

Philatelic Bulletin

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of policies within which our stamp issues are conceived and under which our choice of particular subjects or styles of design would be seen to be more logically arrived at. There is another benefit; we live in an open society where among other indulgences we assume that anyone may lobby for a stamp issue, however obscure or unappealing the subject may be. A more firmly defined stamp policy might enable such excesses better to be kept in check.

The fact of the matter is that our more enlightened approach to stamps is still barely ten years old. In our enthusiasm, we have sometimes omitted to learn from philatelic policies abroad, and at times we may have lost touch with the interests of the main body of collectors. It is then no bad thing if we are all stimulated occasionally to view our stamps in a broader context.

Special John Knox Commemorative Covers

A special cover to commemorate the 400th anniversary of the death of John Knox has been designed by Clive Abbott.

The cover bearing the four Scottish stamps is on sale at the Edinburgh Philatelic Counter, The Church of Scotland, 121 George Street, Edinburgh, and John Knox's House, Edinburgh. The cost of the cover at the Philatelic Bureau will be 21½p. The covers are on sale at these places earlier than on general release to correspond with the Edinburgh International Festival. Blank covers may also be obtained on request price 3½p.

A special (not pictorial) handstamp will be in use at the Bureau till 25 November and fully serviced covers bearing the full range of stamps and cancelled with this handstamp will cost 26½p for Deposit Account Customers and 29p for other customers.

The covers will go on general release from 4 September and from that date will be available at all Head Post Offices in Scotland.

Introduction

This month we are pleased to include the first of a series of articles by Dr John Sugden, the editor of the Woodstock Catalogue.

He has felt free to express some controversial views on modern British stamp policy, or rather the apparent lack of such a policy. There may be some sympathy for his plea that there should be an enduring framework

The Postal Union Congress Issue of 1929

In 1928 the British Post Office probably still regarded the idea of commemorative stamp issues as a daring innovation. However, since the host countries at the two previous Universal Postal Union Congresses had set the precedent of a special issue to mark the occasion, and it was also the first time since 1875 that Britain was to be the host country, a special issue could obviously hardly be avoided.

So, on 25 May 1928, the Postmaster General approached the Private Secretary to obtain King George V's approval of the project. The PMG said that the values proposed would be those most widely used, viz: $\frac{1}{2}d$, $1d$, $1\frac{1}{2}d$, and $2\frac{1}{2}d$. It is interesting that in the letter he also mentioned that "Special stamps, through their sale to philatelists, would yield a revenue which would go far to meet the considerable expense . . ." of the Congress. The King in reply asked for how long the stamps would be on sale; if they would bear the King's effigy, and if they would be sold at face value or at a premium. The PMG told the King that the stamps would be on sale for three to four months, that they would bear the royal effigy and would be sold at face value.

It should be mentioned that the King had recalled that in 1924 (when the Wembley issue was being discussed) it had been held, under the provisions of the Exchequer and Audit Act of 1866, that if stamps were sold at over face for charity then "moneys collected by the Post Office as public revenue could not be diverted to charity without statutory authority".

The year 1929 could, in fact, have seen Britain's first photogravure issue because an internal GPO minute (also in May 1928) mentioned this process as one which might be considered for the PUC issue. Also considered, but not pursued, was a proposal for a complete set up to a 1/- value.

Briefing the Designers

The Post Office, having failed to involve the

Fine Art Commission in the selection of the designs, set up instead an Ad Hoc committee which included artists and engravers.

At its first meeting, on 8 November, the Committee decided to include a £1 value in the proposed set of stamps, as well as the values already mentioned. The Committee also agreed to invite nine individual artists as well as the security printers (Waterlows and Bradbury Wilkinsons) to submit designs. The nine artists were: Alec Buckels, C. L. Doman, F. W. Farleigh, Eric Gill, G. K. Gray, F. C. Herrick, Harold Nelson, Eric Ravilous, and Noel Rooke. Gray, Herrick and Buckels did not respond.

Of the others Rooke (1 design), Gill (2), Nelson (1), Doman (2), and Farleigh (5) produced designs for the low values and Rooke (1), Nelson (2), Doman (4), Ravilous (1), and Farleigh (1) for the £1 value. In addition three Waterlow staff artists (Fleury, Fryer and Linzell) and three from Bradbury Wilkinson (Arnold, Miss Jackmann and Tyrer) also submitted designs for both low and high values.

Illustrated are rejected designs by Tyrer for the $1d$ value (fig 1), by Fleury for the $2\frac{1}{2}d$ (fig 2) and by Fryer, Ravilous, Doman and Nelson for the £1 value (figs 3 to 6).

The brief for the artists from the Committee (on 8 November) specified *inter alia* that: (a) the low values should be in the same colour as the corresponding current definitives; (b) the size of the £1 value should be 35 mm × 29 mm in either horizontal or vertical format; (c) the words "Postage" (and possibly "Revenue") should be incorporated in the design and also "Postal Union Congress London 1929"; and (d) the £1 design was to be "either of national significance or symbolic of the (PUC) assembly". Another condition for the low values was that the King's head should be in an oval measuring 14 mm × 11 mm, instead of the normal circle. The reason was that no circular surface-printed die of the King's head was available.



Fig. 1

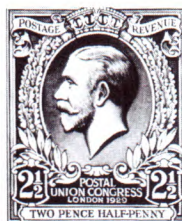


Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8

The Selected Designs

At its second meeting on 12 December the Committee selected designs by Farleigh for the $\frac{1}{2}d$ and $2\frac{1}{2}d$ values, and by Linzell for Waterlows for the $1d$ and $1\frac{1}{2}d$ values; these latter were modified from this artist's design for the $\frac{1}{2}d$. Linzell's $\frac{1}{2}d$ design and Farleigh's rough sketch for the $\frac{1}{2}d$ are illustrated as figures 7 and 8.

As for the One Pound, the Committee chose Nelson's splendid St George and the Dragon design subject to slight modification.

As is well known Nelson's $\pounds 1$ design was itself adapted from his similar (unsuccessful) $1d$ design submitted in 1924 for the Wembley issue. Both pieces of art work are in the National Postal Museum.

Nelson's $\pounds 1$ design originally bore the words "Postage" and "Revenue" in the scrolls at lower left. On 3 January 1929 Sir G. E. Murray, the Secretary to the Post Office, told the Chairman of the Committee, Sir C. Harcourt Smith, that he had got Nelson to delete the word "Revenue" on the



Fig. 9

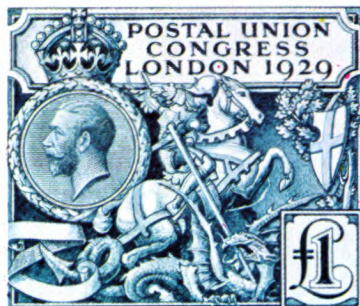


Fig. 10



Fig. 11



Fig. 12

original design and replace it by "One Pound". The reason was that no stamp over 1/- was strictly speaking available for revenue purposes. Two days later Murray told Harcourt Smith about another change; "I have had a photograph of the £1 design made on rather a larger size (ie 45 mm × 38.5 mm) than was originally contemplated and to my mind it is an improvement . . . but as the £1 will be very little used for postal purposes I do not think that in this case it will much matter" being larger than usual. Which explains how we came to get this abnormally large postage stamp. Incidentally, he was quite right about the restricted postal use for this value; most of the surviving commercially used copies paid postage on heavy air mail letters to South America.

All the designs were approved by Queen Mary (because King George was ill) and were sent for engraving on 7 January 1929. The engraver of the four low surface-printed values was certainly J. A. C. Harrison who worked as a free-lance for both the Royal Mint and Waterlows (the printers). Although the £1 is generally said to have been engraved by Messrs Bradbury Wilkinson, the quality of the work on this die suggests that the artist was actually J. A. C. Harrison who had engraved the dies of the "Seahorse" high values in 1912. Illustrated are two unique and beautiful engraver's proofs (which like the die are in the Museum). The first (fig 9) shows the laid-in outline of the design; in the second (fig 10) the design is virtually complete except for some wording and shading.

Final Stages

When the Committee met on 1 March it had before it a series of colour essays of all the values. A miniature plate of four clichés duly framed in "Jubilee" lines had been prepared for each of the four low values, from which up to six different colour essays of each value had been made. Only one example (block of 4) of each colour essay – now in the Museum – is known and these are

the examples actually seen by the Committee.

The colours selected on 1 March were officially described as: $\frac{1}{2}d$ Middle Chrome, 1d Permanent vermilion, $1\frac{1}{2}d$ Chocolate-brown, and $2\frac{1}{2}d$ steel blue. For the £1 value single impressions were taken from the master die in sixteen different colours, including two shades of black (see figs 11 and 12). Three such sets exists, one being in The Queen's collection the other two in the Museum. The final choice was black.

The issue was put on sale on 10 May 1929 – the opening day of the Postal Union Congress – at the Congress post office and the low values were available throughout Britain for some two months. The £1 value was only generally available at London post offices and selectively elsewhere in Britain.

The only major variety, watermark inverted, of the $\frac{1}{2}d$, 1d and $1\frac{1}{2}d$ values came in the 2/- and 3/- stamp books. The same variety also exists for the $2\frac{1}{2}d$ but this comes from ordinary Post Office sheets where the paper was fed in the wrong way. The PUC stamp books were the first ones to contain commemorative stamps and the first booklets with special covers. The proposal for distinctive covers came from the advertising contractors, Messrs Sells. Proofs of the special amended cover designs were made in red and blue on various shades of cream papers on 3 and 8 April 1929.

Press comment on the issue was on the whole unfavourable, both in regard to the indifferent designs of the low values and, in the case of the £1, because – as the *London Philatelist* put it – "The object of any commemorative issue should be to commemorate not to extort". The *Observer*, more helpfully, pointed out that the $2\frac{1}{2}d$ was the first British stamp without a crown in any part of the design and that the £1 was the first GB stamp with a shaded watermark.

Miniature Presentation Sheets

On 9 May each of the five unofficial members of the Ad Hoc Advisory Committee were

presented with a complete set of the issue in miniature sheets of 4 stamps printed in the issued colours. The four low values are printed (imperf) from the miniature plate produced for the colour trials; the £1 is an imperf block of four. Each sheet was placed in a special gilt-edged cut-out bevel mount. A sixth set is in the Museum and it is possible that the two official members of the Committee (the PMG and the Secretary) may also have had sets.

A. G. RIGO DE RIGHI

Gum Arabic for 3p Definitives

Polyvinyl alcohol (PVA) adhesive is to be replaced by Gum Arabic for 3p definitive stamps going on sale.

Due to the large numbers of stamps being produced over the next few months, equipment that can handle only stamps with gum arabic is being used for the 3p definitives to keep up the pace of production.

It is possible that subsequently other values of definitive stamps will have to be produced with gum arabic to meet anticipated demand.

Stocks of 3p gum arabic stamps are available from the Philatelic Bureau, Edinburgh, London Chief Office and all other Head Post Offices with philatelic counters. They will be available for some time at all other post offices after present stocks of 3p PVA stamps are exhausted.

Collector's Pack 1972

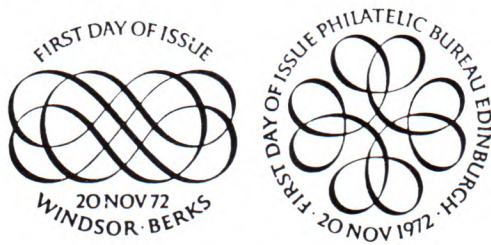
This year's Collector's Pack will be issued on 20 November 1972.

It will contain the British Polar Explorers, General Anniversaries, Village Churches, BBC and Broadcasting History, Christmas 72 and Royal Silver Wedding stamps.

The pack will be available from the Philatelic Bureau and all offices which normally sell packs price £1.50p each.

Silver Wedding Stamps – First Day Cover Services

A special de luxe cover is being produced for the 3p and 20p Silver Wedding stamps to be issued on 20 November 1972. The covers will cost 5p each or 250 for £7.50, 1,000 for £27. The bulk discount rates are available from the Bureau only.



The following first day cover services will be available from the Bureau with a choice of "Windsor Berks" or "Philatelic Bureau" pictorial cancellations.

Service A: The special cover, addressed, bearing the two stamps and cancelled with customers' choice of handstamp—

Deposit Account Customers – 33p.
Non Deposit Account Customers – 35½p.

Service B: Customers' own pre-addressed covers will have the two stamps affixed and cancelled with either handstamp – 28p each

Service C: For 50 or more covers addressed to the same address the conditions of Service A will apply except that the cost will be 33p per cover.

The usual "first day of issue" handstamps will be used to cancel covers posted in the special philatelic posting boxes which will be available in many offices throughout the country.

Christmas Stamps



Angels playing musical instruments are featured on the three Christmas stamps to be put on sale on 18 October 1972. The stamps value $2\frac{1}{2}p$, $3p$ and $7\frac{1}{2}p$, are the work of Sally Stiff who readers will remember as the designer of the 1970 Christmas issue.

Miss Stiff was inspired by angels which she had seen on early Italian paintings. From pieces of fabric and other materials of different textures she built up a set of reliefs which were photographed for reproduction of the stamps.

Printing Details

Printer : Harrison and Sons.

Size : 40×31 mm.
 Perforation : 15×14
 No. per sheet : 100.
 Format : Vertical.
 Printing : Photogravure.
 Paper : Coated, unwatermarked, phosphor lined.
 Machine : Rembrandt.
 Colours : $2\frac{1}{2}p$ Beige, buff, deep pink, deep orange, mauve, gold, brown, grey.
 $3p$ Violet, turquoise, dark blue, gold, brown, green, mauve.
 $7\frac{1}{2}p$ Mauve, beige, brown, sepia, gold, chestnut, grey.

British Stamps of Queen Elizabeth II

*"What might have been is an abstraction,
Remaining a perpetual possibility,
Only in a world of speculation".*

We have not issued so many stamps during the present reign that the great majority of readers will not already be fully aware of those which we have had, nor unfamiliar for that matter, by courtesy of this bulletin, with some of those which we might have had. Of more continuing interest, are our present stamps and those which we could have, as opposed to those which we probably will have, in the future.

It goes almost without saying that a very large number of technical changes have affected both the printing of our stamps, and the stamps themselves, during the present reign. Prior to 1953 we had had only a few bi-coloured definitives, and only monochrome special issues. Coated papers had only occasionally been used, and "labelled" stamps had not been invented. Most of the changes have been so exhaustively reported in the philatelic press that they need not be dwelt on here. At the same time, certain aspects of our stamps have been inadequately discussed, and these are the matters with which I propose to concern myself. For instance, does any sort of coherent policy govern our issues? What are the arguments in favour of inviting essays from only a few designers for new issues, rather than allowing free competition? What alternative methods of printing our stamps are available, and why they have not so far been used?

As far as I am aware, no authoritative statement of the policy governing our stamp issues has ever been made, and one is led to the conclusion that if one exists it has evolved rather than been formulated. Certainly, it seems to vary with successive ministers of the Crown. This is a pity, since many different considerations should govern the stamps issued by any country, and several of these can legitimately be considered to have a national significance beyond the preferences of a

particular minister. Adhesive postage stamps, which are what, in the main, we are talking about, are rapidly out-living their usefulness for the purpose for which they were originally invented. If, therefore, we are going to continue issuing stamps in undiminished numbers it is the considerations other than the purely postal which should now matter most. These considerations are basically:-

- a) The extent to which our stamps are intended to further our National prestige, either in terms of design, or of excellence of production, or as instruments of propaganda.
- b) The extent to which they must fulfil broadly similar aims internally.
- c) The extent to which their production is intended to foster the work of minuscule artists.

The cost of their production, their protection against forgery or cleaning, and so on, are really of lesser importance by comparison with these.

As a basis for discussion, one may, perhaps, try to state what appears to be our present stamp issuing policy. For the sake of argument, therefore, we will say it is this:-

- 1) That definitive issues should be of a uniform, non-pictorial design, which changes approximately every 20 years. That they should be of a standard size, and always printed by photogravure, in one or two colours.
- 2) That the higher values, whilst constituting a separate series, should change their design approximately in sympathy with the other definitives. That they should be of a larger size than the other definitives, and should be printed in monochrome by recess, or similar process.
- 3) That special issues should appear in limited numbers annually, and should have a limited total face value annually. That they should be printed photo or litho in up to the number of colours which the existing printing machinery can reproduce. That they should be rectangular in shape,

but of a larger size than the definitives. That apart from the annual Christmas issue, their subject must be of National significance.

- 4) That the principle of regional issues can be accepted within the present limitations, provided that such issues are only modifications of the corresponding low value definitive stamps.

This outline excludes, by inference, a number of possibilities. Although these possibilities largely apply to each of the groups mentioned above, most of the arguments for and against existing policy can be related to our special issues. Take first the choice of subjects. Certainly a wider range of subjects is now permissible than was formerly the case, but the choice still appears most haphazard. For instance, with the now annual General Anniversaries series, one often gets the impression that one or two themes have been artificially included to make up a set. Not that I am suggesting that any of the events commemorated to-date were unworthy, merely that the reasons why they were more worthy than others of apparently equal merit is unclear to me. Moving on, shouldn't we settle for commemorating either the Births or Deaths of great men, rather than some of each? Then we have the recurrent issues commemorating Architecture, Fauna, Flora and what have you. Very attractive, but no adequate series of any of them will be completed in our lifetime. Further, if we are to have limited series, shouldn't we ensure that subjects are exclusive to Great Britain? Again, why should Lawrence feature in successive paintings issues to the exclusion, say, of Turner? All in all, the whole thing is a bit of a jumble.

The alternatives, in terms of theme, can be readily thought out by looking abroad. France has its Provincial Coats-of-Arms in normal definitive size, why shouldn't we have County or City Coats-of-Arms? Spain has series of National Paintings, whilst we even use paintings by foreign artists on our Christmas stamps, and so one could go on.

Apart from the themes, our special issues could possibly be made more attractive by varying their format. Excepting the printing of the background colour straight across the sheet and into the margins, our issues so far have had a white edge round the design and have been rectangular in shape. In addition, with only isolated exceptions, the entire design of each value has been printed on each single stamp. Would it be such a bad thing if we were to commemorate, for instance, a few more national figures *se-tenant*, on sheets of single value, as the Australians do? Is it really out of the question to print special issues the same size as the definitive stamps, so that the remaining large users of adhesive stamps are not forced to a biased selection in favour of the definitives on practical grounds? It has been officially stated that the reason for having certain recurrent higher denominations of special issues, is that these are the values which commonly go abroad. What a shame that being invariably much larger than the definitives, they are regularly rejected in our sub-post offices, and end up with monstrous cancellations on internal parcels. Would it not be possible to print several *se-tenant* stamps to cover the whole of a design, or even to allow designs that are continuous across a block of stamps, and then perforate them irregularly? Certainly, the Chagall Window did not suffer.

Coming to the designers themselves, our methods of selection are again somewhat haphazard. Apparently, those invited to submit essays for each projected new issue, are chosen from a list of recommended artists submitted by the Council of Industrial Design. Although, in the past, uninvited essays have sometimes been considered, the only recent stamp designs ever subjected to open competition were the 1966 Christmas issue, and these were from children of young age groups. I personally would have thought that the happy chance of the Edward VIII series would have convinced almost anyone that free competition for at least some of our

issues would not really be a bad thing.

On printing processes, I propose limiting my comments, since these will be the subject of a later article. Sufficient to say that, whether it is admitted or not, the policy to-date of the British Post Office has been to award contracts only to those firms who already have the capacity to print the large numbers of stamps we require. The result has been that many fine firms of stamp printers, who already print for Commonwealth and overseas countries, have felt unable to instal the necessary equipment in the small hope that they might obtain contracts. Until Harrison's Gemini press was installed, it also precluded reproduction of our stamps by a mixed process, excepting of course the embossing of the Queen's head.

Finally, to deal with the question of cost. I have already suggested that since the continued issue of large numbers of adhesive postage stamps when their functions could, to a large extent, be fulfilled by other more efficient means, suggests that they are now being produced for many non-postal reasons. If so, I must surely also suggest that the budgeting of their production on strictly economic lines is no longer justified. Admittedly, the last occasion on which I actually learned the sum allowed for the production of a special issue was four to five years ago, but even then the meanness of the amount was sufficient in itself to explain why our production control is inadequate compared with other countries. If stamps are seriously intended to be a feature of national propaganda, in the broadest sense of the word, then the subsidisation of each issue by a few thousand pounds would be quite sufficient to ensure that our standards of failure, as judged by the number of major errors escaping detection, could be brought into line with, say, the United States of America.

Similar queries could be raised with respect to our other issues. In particular, the deadly formality of our present definitive series gives me little pleasure. The fine design of the

Machin bust does not mean that the stamps themselves are fine pieces of design, and their comparison with the first stamp ever produced, now 130 years out-of-date, and printed by a different process to boot, would seem to be a condemnation in itself. Admittedly, the present high values are, due to the different printing process, a little better, but why couldn't we have the proposed two colour Castles with a change of head?

To summarise, I personally do not think that our performance in terms of stamp issues during the present reign has been entirely satisfactory, but issues past are something which no one can do much about. Past and present issues do, however, provide a guide to the anticipated future, and I have, therefore, tried to suggest ways in which our future issues might be improved. It may be that the foregoing comments imply only criticism. This is not intended. Whilst our British outlook has probably made us unduly conservative and unduly practical in our approach to our stamps, it has undoubtedly also saved us from many of the less desirable philatelic possibilities. It was, however, suggested to me in advance, that were I to be somewhat contentious it might stimulate worthwhile discussion and evenly distributed praise of the established order would hardly have achieved such an objective.

JOHN SUGDEN

Experimental "All Over" Phosphor Stamps

For technical reasons the issue of the experimental stamp has had to be postponed. As soon as further information is available it will be announced.

Stamp Books

Because of increased demand we have had to arrange for a supplementary printing of the 25p and 30p books for issue in December. The Books will be marked "December 1972 S issue".

Airmail Cover



The cover illustrated was carried on the airship Hindenburg from New York to Scotland. We are grateful to Mr C. I. Cookes of Vancouver, British Columbia for the loan of his cover.

Orange-Red Postmark for National Postal Museum

Britain's first regularly used postmark in colour – since 1840 – an orange-red outline of a Maltese Cross – will appear on mail posted in the special box at the National Postal Museum, London, from 1 October.

The postmark design is based on that of the world's first cancellation, used between 1840 and 1844 on the Penny Black and Twopence Blue stamps.

For technical reasons it has not been possible to reproduce the full design of the 1840 Maltese Cross, but the ink used has been

matched for colour as closely as possible with the original.

The new canceller is of rubber with an interchangeable date. The date and other wording – National Postal Museum London EC1 – will appear inside the Cross, also in orange-red.

The existing circular steel date-stamp, which is in black and shows a small Maltese Cross inside a circle – has been in use at the Museum since its new premises were opened by the Queen on 19 February 1969.

Christmas 1972 Air Letter



This year's air letter will be on sale, price 6p, from Post Offices on 18 October 1972. The Air Letter was designed by Laurence Scarfe and printed by McCorquodale Ltd. For collectors who wish to obtain a "First Day of Issue" handstamp the usual philatelic posting boxes will be opened at 184 offices.

Victorian Pillar Boxes



Here is another fine example of an 1896 box which is still in use at Bunbury, Western Australia.

Mr W. G. Hunter of Leatherhead was kind enough to let us reproduce his photograph.

Intercontinental Parachute Flight

Due to the withdrawal of political clearance it is regretted that the above flight has been postponed indefinitely. At present arrangements are being made to attempt an Intercontinental flight between Asia and Europe later this year. Anyone who has ordered a commemorative cover and paid for it are invited to apply to the address below for their payment to be refunded or to say whether they are prepared to wait until 1 December 1972 for confirmation of the new Intercontinental Flight to be forthcoming.

Application to:—

Philatelic Officer,
25 Engineer Regiment,
British Forces Post Office 36.

16th/5th The Queen's Royal Lancers Commemorative First Day Cover

To mark the occasion of the Silver Wedding Anniversary of HM Queen Elizabeth II, Colonel in Chief 16th/5th The Queen's Royal Lancers, and the 50th Anniversary of the Amalgamation of the 5th Royal Irish Lancers and the 16th The Queen's Lancers (The Scarlet Lancers), a commemorative first day cover will be issued on 20 November 1972.

Covers which will be suitably postmarked will be flown over Enniskillen, the birth-place of the 5th Royal Irish Lancers by Sioux Helicopter of the 16th/5th The Queen's Royal Lancers, piloted by a member of the Regiment and each cover will be so endorsed.

Order for covers should be addressed to:—

The Philatelic Officer,
16th/5th The Queen's Royal Lancers,
Lisanelly Camp,
Omagh,
Co Tyrone,
N Ireland.

enclosing remittances of either 50p or 30p for covers bearing the 20p or 3p special stamps respectively.

A limited number of covers will be signed by the Commanding Officer Lt. Col. A. W. Dennis at the additional charge of 25p.

Royal Silver Wedding Presentation Packs

For the Silver Wedding stamps to be issued on 20 November 1972 we are offering two types of presentation pack.

The standard presentation pack, including the 3p and 20p stamps and background details of the issue, will cost 28p. It will be on sale from the Philatelic Bureau, sales counters and over 600 main post offices.

The souvenir booklet contains the 3p and

the 20p stamps and is similar in make up to the booklet created for Belgica 72. It makes a beautifully illustrated souvenir of the Silver Wedding. It will be available from the Philatelic Bureau and philatelic sales counters only, at the price of 50p.

Brighton Philatelic Sales Counter

The philatelic sales counter at Brighton is now open for business between 10 a.m.-1 p.m. and 2 p.m.-5 p.m. Monday-Friday and 10 a.m.-1 p.m. on Saturday.

Special Handstamps

Unless otherwise stated items for reposting bearing at least 3p in postage, would be sent to the Head Postmaster of the town where the special posting box is located marking the outer cover "Special Handstamp".

7 October 1972

300th Anniversary 1672-1972 Sion Baptist Church 7 Oct 1972 Cloughfold Rosendale Lancs. Special posting box at Sion Baptist Church, Cloughfold.

13 October 1972

Centenary Canmlwyddiant The University College of Wales Coleg Prifysgol Cymru 13 X 72 Aberystwyth. Special posting box at Entrance Hall, University College of Wales, 2 King Street, Aberystwyth.

It was announced in the August *Bulletin* that a special handstamp would be used from 1 July 1972 until further notice at Haroldswick, Unst, Shetland. Please note that this handstamp reads "Britain's Northernmost Post Office" not "Britain's Northernmost Post Office" as previously announced.

Royal Air Force — Flown Covers

The 30th Anniversary of No 511 Squadron, one of the youngest squadrons in the RAF, will be commemorated on 10 October with a cover in the RAF Museum Squadron series. This will show the Liberator used by Sir Winston Churchill in 1943 and the Britannia, the Squadron's present equipment, and it will be cancelled with a special Forces handstamp in use that day at RAF Brize Norton, after which it will be flown on an overseas flight by the Squadron. Covers will be available on or about 28 October from:—

The Philatelic Officer,
No 511 Squadron,
RAF Brize Norton,
Oxon.

at 25p plus 3p postage. All proceeds to the RAF Museum Appeal Fund.

Postmark Slogans

Unless otherwise stated, items for reposting should be sent to the Head Postmaster of the town where the slogan is to be used, marking the cover "Postmark Slogan".

1 September – 30 November 1972

National Savings The "Capital" Of Scotland. To be used at the following Edinburgh District Offices:— West; Dell; East Central; North West; Leith; South West; Portobello; South; South East.

11 September 1972 – 24 June 1973

Telford Your Opportunity. To be used at Telford, Shropshire.

11 September – 31 December 1972

2 June 1973 – 1 July 1973

Isle of Man Railway Centenary 1 July 73. To be used at Douglas and Ramsey, Isle of Man.

1 October 1972 – 31 March 1973

Lincoln City For Enterprise. To be used

at Lincoln.

13 October – 2 November 1972

1872 Centenary The University College of Wales Aberystwyth Coleg Prifysgol Cymru Canmlwyddiant 1972. To be used at Aberystwyth (First Class Machine).

13 October – 2 November 1972

The University College of Wales Coleg Prifysgol Cymru Aberystwyth Canmlwyddiant Centenary 1972. To be used at Aberystwyth (First class Machine).

13 October – 2 November 1972

The University College of Wales Coleg Prifysgol Cymru Aberystwyth Canmlwyddiant Centenary 1972. To be used at Aberystwyth (Second Class Machine).

14 August – 28 October 1972

Sept 8-Oct 29 Blackpool Illuminations. To be used at Blackpool, Lancs.

3 September 1972 – 2 September 1973

Move to Derby and Prosper for Information Tel (0332) 31111 Ext 751. To be used at Derby.

4 September – Until further notice

Remember to Use The Postcode. To be used at Weybridge, New Malden and Surbiton.

11 September 1972 – 31 May 1973

Liverpool City of Change and Challenge. To be used at Liverpool.

13 October – 2 November 1972

1872 Centenary The University College of Wales Aberystwyth Canmlwyddiant. To be used at Aberystwyth (First Class Machine).

13 October – 2 November 1972

The University College of Wales Coleg Prifysgol Cymru Aberystwyth Canmlwyddiant Centenary 1972. To be used at Aberystwyth (Second Class Machine).

From 11 September 1972

Hastings Popular with Visitors since 1066.

14 October 1972

Today is Hastings Day.

1 October 1972 – 31 October 1972

Bexhill-on-Sea for Autumn Holidays.

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