

Philatelic Bulletin

Volume 12 Number 6 February 1975



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Introduction

It is perhaps fitting with the approach of Spring, when young men's fancy is supposed lightly to turn to thoughts of love that the National Postal Museum has mounted an exhibition featuring Valentines. Both the young and not so young, will find much of interest and will be well repayed for a visit.

Many of our readers will have visited the current Turner Exhibition in London and will have had their appetites whetted for the forthcoming Turner stamps. We are delighted this month to reproduce them as our modest tribute to the great man.

New Design for Reply Coupon

International Reply Coupons—coupons which can be exchanged at post offices abroad for postage stamps—are to have a new design from 1 January.

The new design—introduced because of a new international coupon accounting system—will help distinguish the new coupons from the present ones.

Britain, along with almost all countries, will sell the coupons at all post offices from 1 January, but existing coupons issued until then will remain valid indefinitely until they are exchanged for stamps.

The new design will show the international postal service symbol—a globe of the world surrounded by figures representing the five continents relaying messages to one another.

International Reply Coupons cost 13p each in Britain and are exchangeable in virtually any country for a stamp to the value of postage for a 1 oz or 20 g surface mail letter to any place abroad. For instance, in a high-postage rate country such as Germany, a coupon will get a 12½p stamp (the cost of sending a 20 g letter abroad) but in Australia it will buy an 8½p stamp. And in the UK, coupons from abroad are exchanged for 5½p—the British foreign letter rate.

About 450,000 International Reply Coupons are brought each year in the UK.

New 4½p Stamp Roll

The first-ever 4½p stamp roll went on sale at the Philatelic Bureau, on 23 December 1974, and will be available at all post offices shortly. The new roll contains 500 stamps bearing two phosphor bars. Each roll costs £22.50.

New Philatelic Posting Box

A philatelic posting box will be provided at Altrincham Cheshire on first days of issue.

CORRECTION: The new philatelic posting box is at Galashiels Selkirkshire and not Falkirkshire as published in the January Philatelic Bulletin.

Gems from the RM Phillips' Collection

XX One Penny Venetian Red The India Essay

The 'Gems' series usually includes items from the collection of great rarity and corresponding value. However this month I have chosen an item which, though undoubtedly very rare, would be unlikely to break auction records. But it is of outstanding interest and significance.



In 1879-80 Thomas De La Rue and Co secured the most important stamp printing contract in their long history—for the One Penny Stamp of Great Britain. This first typographed penny stamp, the 1d Venetian Red of January 1880, was printed in almost astronomical quantities, a total of 1,462 million in the 18 months to June 1881. To achieve this rate of production, concurrently with the other British and colonial issues which they were supplying, De La Rue had reformed their factory, equipping it with new machinery and processes. There would be an obvious advantage to De La Rue and a saving to the Government of India if the very large quantities of stamps supplied to India could be produced in a size and sheet layout which was identical to the new GB One Penny.

Writing to the India Office on 16 February 1880 De La Rue declared that 'we lose no time in offering you the advantages that would accrue were we to deal with your stamps in the same manner as we propose to deal with the 1d postage stamps'. One of the points involved was the printing of the stamps in two panes of 120 separated by a blank gutter, instead of the previous 'Indian' sheet of 320 stamps. Enclosed with this long and important letter was a sheet (240 set) of the current One Penny stamp in the gutter of which De La Rue had 'indicated in ink the size and arrangement of the perforated holes which they proposed so as to leave no watermarked paper of sufficient area to serve for the printing of counterfeit stamps upon'. The block illustrated probably once formed part of the duplicate sample sheet attached to the copy letter in the De La Rue files. De La Rue's proposals were accepted by the India Office on 21 October 1880.

A G RIGO DE RIGHI

A Valentine in the Post

On 6 February 1975 a special exhibition opened in the National Postal Museum featuring *A Valentine in the Post*. For this exhibition, which will remain on view for about three months, Mr Frank Staff, postal historian and author of the definitive work on the subject, *The Valentine and its origins*, has kindly lent a representative selection of postally used and other Valentines from his unique collection, which includes many rare and interesting items tracing the development of the Valentine from the late eighteenth century to the early 1900s. Readers of the *Bulletin* will recall his article in the March 1969 issue on *Valentines and the Post Office*.

It is not known for certain which of the two Saints Valentine martyred near Rome on 14 February in *circa* 270 is being honoured as the Patron Saint of Lovers, but this day of romantic celebration is connected with ancient

pagan customs such as the *Lupercalia*—an ancient Spring festival involving fertility rites and one of many brought to Britain by the Romans.

Centuries later local customs connected with St Valentine's Day varied in different parts of the country, for example, in Derbyshire girls peeped through the keyholes of their house doors before opening them on St Valentine's Morn—and if a cock and a hen were seen in company this was an omen for the peeper to be married that year. In many other places, and as recently as Victorian times, it was the custom on Valentine's Eve for young men to draw by lot the names of young women to be their Valentines for the coming year—or for life.

The earliest known Valentine is dated 1477 and is in the form of a love letter from Margery Brews to John Paston, a member of the Norfolk family famous for their letters describing their everyday life in mediaeval England. A facsimile is included in the exhibition.

Until around 1760 it was the custom to give expensive presents to one's Valentine, but, later, a love token or a prettily composed letter would be given instead. Before 1840 the high cost of postage prevented poorer lovers from sending these through the post and so it was more usual for them to be left outside the sweetheart's door. Some of these early Valentines were in the form of *puzzle-purses*, skilfully folded and sometimes containing a reward, such as a ring, for unfolding and reading the love messages in the correct order. Others were in the form of the traditional *Endless Knot of Love*, with its several love messages twisting around every loop of the hand-drawn design so that it took time and care to read.

It was once the custom for married as well as single people to be drawn by lot as someone's Valentine, or special friend, for the coming year, and by Pepys's time, the 1660s, this old custom had become a pleasant observance amongst friends in which presents or love-tokens such as mottoes and anagrams and

word puzzles were given. One of the most interesting Valentines included in *A Valentine in the Post* is a hand-drawn patriotic Valentine posted at Brixham and praying for Peace. Dating from the early 1880s, it was addressed to *Mrs Ann Pitt at Ilfracombe* and the sender was probably her husband, a sailor away at the Napoleonic Wars.

The *Golden Age of the Valentine* began in the 1840s, following the introduction of uniform penny postage. This event changed the writing habits of the kingdom almost overnight and, henceforth, occasions such as St Valentine's Day were celebrated as never before. From the 1840s Valentine makers produced some of their most beautiful work, although less expensive Valentines, printed as woodcuts on cheap paper and often roughly splashed with colour, were also produced in great numbers, since the new penny postage meant that poorer lovers, perhaps, for the first time, could now afford to send their Valentines through the post. The lover's greeting added in manuscript to the Valentine was often compiled—and frequently miscopied—with the aid of a commercially-produced *Valentine Writer* containing sentiments such as the popular *My Love is fixed I cannot range, I like my Love too well to change . . .*

Paper embossing had already reached a high standard of perfection in England by the 1790s. Among English embossers of note was Charles Whiting, one of the prize-winners in the 1839 Treasury Competition for the first postage stamp, and examples of whose work are among the treasures of the *Phillips Collection*.

During the *Golden Age* there were a number of manufacturers in London producing embossed and lace paper work of very fine quality, many examples of which have been included in the exhibition. Valentines bearing their imprint dating from before the 1850s were probably made entirely by them, but from the 1850s they sold their fancy papers to others, such as small shopkeepers and stationers to be assembled into Valentines. These later Valentines can sometimes be recognised by the

mixed decoration used in their assembly and, often, different kinds of paper and decorative 'scraps' of inferior quality were used to produce the kind of ornamentation so dear to the Victorians. Examples on display show clearly that the 1850s-1860s were a period of transition in design. 'Assembled' Valentines were being produced in ever-increasing numbers, carrying decoration often very beautiful but sometimes excessive and, as though perpetuating the age-old custom of making one's Valentine search for the message of love, loving words such as *True, Good, Clever* would be concealed in the design, perhaps beneath the petals of stuck-on flowers. A Valentine maker of note was De La Rue & Co who, from the 1870s, produced some very beautifully designed Valentines.

Not all Valentines of the *Golden Age* were what has since become known as Victoriana—some were comic, such as the two sent by Anita in *circa* 1870 to her *dear little husband*, whom she described as *broad-nosed, smelly* and *bandy* but to whom, nevertheless, she sent a thousand kisses. Others were in the form of novelties such as realistic bank notes, cheques and drafts made out by the *Bank of True Love*. These were later stopped by the authorities when faced with a Valentine looking too much like a genuine £5 Bank of England note. The Post Office, too, in later years, took objection when confronted with imitation *Love Office Telegraph* forms cleverly printed on pinkish paper to look like real Post Office telegrams of the day.

In sharp contrast to the pretty, sentimental Valentines of the *Golden Age* were the rude and vulgar ones being produced in great numbers from the 1840s. Frequent targets of this traditionally British style of humour—reflected today in so-called comic seaside picture postcards—were Postmen and other workers in everyday occupations, and spinsters. By the end of the 19th century Valentines such as these, a few examples of which have been included in the exhibition, had practically killed the age-old custom of sending

Valentines. Towards the end of the century manufacturers tried unsuccessfully to revive the custom. Unanimously, they agreed to maintain high standards both in quality and in taste, but the public generally did not respond and by the time of the first World War *St Valentine's Day* was almost forgotten. During the later 1920s, however, the custom was successfully revived, and in 1936 the Post Office issued the first of its special Greetings Telegrams for use on St Valentine's day.

By the 18th century St Valentine's Day was as popularly celebrated in the United States as it was in Britain, having crossed the Atlantic with other old customs. As in Britain, the early American hand-made Valentine was gradually replaced by the manufactured Valentine of the 1840s. Perhaps the most interesting American Valentine included in the exhibition is that sent to Miss Mollie Harrison in 1862 from a young soldier of the Civil War.

JEAN FARRUGIA

RAF Covers

Two flown souvenir covers in the Royal Air Force Museum series were issued during January 1975 both commemorating the Diamond Jubilees of famous Squadrons. No 29 will show the Shorthorn (1915), Hinaidi (1927) and VC10 (1975) used by 10 Squadron and will be flown along the strategic transport route by VC10 after cancellation by a special commemorative handstamp (BFPS 1489). No 30 showing the BE2c, Hector and Canberra of 13 Squadron will be originated in Malta where the squadron is based and flown on a special commemorative flight over the Mediterranean. The covers will be available at 30p plus postage as follows:

No 29 from Sqn Ldr J Jinman, No 10 Sqn, RAF Brize Norton, Carterton, Oxon.

No 30 from Flt Lt P T Jennings, No 13 Sqn, RAF Luqa, BFPO 51.

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

6. Victory, 1946

World War II was a time of enforced austerity throughout the United Kingdom, and the manufacture and production of many things which had come to be regarded as 'necessities' went by the board. There was an acute shortage of paper because ships could no longer bring the raw material from Scandinavia and Newfoundland safely to our shores. The 'luxury' of special stamps had ceased with the stamp centenary issue of 1940, thus the issue of two Victory stamps on 11 June 1946 was a welcome return to normality for stamp-hungry collectors!



The stamps themselves had a mixed reception. Gibbons' *Stamp Monthly*, in an editorial headed 'Peace Puerilities' described them as products of the Bits-and-Pieces school of design, one (the 2½d) 'ably symbolising the current confusion of the public mind', the other (3d) 'quite attractive, though unsuitable for a postage stamp'. There were some raised eyebrows also at the inclusion of masonic symbols in the latter design, and comments that this was a stamp by a stone-mason (Reynolds Stone) for Freemasons!

In his design for the 2½d stamp—which was now the ordinary letter rate—Harrison's staff artist, H L Palmer (who designed the aforementioned centenary stamps) made Dulac's profile head of the King his centre-piece, flanked by a large 'V for Victory' opening fan-wise in varying shades of blue, the head surmounted by the Tudor crown and, below, a sprig of olive representing 'Peace'.

Across the middle of the stamp, on either side of the King's head, we find the four UK emblems in a 'box', the words 'POSTAGE' and 'REVENUE', and a matching square for the figures of value. Finding some free space in the corners, Mr Palmer inserted some ghostly-white line drawings of a tractor (agriculture), house (reconstruction), factory (industrial production) and freighter (trade), representing 'Peace and Reconstruction at Home'.

Reynolds Stone, distinguished sculptor and a descendant of Sir Joshua Reynolds, placed the King's head and crown to the right of his 3d design, pushed 'POSTAGE' and 'REVENUE' well out of the way at the sides and filled the remaining space with a peace dove bearing an olive branch above the bricks-and-trowel, set square and dividers—all this enclosed by a riband of squiggly curved lines which the Gibbons' writer likened to 'plotting the course of the returning reveller'. According to the Post Office blurb, however, the design represented 'Peace and Rebuilding Abroad'. Wishful thinking, alas! But at least 3d was the foreign letter rate.

The two Victory stamps were coloured (2½d) ultramarine and (3d) violet respectively and were photogravure-printed by Harrison & Sons. Their catalogue value is a nominal few pence: the First Day Cover is priced at £1.75. There are a number of interesting printing flaws, the best-known being the 'seven berries' variety on the 3d olive branch (an extra white spot). Quantities sold amounted to nearly 308 million of the 2½d and some 43 million of the 3d.

JAMES WATSON

Joseph Mallord William Turner

British Painter 1775-1851

Some Background Notes

J M W Turner, the son of a barber, was born in Maiden Lane, Covent Garden on 23 April 1775 and educated in small schools in London, Brentford and Margate. From early boyhood he showed promise of his artistic ability by spending much of his time sketching. In 1789 Turner had become a pupil in the Royal Academy School and exhibited in 1790 for the first time, at the RA, showing a drawing of Lambeth Palace.

He then travelled extensively in Great Britain producing architectural drawings of many cathedrals for publication as engravings, and up to 1796 was exclusively a water colourist. He did not exhibit his first oil painting at the RA until 1796 or 1797. By 1799 he had become an Associate of the Royal Academy, and in 1802, at the age of 27, he was elected RA and later paid his first visit to France showing some of his early oil paintings, including—'The Calais Pier' (generally condemned as unfinished) and 'The Shipwreck'. In the latter, the influence of the Dutch seascape painters can be seen—notably Vandevelde—although by no means imitative. Subsequent works (influenced by Claude and Poussin)—'Crossing the Brook', 'Dido building Carthage' and 'Childe Harold's Pilgrimage'—gave rise to the expression, Turneresque. 'The Fighting Téméraire' is a classic example.

Meanwhile Turner toured Europe extensively earning a considerable income from his engravings, but selling few paintings. From 1840 there came a remarkable change in his style; more and more concentrating his attention on the suggestive effects of colour, glowing and brilliant, as in 'Burial at Sea' and 'The Snowstorm'.

In 1843 John Ruskin attracted much attention by his high praise of Turner in the face of much adverse criticism. The artist's last years were clouded by ill health and he decided to live, under the assumed name of Booth, in Chelsea, where he died on 19 December 1851. He was buried in St Paul's

Cathedral. His paintings and drawings, the latter numbering 20,000, passed to the Nation, and the Turner rooms in the Tate Gallery contain many of his great works.

Undoubtedly, because of his sense of the poetic value of landscape and his command of blended colour he remains without rival. However, during his lifetime he was hardly appreciated, possibly due to the years of hard and constant criticism levelled at him by the leading art critic of the day—Sir George Beaumont.

Charity Stamp Experiment

The charities which the independent trustees have chosen to benefit from the charity stamp experiment come under the general heading of Health and Handicap. The major beneficiaries are listed below:

Physical and Mental Ill Health and Disability

Central Council for the Disabled
National Association for Mental Health (MIND)*

National Deaf Children's Society
National Society for Autistic Children
Royal National Institute for the Blind

Addiction and Dependency (Prevention, Treatment and Rehabilitation)

National Council on Alcoholism

Welfare, Rehabilitation and Care

Age Concern
Cheshire Foundation Homes for the Sick
Samaritans

Research and Innovation

Action Research for the Crippled Child
Cancer Research

*This charity was incorrectly described as the 'National Association for Ill Health' in a letter sent in December to deposit account holders at the Philatelic Bureau.

Bi-centenary of the Birth of J M W Turner

Special Stamp Issue 19 February 1975



A special issue of four new postage stamps to commemorate the birth of J M W Turner, one of Britain's greatest painters, will be available on 19 February 1975. Turner who was born in London 200 years ago, showed signs at a very early age of his artistic ability. Later he became a pupil at the Royal Academy School where his talent was encouraged and fostered. The stamps show four paintings, emphasising his skill in using varying techniques. The 4½p and 5½p depict 'Burial at Sea' and 'Steamer in a Snowstorm' respectively; while the 8p and 10p show the 'Arsenal at Venice' and 'St Laurent'. The stamps were designed by Mr Stuart Rose CBE FSIA, Design Adviser to The Post Office. The First Day Cover, presentation pack and pictorial handstamp were designed by Jeffery Matthews.

Printing Details

Printer : Harrison & Sons Ltd

Values : 4½p, 5½p, 8p and 10p

Size : 41 × 30 mm

Perforation : 15 × 14

Paper : Coated unwatermarked paper all over phosphor

Format : Horizontal

Process : Photogravure

Date of Issue : 19 February 1975

Designer : Stuart Rose CBE FSIA

Colours : 4½p Olive-bistre, red orange, black, dull ultramarine, grey-black. 5½p Scarlet, greenish yellow, deep dull blue, black, orange-brown, grey-black. 8p Yellow bistre, red rosine, orange-reddish, dull ultramarine, black and grey-black. 10p Light stone, deep blue, dull blue, chocolate, grey-black.



Mrs J Robinson
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ILKESTON
Derbyshire
DE7 4AB

Do You Collect Great Britain?

If a friend told you he had bought a collection containing Penny Post, first type mileage, horseshoes, and an early Bishop, would it mean anything to you? As a collector of Great Britain these terms should make sense—if they do not, perhaps the following will help you to understand them.

The names are those given to handstamps applied to letters carried by the Post Office between 1661 and 1840, the pre-adhesive period. This may appear to be an uninteresting subject, but there is a thrill in acquiring letters in good condition written perhaps 200 or even 300 years ago. The first postmark applied in Britain by the Post Office in London—was the Bishop mark introduced by Henry Bishop the Postmaster General in 1661 (the year following the establishment of the GPO). The postmark consisted of a small circle divided with a bar across the middle. In the upper half of the circle were letters standing for the month, and in the lower half the day of the month on which the letter was posted. It was introduced to keep a check on letters in the post and remained in use for something like 40 years.

Chronologically, the next handstruck mark to appear was the first 'mileage' mark introduced during the 1780's and used for about 5 years. The impression showed the name of the post office of application and its distance from London; a very important piece of information in those days because it directly controlled the amount of postage to be paid by the recipient of the letter concerned. After the handstamp with mileage, came the horseshoe-type cancel made up of the office of application and in use during the 1790's. This was replaced before the turn of the century but later reintroduced with the name of the office erased except for the first and last letters, and into this space was inserted the number of miles to London. For example the PLYMOUTH cancel would appear as P218H.

Finally, the 'Penny Post' handstamp is a subject still wide open for research. Records and information about it is eagerly sought by philatelists today, but difficult to find. The marks were applied to letters brought in from outlying villages to the local Post Town for forwarding to other destinations. As the handstamp implies, an additional penny was payable upon delivery, for this seemingly small amount could save the writer travelling many miles to the Post Town during the period from 1811 to 1839. It must be stressed that the sum of one penny in those days was a considerable amount, when the weekly wages for the average working man were something like 5s.

It is often said that material used before 1840 is very expensive, but in fact many philatelic items still to be found, are not. This would enable you to make a study of the postal history of a village, county or even a city.

To help you with this study of the pre-adhesive period, I suggest that you pay a visit to the National Postal Museum, in London, where many examples of the handstamps referred to can be seen. Should you wish to undertake more advanced research into your subject, a letter to the Curator telling him of your intended visit is desirable.

VERNON ROWE FRPSL FSPH

Unusual Mail Transport

The letter illustrated should be regarded as a collector's item because it was posted on board the "ORONSAY" during the course of the "North of Capricorn" Cruise, and went ashore from the ship in an unusual manner, at Niuafu'ou Island, on 2 August, 1969.

Niuafu'ou is one of the outlying islands of the Kingdom of Tonga, 400 miles from Tongatapu Island, on which Nuku'alofa, the capital of Tonga, is situated. It is about $3\frac{1}{2}$ miles long, 3 miles wide, and is of volcanic origin. An interesting point is that a large lake which lies in the old crater of the Island

U.S. 'ORONSAY'
'NORTH OF CAPRICORN' CRUISE
JULY, 1969



DESPATCHED BY TIN CAN MAIL
AT NIUAFOU ISLAND, TONGA
AUGUST 2, 1969



*Mr S Smith
91 St Roman Road,
Southsea,
Portsmouth
Hampshire
England*

contains islets which themselves have craters, and hot springs are found in various parts of the lake. The last volcanic eruption took place in September, 1946, and when this happened, the homes and properties of the 1,300 inhabitants were almost wiped out, and so they were resettled on Eua Island, south of Tongatapu. About 200 villagers returned to Niuafou'ou in 1958, and the population is now about 600.

What is so unusual about the way this letter went ashore? Well, Niuafou'ou Island is better known by its nickname of 'Tin Can Island' because, as there is no good anchorage, at one time the regular means of mail delivery was for the ship's carpenter to seal the mail in 40-pound biscuit tins and throw them overboard, to be towed ashore by waiting 'postmen'. Hence the nickname 'Tin Can Island'.

The outward mail was made up ashore into several parcels, and tied to the ends of sticks about three feet long. Two or three natives usually swam out, each with a stick topped by a parcel of mail, supported by poles of Fau wood of six to seven feet in length. These poles were very buoyant and easily carried the weight of a recumbent body. The parcels of outward mail were placed in buckets lowered from the deck of the steamer.

This letter was included in a sealed canister which was thrown overboard off Niuafou'ou Island, picked up, taken ashore and forwarded to the addressee.

We are grateful to Mr S Smith of Portsmouth for sending us the cover and accompanying story, after having read of another form of unusual mail transport in a previous edition of the Philatelic Bulletin.

British Stamp Designers

After being asked recently who has designed the largest number of British Stamps we were led into some modest research and were not surprised to find David Gentleman at the head of the list—far ahead of his fellow designers. We are pleased to print the check list of Queen Elizabeth II stamps and their designers together with a schedule which shows, in order, designers who have designed five or more stamps since 1953.

- 1953 Coronation *E G Fuller* 2½d,
M Goaman 4d, *E Dulac* 1s 3d,
M C Farrar Bell 1s 6d
1957 World Scout Jubilee Jamboree
M Adshead 2½d, *P Keely* 4d,
W H Brown 1s 3d

- 1958 British Empire and Commonwealth Games *R Stone 3d, W H Brown 6d, P Keely 1s 3d*
- 1960 General Letter Office Tercentenary *R Stone 3d, Miss F Jaques 1s 3d*
- 1960 CEPT *R Stone*
- 1961 PO Savings Bank *P Gauld 2½d, M Goaman 3d and 1s 6d*
- 1961 CEPT *M Goaman*
- 1961 Commonwealth Parliamentary Conference *Miss F Jaques*
- 1962 National Productivity Year *D Gentleman*
- 1963 Freedom From Hunger *M Goaman*
- 1963 Paris Postal Conference *R Stone*
- 1963 National Nature Week *S Scott 3d, M Goaman 4½d*
- 1963 Life Boat Conference *D Gentleman*
- 1963 Red Cross Centenary Congress *H Bartram*
- 1963 COMPAC *P Gauld*
- 1964 Shakespeare *D Gentleman 3d, 6d, 1s 3d, 1s 6d, C and R Ironside 2s 6d*
- 1964 Geographical Congress *D Bailey*
- 1964 Botanical Congress *M and S Goaman*
- 1964 Forth Road Bridge *A Restall*
- 1965 Churchill *D Gentleman and R Dease*
- 1965 Parliament *S R Black 6d, Prof R Guyatt 2s 6d*
- 1965 Salvation Army *M C Farrar Bell 3d*
- 1966 Technology *D and G Gillespie 4d and 6d, J A Restall 1s 3d and 1s 6d*
- 1966 Battle of Hastings *D Gentleman*
- 1966 Christmas *T Shemza 3d, J Berry 1s 6d*
- 1967 EFTA *C Abbott*
- 1967 Wild Flowers *Rev W Keble Martin 4d (4), M Grierson 9d and 1s 9d*
- 1967 Paintings *Harrison and Sons Ltd*
- 1967 Chichester *M and S Goaman*
- 1967 Discovery and Invention *C Abbott 4d and 1/-, Negus—Sharland team 1s 6d, 1s 9d*
- 1967 Christmas *Harrison and Sons Ltd*
- 1968 Bridges *J Matthews 4d and 1s 9d, A Restall 9d, L Rosoman 1s 6d*
- 1968 Anniversaries *D Gentleman 4d, C Abbott 9d, 1/-, 1s 9d*
- 1968 Paintings *Harrison and Sons Ltd*
- 1968 Christmas *R Dease*
- 1969 Ships *D Gentleman*
- 1969 Concorde *M and S Goaman 4d, D Gentleman 9d and 1s 6d*
- 1969 Anniversaries *P Sharland 5d, 1/-, 1s 6d, M and S Goaman 9d, 1s 9d*
- 1969 Cathedrals *P Gauld*
- 1969 Prince of Wales *D Gentleman*
- 1969 Ghandi *B Mullick*
- 1969 Post Office Technology *D Gentleman*
- 1969 Christmas *F Wegner*
- 1970 Rural Architecture *D Gentleman 5d, 9d, S Robinson 1/-, 1s 6d*
- 1970 Anniversaries *F Wegner 5d, 9d, 1s 6d, M Saynor 1/-, 1s 9d*
- 1970 Literary Anniversaries *R Dease*
- 1970 British Commonwealth Games *A Restall*
- 1970 'Philympia 70' *D Gentleman*
- 1970 Christmas *S Stiff*
- 1971 'Ulster 71' paintings *T P Flanagan 3p, T Carr 7½p, C Middleton 9p*
- 1971 Literary Anniversaries *R Dease*
- 1971 Anniversaries *F Wegner*
- 1971 University Buildings *N Jenkins*
- 1971 Christmas *Clarke/Clements/Hughes*
- 1972 Polar Explorers *M Saynor*
- 1972 Anniversaries *R Dease 3p, F Wegner 7½p, C Abbott 9p*
- 1972 Village Churches *R Maddox*
- 1972 BBC *D Gentleman*
- 1972 Christmas *S Stiff*
- 1972 Silver Wedding *J Matthews*
- 1973 European Communities *R Murdoch*
- 1973 British Trees *D Gentleman*
- 1973 British Explorers *M Saynor*
- 1973 County Cricket *E Ripley*
- 1973 British Painters *Stuart Rose*
- 1973 Inigo Jones *R Dease*
- 1973 CPC *R Downer*
- 1973 Royal Wedding *C Clements/E Hughes*
- 1973 Christmas *D Gentleman*
- 1974 British Trees *D Gentleman*
- 1974 Fire Service *D Gentleman*
- 1974 Universal Postal Union *R Dease*
- 1974 Great Britons *F Wegner*

1974 Churchill *C Clements/E Hughes*
 1974 Christmas *P Hatch*
 1975 Charity Stamp *P Sharland*
 1975 Turner *Stuart Rose*

Designers since 1953

<i>Name</i>	<i>Stamps</i>
D Gentleman	58
Miss R Dease	20
F Wegner	14
D Gentleman and R Dease	11
A Restall	11
M Saynor	11
C Abbott	10
Harrison and Sons Ltd	10
C Clements/E Hughes	6
Clarke/Clements/Hughes	3
P Gauld	9
M Goaman	9
M and S Goaman	8
Stuart Rose	8
S Stiff	6
R Stone	5
L Rosoman	5
R Maddox	5

Returned to Sender

Each year the Post Office returns to sender 100 million undeliverable letters and parcels at a cost of £4m. In a bid to cut this bill, undeliverable rebate mail—bulk posted second class mail—will be returned to the sender only where a clear external return address is shown.

Additionally, second class items which contain newspapers, magazines and commercial advertising which the Post Office is unable to deliver will be returned to sender only if an external address is shown.

Ordinary correspondence is not affected by the new procedure, which came into operation on Monday, 30 December. The move has been made with the agreement of the Post Office Users' National Council.

The biggest single cause of undeliverable mail is changed addresses. Where the Post Office is unable to trace the addressee, letters

are opened and returned to the sender's address shown inside. This practice will continue with ordinary correspondence.

Bulk-posted rebate mail, however, accounts for more undeliverable items than any other single category. Although it comprises only five per cent of all letters handled by the Post Office, it accounts for 25 per cent of all undeliverable mail—some 25 million letters a year.

No charge is made by the Post Office for returning undeliverable mail.

City of Glasgow Police Philatelic Society

Mr George Mackenzie a well known Scottish philatelist and a member of Glasgow police is co-founder and Hon Secretary of the City of Glasgow Police Philatelic Society.

This philatelic circle which was formed a little over two years ago is open to police personnel with the inclusion of selected Honorary members.

Enthusiasm and expert philatelic knowledge are most evident in this comparatively recently established society. In fact one of the enthusiasts has gained the two highest Scottish philatelic honours. A few years ago he signed the Book of Scottish Philatelists and at a later date at a Scottish Annual Philatelic Congress was presented with the McConnell Memorial Medal for services to philately. Another member has won medals at International Philatelic Exhibitions.

The various displays that have already been presented at the society meetings have been of a high standard. The subjects featured have been most extensive and varied, embracing British, Commonwealth, foreign and United Nations specialised collections as well as those of a Glasgow and Scottish postal history nature.

Stamps of a thematic character portraying Robert Burns, ships through the ages, music, football, and other themes have also been shown at meetings.

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'.

6 January 1975–5 January 1976

The Shepway Holiday Towns Dymchurch, Elham, Folkestone, Greatstone, Hythe, Littlestone, Lydd, New Romney, St Mary's Bay. To be used at Folkestone Kent. 2nd Class.

1 April–8 June 1975 (P)

Pipe Band Contest Stranraer. To be used at Stranraer (S). Ayr 1st and 2nd Class.

Repeat Campaign

27 December 1974–26 June 1975 (P)

Relax at Sunny Weymouth. To be reused at Weymouth. 2nd Class.

1 January–30 June 1975 (P)

Hastings Popular with Visitors Since 1066. To be reused at Hastings.

1 January–1 April 1975

It's all Happening Brighton and Hove. To be reused at Brighton. 1st Class.

1 January–30 June 1975

Happy Family Holidays—Cleethorpes. To be reused at Grimsby. 1st and 2nd Class.

1 February–31 March 1975

9 June–31 August 1975

1–31 January 1976

Stranraer for Sea, Sun and Scenery. To be reused at Stranraer (S). Ayr 1st and 2nd Class.

1 September–31 December 1975

Stranraer Welcomes New Industry. To be reused at Stranraer (S). Ayr 1st and 2nd Class.

1 July–31 December 1975

Build Your Factory at Grimsby Details From The Town Clerk. To be reused at Grimsby. 1st and 2nd Class.

20 January–8 February 1975 (P)

London Festival Ballet New Victoria Theatre. To be reused at:

ECDO SWDO WCDO WDO
All Second Class.

Please note: The use of the following Postmark Slogans has been extended as follows. **The Borough of Copeland Lakes Mountains and Sea** which was due to finish at Whitehaven on 31 December has now been extended into 1975 until further notice, and, **Follow The Famous to Bath the Georgian City** in use since 1 October 1973 will continue in use at Bath until 30 November 1975. 'P' denotes Pictorial

Book Reviews

Stanley Gibbons Collect British Stamps 15th Edition

The number of price changes made in this latest edition is described as 'phenomenal', and a glance at your favourites—throughout all the reigns from Queen Victoria to Queen Elizabeth—will confirm that this is indeed true.

CBS is in the same handy format with the stamp illustrations in their true colours. Listings record all the basic issues of Great Britain from 1840 to the most recent Special issues, including the 1974 Churchill Centenary and Christmas stamps. Differences of perforation and watermark are listed, also the visible plate numbers on the Victorian issues; presentation packs and first day covers, but shades, errors and varieties are omitted as these are more of a specialised field. Also included are the popular Regionals (some new denominations here, too), postage due stamps and the official stamps of Queen Victoria and King Edward VII.

Collect British Stamps is published by Stanley Gibbons Publications Ltd. *Price 50p.*

The Commonwealth Catalogue of Queen Elizabeth II Postage Stamps 1975 Edition

By an irony of paper supply the larger format "Elizabethan" appears at the time that its Urch Harris counterpart has been stricken by paper

shortage. The new edition of the 'Commonwealth' catalogue is restricted to a listing of new stamps which have appeared since the 1974 edition and of the new major new varieties or price changes on earlier issues.

Students of the finer points of modern philately will miss the full scale 'Commonwealth', for it complements the listings of the 'Elizabethan' while its prices, being free from the SG 5p minimum rule are meaningful for the cheaper stamps. We look forward to a resurgence of the full Commonwealth Catalogue next year.

The Commonwealth Catalogue of Queen Elizabeth II Postage Stamps 1975 Edition is published by Urch Harris & Co Ltd, 7 Richmond Hill Avenue, BRISTOL BS8 1BQ. Price £1.25.

Letters to the Editor

Dear Sir,

In your December issue in 'Letters to the Editor', one reader wrote, 'I would like to suggest that there should be more historical issues'. I think that is a very good idea. I was looking in the 1975 edition of 'The Stanley Gibbons British Commonwealth Stamp Catalogue', and Barbuda issued a set of stamps in 1970-71 called 'British Monarchs'. They covered 'William I (1066-87) to Victoria (1837-1901)'. May I suggest that an historical series 'Kings and Queens of Great Britain' which could be issued over two or three years, would be a splendid issue.

Yours faithfully,

Dunton Bassett
Leicestershire

KEVIN WARWICK

Dear Sir,

I would like to support Mr H G Young (December Bulletin) in his contention that commemorative stamps for the British Empire Exhibitions 1924/25 were available at some post offices at least, other than the Exhibition office.

My own stamps were bought for me by my mother at the old Bridgford Road Post Office,

West Bridgford, Nottingham, and included both the 1924 and 1925 issues. To the best of my recollection the 1925 stamps were purchased well after the Exhibition had closed probably in 1926. I can however clearly recall that they were bought at face value over the counter.

Is it possible that surplus stamps left after the Exhibition Office had closed were made available to other offices on request?

Yours sincerely,

Nottingham

A W BULL

Dear Sir,

With reference to Mr Young's query (Philatelic Bulletin, December issue) regarding British Empire Exhibition stamps, I was resident in Wembley at that time and my mint 1924 1d and 1½d and 1925 1d and 1½d were bought at a sub-post office outside the B.E.E. grounds.

Two of the used 1924 1½d and 1925 1d appear to have been posted inside the Exhibition grounds as they are cancelled with an outline of the famous 'Wembley Lion' (stone or concrete versions of which surmounted the two main entrances, at Wembley Hill and Wembley Park) but the 1924 1d and the 1925 1½d bear cancellations outside the district of Wembley, which would suggest that the stamps for both years were on sale at other offices.

I have no information regarding the number printed for each year.

Yours faithfully,

Croxley Green
Herts

A C DEVERELL

Editors Note

Because of the interest shown by readers of the Philatelic Bulletin in James Watson's article, *British Empire Exhibition 1924-1925* which appeared in the August edition, we are undertaking some research into this subject, through Post Office Records, in the hope of clarifying some of the points about which Mr Watson wrote.

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

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