block of ten stamps (five stamps across and two stamps down) stuck inside a folded card cover which measures 48mm x 88mm. The 65p book consists of ten stamps at 6½p with one phosphor bar and the 85p book consists of ten stamps at 8½p with two phosphor bars. They replace the old style stitched books which were first introduced in 1904 and depended for their make-up on a predominately labour intensive production system which over the years has become increasingly expensive to operate. Because the new books are geared to mechanised manufacture they can be made in a faster and more economical way. The new production system is styled on the same lines as that successfully

used by the Swedish Postal Administration.

The 65p and 85p books complete the range of new stamp books of which the first, at 10p (for sale from vending machines) went on trial at selected sites in the London area on March 10. The new books will also be on sale at the Philatelic Bureau, Lothian House, 124 Lothian Road Edinburgh EH3 9BB, and at Post Office philatelic counters.

### Special Handstamps

Unless otherwise stated, items for reposting should bear ½p 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'.

15-17 July 1976 (P/R)

**'Kent County Show—Maidstone Kent'.**

Special posting box at the Kent County Show Ground, Detling, Maidstone, Kent.

4-7 August 1976 (R)

**'Colchester Tattoo British Forces 1541 Postal Service'.** Special posting box at the Colchester Tattoo.

26 October 1976 (P/S)

**'DH82 Tiger Moth 26 Oct 1976 Hatfield Herts'.** Special posting box at 33 Bramble Road, Hatfield, Herts AL10 9RZ.

## 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'.

1 June 1976-31 March 1977

**'Grimsby Fast Growing Centre of South Humberside'.** To be used at Grimsby First and Second Class.

1 June 1976 UFN (P)

**'Ken Dodd Laughter Show July 19-Sept 4 76 Bridlington Spa Theatre'.** To be used at Bridlington. First and Second Class.

7 June-17 July 1976

**'Kent Show Delting Maidstone 15-16-17 July'.** To be used at Medway and Maidstone. Medway Second Class. Maidstone First and Second Class.

21 June-24 July 1976 (P)

**'Friday 23 July-Monday 2 August Details 761 0901 Lambeth Festival 1976'.** To be used at SWDO SW2.

28 June-10 July 1976 (P)

**'25 Years Co-operation in Asia's Development 1951-1976 Colombo Plan Silver Jubilee'.** To be used at the following offices:

Birmingham, Liverpool, Cardiff, Glasgow, SWDO, WCDO. All First Class except Birmingham.

28 June-8 August 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Southampton. First Class.

4 July-28 August 1976

**'Bri-Expo 76 Something for all the Family Metropole Centre Brighton Aug 21-29'.** To be used at Brighton. First and Second Class.

12 July-1 August 1976-6 September-30 October 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Manchester. First Class.

19 July-1 August 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Glasgow. First Class.

1 August-30 September 1976 (P)

**'Dunlop Masters Golf Chepstow 29 Sept-2 Oct'.** To be used at Bristol, Cardiff Newport (Gwent). First and Second Class.

2 August-19 September 1976

**'Jeux Sans Frontieres (European Grand Final) Blackpool Sept 22'.** To be used at Blackpool. First and Second Class.

9-22 August 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Brighton. First Class.

9-29 August 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Edinburgh. First Class.

16 August-12 September 1976-31 August-12 September 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Birmingham. First Class.

30 August-29 October 1976 (P)

**'Blackpool Lights 3 Sept-31 Oct'.** To be used at Blackpool. First and Second Class.

20 September-3 October 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at Cardiff. First Class.

20 September-3 October 1976 (P)

**'Camping Club 75th Anniversary Year'.** To be used at London SWDO. First Class.

## REPEAT CAMPAIGN

5-31 July 1976 (P)

**'Visit The Hull Show East Park 30 and 31 July'.** To be reused at Hull. Second Class.

P denotes Pictorial

R „ Rectangular

S „ Square

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