

Philatelic Bulletin

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Introduction

Stampex has come and gone once again and first indications are that it was as successful and well received as ever. Many visitors we met mentioned the apparent lack of success in award terms of entireties of modern commemorative GB stamps. In the National class for instance, a silver gilt and two bronze medals were awarded for 20th century stamps, apart from Dr Law's trophy winning entry. Readers views would be welcomed, especially as our 80,000 subscribers have an obvious interest in our modern stamps.

We give prominence this month to the continuing theme of architecture featured on stamps—this time those for the Architectural Heritage Year. We have added a touch of class to our pages by reproducing some magnificent colour photographs.

Festival of Stamps 1975

Royal Festival Hall London 2-6 May

Visitors to last year's Festival of Stamps Exhi-

bition, found it interesting—exciting—and well worth visiting. And this year's Festival will have an even greater appeal.

The displays of stamp collections and designs, together with an eye-catching array of support exhibits, will demonstrate to young and old, collectors and non-collectors, how stamps link with a host of subjects—from architecture to yachting!

Specially highlighted themes will include European Architectural Heritage Year, International Women's Year, Art, Sailing, Railways and Sport. Stars of the Junior Section will be Guides and Scouts.

National Junior Competition

In conjunction with 'Look-In', the Junior TV Times, the Festival Organisers are holding a National Junior, Stamp-linked, Competition (entrants do not have to be experienced collectors). The overall winner will enjoy a sight seeing week-end in London, as well as receiving several other valuable prizes. There will also be runners-up and consolation prizes.

The Festival of Stamps '75 is organised by the Stamp Collecting Promotion Council of Great Britain—which includes the British Post Office, the Crown Agents (on behalf of overseas postal administrations and the United Nations), the British Library, the Royal Engineers (British Forces Post Office) and leading names in the stamp world.

Federation of South Wales Philatelic Societies

The Federation of the South Wales Philatelic Societies, under the Presidency of Mrs E L Morgan, FRPSL, will be holding its sixth Annual Convention at the Sandfields Comprehensive School, Port Talbot, on Saturday 19 April 1975.

This year's convention is being held under the auspices of the Port Talbot Philatelic Society, (Chairman Mr Eric Needs) and will be opened by the Head Postmaster of Swansea Mr R C Wall.

Gems from the RM Phillips Collection

XIX Cancellation Removal Trials—Prussiate of Potash

For some seven years, from 1877 to 1884, no ninepenny value was on sale as part of the definitive series. The issue of this value with the large uncoloured letters started in 1865 and the last remaining copies were withdrawn in December 1877 as during 1876 the only ninepenny letter rates (to Australia *via* Brindisi and to Brazil) had been reduced to eight pence per half ounce. Previously, in 1871–72, it had been proposed to alter the designs of all current surface-printed values (from 3d to 2/-) by substituting large coloured letters for the uncoloured letters in the four corners. The reason was that it would save considerably in working time if this were done. New dies for each value were therefore prepared and black proofs made by De La Rue in 1872. The design of the new ninepenny die also shows an alteration (from 1865) in the position of the blank circles where the plate number would be engraved.



Large stocks and small usage of this value meant that no plate was made from this die between 1872 and the decision to withdraw the value completely. A proposal made in March 1876 to adapt the new ninepenny die for the eightpenny value was not proceeded with. The two colour proofs from the 1872 die illustrated above were probably made early in 1873; it is believed that proofs were struck in 12 different colours, only two sets being made of each of the 12 colours.

A G RIGO DE RIGHI

Stamped Stationery Changes

New ready-stamped A and B sized envelopes, G2, G, H and K registered envelopes and the small sized air letter forms went on sale on March 17 on the introduction of the new postage rates.

The new A and B sized envelopes are available for the first class basic letter rate (with a 7p stamp and two phosphor bars for machine handling) and the second class basic letter rate (with a 5½p stamp and a single phosphor bar). The stamp impression is surface-printed (aniline) in a dark purple colour for the 5½p value and in a reddish brown colour for the 7p value. At first, the stamped envelopes will be on sale (printed with a 5½p stamp, 6½p each or 62½p for a packet of 10; printed with a 7p stamp, 8p each or 77½p for a packet of 10) only from the Philatelic Bureau, and at Post Office philatelic counters. They will be put on sale at all post offices as stocks of old uprated envelopes are exhausted.

The new registered envelopes G, H and K

carry a 42p surface-printed (letter press) stamp (blue)—35p registration fee and 7p first-class postage. The K sized envelope is also available in the Delseal version which incorporates a separate front flap in a special heat-seal paper. The G, H and K registered envelopes will be sold at 43½p, 44p and 46p respectively. At first, registered envelopes G, H and K will only be available from the Philatelic Bureau and post office philatelic counters. They will be put on sale at all post offices as stocks of old uprated registered envelopes are exhausted.

A new G2 registered envelope for use by HM Forces overseas is available to collectors from the Bureau. It carries a 35p surface-printed stamp coloured red.

The new 8½p air letter form is on sale at the Philatelic Bureau and philatelic counters and later at all post offices as stocks of the old uprated forms become exhausted. Apart from the change in value the new form is identical to the present 6p one.

British Special Stamps

These two stamps, which seemed to break all the formal conventions of stamp-issuing policy established by the Post Office over more than a hundred years, were intended primarily for use in the Channel Islands. However, they merit inclusion in this series of articles on several counts, but principally the fact that they were issued by the British Post Office and were also available at eight head post offices in the United Kingdom, being valid for postage throughout the country.



Prior to the German Occupation of Jersey and Guernsey during World War II (1940–1945), British postage stamps were normally used in the Islands, and this practice was resumed after the Liberation, continuing until the issue of low-value ‘Regional’ stamps in 1958 which were then used in conjunction with the higher-value British denominations. The issue of the Liberation Third Anniversary stamps on 10 May 1948 was perhaps a gesture, an acknowledgement of the hardships and indignity suffered by the islanders under German occupation. The reason for their issue was never made explicitly clear, and the stamps

themselves were fiercely criticised for their designs.

The subject of both designs was ‘gathering vrac’ (seaweed used for manure): the 1d scarlet stamp was the work of J R R Stobie, the Harrisons’ staff artist who was involved with the Royal Silver Wedding stamps issued during the previous month, this being his first (and only) success as a named artist.

Edmund Blampied RBA, a well-known Jersey artist, contributed the sketch which was adapted by the printers for the design of the 2½d ultramarine stamp. For him the horse and cart of the vrac-gatherers was a familiar theme which he had used for the 3d stamp in the wartime Jersey pictorials five years earlier—in 1943, the stamp on which the artist dared to include the letters ‘GR’ (representing the forbidden Royal Cipher) in the scrolls flanking the figure of value.

‘Vrac’ is an old French word for seaweed, a dialectal variation of ‘varec’ or ‘varech’ (kelp), and ‘vraicing’ used to be a family pastime on the shores of Jersey. It served a dual purpose—as fuel, when dried like peat, for cottage fires, and as manure or fertiliser from the ashes.

The designs, especially the 2½d, were indistinct and the cloud effects baffling, while an editorial in *Gibbons Stamp Monthly* of June 1948 lambasted them for (a) bearing no indication that they were postage stamps, (b) or of the event which they commemorated, (c) or of the Islands where they were to be used, and finally tilted at ‘the absurd effect obtained by placing a symbolical crown just above the portrait head’ (of King George VI). There were two constant varieties on the 2½d—a broken crown on row 1, stamp 1, and a white blemish on the wheel of the cart, row 20, stamp 5. The stamps were photogravure-printed by Harrison and Sons.

Quantities sold were under six million sets—the actual figures were: 1d 5,934,000; 2½d 5,398,000, and the current price of a mint pair is a nominal 25p.

JAMES WATSON

Past and Present

Thoughts of European Architecture

The announcement of a new stamp issue always sends me running to the nearest pub. One of my Strand friends was waiting with the drinks.

'Well, what is all this European Architectural Heritage Year?' he began.

I handed him the official leaflet. He read, 'To awaken the interest of European peoples in their common architectural heritage and protect buildings of historic interest, as well as conserve the character of old towns.' 'So it's just more conservation then?'

'You sound,' I replied, 'as if natural scenery and wildlife don't matter but at last they are being respected. This is different because one aim is to assume for ancient buildings a living role in contemporary society.'

He looked doubtful. 'Well what sort of buildings and how can we recognise them?'

'Architecture,' I explained, 'is neither clever gadgets and fitted furniture nor is it acres of plate glass in chromium frames facing multi-storey office blocks. Even less is it restaurants on motorways in the guise of Tudor hunting lodges. When materials and space are manipulated in a way that touches our deepest emotions, that is architecture.'

'It sounds like a quotation,' interrupted my companion sarcastically.

'So what—it is true. There is not much being produced now but the fault is our rat race, not that of present day designers. We need new buildings all the time, anyone can make them to work properly, the art is to make them exciting.'

'But what have stamps to do with it?'

'They reach a vast international public. As advertising media they are scrutinised by the million. These examples for Architectural Heritage Year are intrinsically national achievements.'

For instance, Chester is the popular notion of the typical mediaeval city. It has preserved its walls which contain half timbered houses galore. These have covered galleries on a level which, in towns less quaint, would be equivalent to ground floor ceilings. These so-called

Rows are the features which make Chester unique. Thomas Hughes in 1857, suggested that they were a legacy from the Romans. Indeed, the street plan is the standard layout of the Roman camp or *castra*, whence the suffix . . . chester derives.

The Rows are cherished relics, and as generations have preserved them they can hardly be relegated to a museum. Here and there traces of an odd ceiling or fragment of masonry date from earlier days, but the viewer today sees nearly all Victoriana. It deceives because the motifs are accurately imitated, but the 19th century 'Gothick' (about 95 per cent) is bigger and better than the originals ever were. By being occupied, such buildings are a reminder of bygone circumstances, which museum models, because of their remoteness, can never be.

Stone, the most durable building material in our climate, enables us now to follow the evolution from the fortified castle, through into the Gothic style. After the invention of the pointed arch, the designers of each new building of consequence, competed to out-do their predecessors in the amount of open wall space which was provided in proportion to solid structure. Roofs became loftier, columns appeared more slender by means of subtle carving, and windows became wider and taller. These had mullions continued vertically through their whole height up to the main arch, producing a 'perpendicular' (hence the name of the style) effect. The vaulted roof grew more complex by the addition of decorative, rather than structural ribs until it resembled a fan.

At Windsor, when the Order of the Garter was created in 1348, a new chapel was required to replace the original of Henry III. Due to political upheavals, it was not until 1475, that St George's Chapel was commenced by Henry VIII as a Royal mortuary. Though there has been much restoration in the last hundred years, so that details can rarely be accepted as the original carver's work, nevertheless this combination of fan vaulting over tracery in

masonry was one of England's great contributions to monumental architecture, of which St George's Chapel (1507-37) is an admirable example.

The age of scientific discovery was marked by the foundation of the Royal Society in 1663. Charles I realised the importance of sea power and from 'Ship Money' built up a Royal Navy independent from the ships manned by merchant adventurers of an earlier day.

John Flamsteed was appointed astronomer to the King in 1675, and the Royal Observatory built for him at Greenwich by Charles II, is of historic importance, since it has become synonymous with Greenwich Mean Time and the Prime Meridian of the world.

It is supposed to have been put up so cheaply that the existing foundations of the old castle,

which had stood for centuries, had to be used. What is more likely, is that the great Christopher Wren, no mean astronomer himself, realised that the old castle had occupied the highest part of the site, and that the existing foundations could not be improved upon. Anyway, the Observatory is even lighter than it appears, since some of the 'masonry' is painted timber!

The building is of red brick with stone dressings, square in shape with the famous octagon room for technical work on the upper floor, a top ballustrade and two higher square turrets to the left and right of the three bay front completes the composition.

It is a typical example of a special purpose building of the period when details borrowed from classical antiquity were translated into a



The Choir and Chancel of St. George's Chapel Windsor.

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The Royal Naval College, Greenwich, London.

Copyright Picturepoint, London.

style entirely English by the genius of Wren and his contemporaries. Building had not yet become the prerogative of the professional and Wren is acclaimed today because he succeeded in obtaining the best commissions.

Two pavilions were added in 1772. As technology advanced requiring larger apparatus, the new building with the bulbous dome was added in 1858, and that with the cruciform plan in 1877.

'But why Charlotte Square,' added my friend.

'Scotland has always had a regional tradition which should be acknowledged,' I told him.

'This subject illustrates an aspect of the enormous changes which swept the land at the end of the eighteenth century. It was characteristic of Scottish upbringing based on a hierarchial caste system that people from all parts of the Lowlands flocked to Royal Edinburgh rather than mushroom communities

like Glasgow. In the old city crime increased as the unfortunates of the Industrial Age were cramped into decaying dwellings, the population was bursting the mediaeval walls.

The land to the north of Nor' Loch was empty, so Provost Drummond promoted the idea for a new town, and James Craig produced the plan. The problem of housing city merchants and professional men with large families near their place of business, yet maintaining order and dignity in an expanding city was solved by the town planning device of combining terrace and square. The creation of new towns always had the classic layout of streets on the lines of a grid-iron, and here George Street was the principal axis running along the ridge with adjoining streets sloping from it. At the east end was St Andrew's Square, and at the west, St George's Square. In 1786, the name was altered to Charlotte Square, not so much out of loyalty as to avoid confusion with



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St. Georges Church in Charlotte Square, Edinburgh by Robert Adam.

the new square on the south side of the town which had already been named George's Square, after the developer's brother.

The scheme was respectable for its occupants and dignified by the use of stone on a grand scale. It was not particularly inspired design, except in Charlotte Square, where, thanks to Robert Adam, it achieved real magnificence. His work was influenced by the classicism of Italy, but he refined the details by his own delicate touch and originality, making his work an essentially national contribution to decoration and furniture, much of which is still in demand today.

Unfortunately, he died in 1792 soon after the north side of the square had been started (and his brother who was his partner, within a

couple of years) and the rest bears the heavy overstamp of Sir Robert Reid.'

'But the National Theatre,' my friend queried emptying his glass. 'Can you explain modern architecture?'

'In the National Theatre, posterity will judge the truth about our civilization, whatever views we may hold of ourselves. Never before in history have artists been so isolated from society. Today advertising and television are about the only visual arts which are open to creative talent. Architecture is a communal art, it depends upon a relationship between the maker and the user much closer than in any of the other arts. The reconstitution of our old cities into new communities is proceeding so painfully slowly that small piecemeal develop-

European Architectural Heritage Year

Special Stamp issue 23 April 1975

ment robs the new building of its form by allowing usually only one or two elevations to be seen. The creation of stimulating spaces and materials heralded by the Festival of Britain after World War II, has thus become bogged down by the manipulation of land values aided by Planning legislation which is too democratic to be constructive. Good town plans have always been devised automatically. On the rare occasions when an open site is available, the client, usually a corporate body ruled by a committee, restricts the architect often by an incorrect assessment of priorities, to a compromise.

Our National Theatre is a problem that has been argued about over half a century and we have for so long been starved of imaginative buildings that the present scheme has utilized only modern technology.

The building is not yet finished, but the information so far published, claims that versatility is the main theme of the complex. Other modern buildings have claimed as much yet in the realm of entertainment, few have achieved the success with such pomp, scale and simplicity as the Albert Hall (1868). A place for all seasons.

Apart from its duty to the public, a National Theatre owes a duty to itself. It must train actors, stage managers, involve potential directors and designers, lighting and sound technicians and business experts. If it can cater for such activities one problem will have been solved, but most post war buildings are too disciplined for adaptation.

It will itself act as a foil to the performers who can be relied upon to bring it to life inside but the popular view outside still echoes the deserted severe uniformity of its surroundings as a memento of utilitarian austerity.

European Architectural Heritage Year will invoke us to ask, 'What sort of people do we want to be?'

My friend looked enquiringly.

'And the answer . . . ?'

'Two more pints please miss.'

GERALD DAVIS

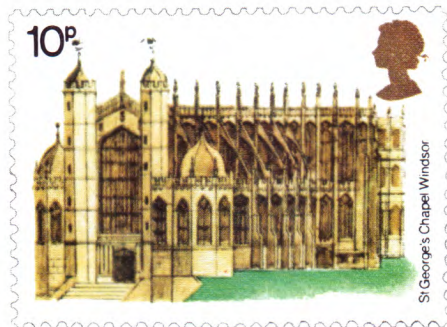
Since the introduction of the 'Castles' high value postage stamps in 1955, the Post Office has, at regular intervals depicted architecture as the dominant feature in many of its stamp designs. Almost all aspects of British Architectural accomplishments have been presented in stamp form, from the great medieval castles to the humble cottage with its thatched roof, and it is generally agreed that architecture lends itself particularly well to minuscule reproduction. It would seem that a deep appreciation of buildings, both old and new, is an inherent trait in the British national character.

The 'classics' of the present Queen's reign are undoubtedly the beautifully engraved stamps of the Castles issue, depicting four major castles in the United Kingdom. Highlighting the change in style, the Post Office Tower appeared for the first time on a postage stamp in 1965; a unique combination of architecture and engineering, to be followed in 1969 by a selection of Cathedrals of vastly differing concepts in design. Cottages, village churches, modern University buildings have all received their rightful place on British stamps.

The Council of Europe has designated 1975 as European Architectural Heritage Year, the purpose of which is to awaken the interest of the European people in their common architectural heritage; to protect and enhance buildings and areas of architectural or historic interest, and to conserve the character of old towns and villages. The campaign in Britain is being administered by the Civil Trust.

To commemorate this event, the Post Office will issue on 23 April, 5 special postage stamps. Charlotte Square, Edinburgh and The Rows, Chester, printed se-tenant, will cost 7p each. The Royal Observatory, Greenwich, and St Georges Chapel, Windsor are included in the selection, and they will cost 8p and 10p respectively. Finally the new National Theatre, representing modern architectural design, will be seen for the first time on a postage stamp: value 12p.

for details see overleaf



Printing Details

Designer : Peter Gauld FSIA

Values : 7p (se-tenant) 8p, 10p and 12p

Size : 41 × 30 mm

Perforation : 15 × 14

Paper : Coated, unwatermarked, all over phosphor

Format : Horizontal

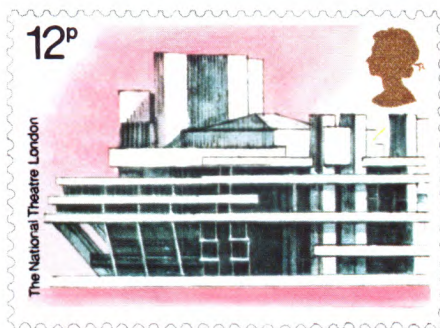
Process : Photogravure

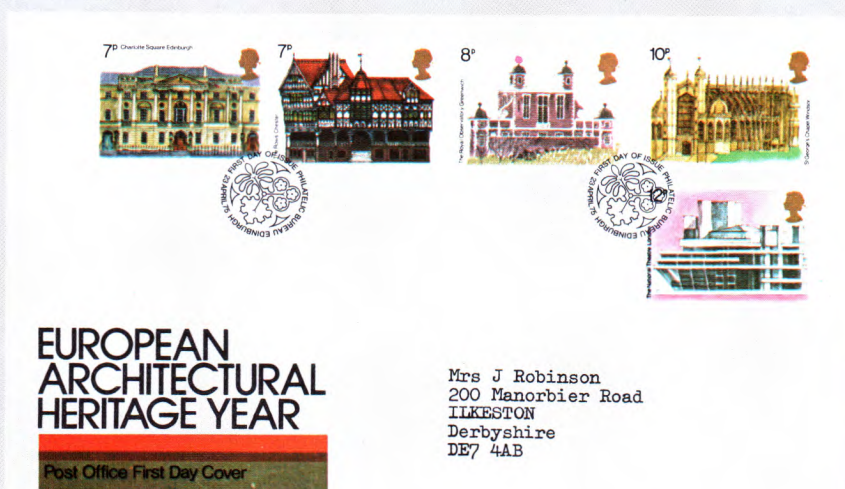
Date of Issue : 23 April 1975

Printer : Harrison & Sons Ltd

Number to Sheet : 100

Colours : 7p black, dull violet, yellow, bright orange, new blue, red brown, gold. 8p black, rose, bright rose, yellow-olive, gold. 10p greenish yellow, yellow brown, dull yellowish green, grey-black, black, gold. 12p bright rose, dull blue, black, gold.





Milestone For Britain's Postbuses

Britain's 72nd postbus service – and Scotland's 50th – went into action recently after being inaugurated at Dingwall, Ross-shire, by Mr Alex Currall, Managing Director of Posts.

The postbus will carry passengers, along with the mail, in the highland area of Easter Ross from the town of Dingwall to the remote crofting area of Heights of Dochcarty – supplying a valuable communications link to the area.

'Postbuses are becoming a tremendous asset to the more rural parts of Britain,' said Mr Currall. 'We can run a transport service which is essential to many rural communities while we are doing our main job – collecting and delivering the mail.'

'And because of the dual purpose of the postbus journeys, the bus routes are economic for us where they would not be for an ordinary bus service.'

It is seven years since Scotland got its first postbus service and eight years since postbuses were introduced to Britain. Now there are 14 postbus services in South-East England, one in the South-West, two in the Midlands, one in East Anglia, two in the North-West, one in the North-East and one in Wales.

Metric Mail

In line with the policy of successive Governments to convert from imperial to metric units, weights and measures for letters and parcels will go metric on 29 September 1975.

This means that all Post Office weights will be in grams and kilograms instead of ounces and pounds and its size limits in millimetres and metres instead of inches and feet.

To help customers prepare for the change the Post Office Users' National Council was consulted and the Post Office gave a year's notice of its plans in August 1974. Changes from imperial to metric weights and measures

have been taking place in other industries for several years.

When the metric standards are introduced, the price for a letter up to the first weight step will be 7p for first class and 5½p for second class. However the maximum first weight step will be increased from the current 2 oz (57g) to 60g (2.1 oz) for an interim period of at least one year. This will ease the metrication process. Later this step will be reduced to 50g.

The other metric weight steps will be in 50g multiples for all letters up to 500g after that in steps of 250g. The limit for second class letters will be 750g. Parcels will be in steps of one kilogram. Slight adjustments to prices are being made to produce the nearest equivalent to the prices introduced on March 17. Overall, Post Office customers will not pay more.

Full details of metrication will be available at all post offices well before September 29.

METRIC SCALES—from 29 September 1975

Letters

<i>Weight not over</i>	<i>First Class</i>	<i>Second Class</i>
g	p	p
60	7	5½
100	9½	7½
150	12	9
200	14	10½
250	16	12
300	18	13½
350	20	15
400	22	16½
450	24	18
500	26	19½
750	36	26
1000	46	—
Each extra 250g	10	—

Parcels

<i>Weight not over</i>	<i>Ordinary Price</i>	<i>Local Rate</i>
kg	p	p
1	37	30
2	48	41
3	57	50
4	66	59
5	74	67
6	82	75
7	89	81
8	96	88
9	103	95
10	109	101

Travelling Post Offices of Great Britain

by H. S. WILSON

Ipswich S.C.

The first sorting duty between Ipswich and London was on the Sunday Sorting Tender which commenced on 20 April 1850. This ran in both directions on Saturday and Sunday nights. On 14 July 1858 a District Sorting Carriage was established and ran until 1869. There then seems to have been a break until 1872 when the Ipswich Sorting Tender was established. It was staffed by four officers from Ipswich. I have, so far, been unable to discover when the Day Mail began but it is mentioned in a letter of 26 January 1886 discussing the position of the S.C. in the train. The Day Mail carriage was attached to the 9.3 a.m. from Liverpool Street until 14 February 1888 when it was transferred to the 5.10 a.m.

The next change took place on 24 June 1916. After this date the 'Day Up' and 'Night Down' ceased to run and were not restored after the Great War. On 26 June 1916 the 'Day Down' was transferred from the 5 a.m. from Liverpool Street to the 7 a.m.

There was a major reorganisation of the mail services in East Anglia in March 1929 and beginning on the night of 3 March the designations were altered to 'Ipswich-London T.P.O. Day' and 'London-Ipswich T.P.O. Day'. At the same time the 1.5 a.m. from Ipswich was replaced by a Mail leaving at 7.56 p.m., arriving at Liverpool Street at 9.27 p.m. and connecting with the various Night T.P.O.s from London. This change was short-lived for it was announced on 16 October 1929 that 'On and from Sunday the 20th inst. the above mentioned T.P.O.s will be staffed and controlled from Norwich instead of from Ipswich . . . there will be no change in the running times of the T.P.O.s.' This was obviously very inconvenient and on the night of 3/4 May 1931 the T.P.O.s were extended to Norwich and re-named 'Norwich-London T.P.O.' and vice versa.

The Down Mail ceased on 9 September 1939 and the Up Mail on 22 September.

The Norwich-London T.P.O. was restored on 19 July 1948 while the Down Mail was replaced by a Bag Tender and this is the present

position.

(Reprinted from 'Railway Philately' by kind permission of the Editor.)

Forces Postal Services Commemorative Covers

The Guild of St Helena was founded one hundred years ago with the object of promoting Christianity in the services. Today the Guild has branches throughout the world and supports many charities.

To commemorate this centenary a special souvenir cover will be issued on 7 May 1975 featuring a photograph of the founder.

The British Forces Post Office will issue a special one-day issue postmark, number 1875, to cancel the cover.

The cost of the souvenir cover is 30p if posted direct or 36p if sent under separate cover. A limited number of specially signed covers will be available at higher cost.

The profits from the sale of covers will be donated to Guild Charities.

Orders with the correct remittance should be sent to:

The Philatelic Officer,
Home Postal & Courier Communications
Depot RE,
Ingils Barracks,
London NW7 1PX

RAF Museum Covers

Two flown souvenir covers in the Royal Air Force Museum Squadron Series were issued during March. No 31 commemorates the Diamond Jubilee of No 15 Squadron and shows the BE2c (1915), Stirling (1942) and Buccaneer (1975) and flown on a special anniversary flight. No 32 commemorates the 30th Anniversary of Operation 'Varsity' (Crossing of the Rhine) and the part played in it by No 48 Squadron. It portrays the Bristol Fighter (1917), Dakota used by the Squadron during Varsity, and the Hercules (1975) and after cancellation by a special commemorative handstamp (BFPS

1491) it was flown over the Rhine crossings on a squadron training flight. The covers will be available at 33p plus postage as follows.

No 31 on or about 30 March from Flt Lt N Roberson.

No 15 Sqn, RAF Laarbruch, BFPO 43.

No 32 on or about 20 April from Flt Lt R Banks.

No 48 Sqn, RAF Lyneham, Swindon, Wilts.

With the reduction in size of the Royal Air Force, RAF Oakington closed on 7 March 1975. This will be marked with a cover showing types of aircraft operated from Oakington since 1941 cancelled with a special commemorative handstamp (BFPS 1494) and flown as the last flight from Oakington. The cover will be available on 10 April 1975 from Flt Lt F W Walters, 24 Holland Road, Felixstowe, Suffolk at 30p plus postage.

The proceeds from all these covers will be donated to the Royal Air Force Museum Appeal Fund.

Special Handstamps

Unless otherwise stated, items for reposting bearing at least 6p in postage, should be sent to the Head Postmaster of the town where the special posting box is located, or the relevant District Postmaster in London, marking the outer cover 'Special Handstamp'.

6 and 12 April 1975 (R)

International Police Association British Section Silver Jubilee and IEC Meeting April 1975 London SW1. Special posting box at Penta Hotel 97 Cromwell Road London SW7 4DN.

4 April 1975 (P/R)

Corps of Royal Engineers 150th Anniversary 14 Field Survey Sqn 4 Apr 75 British Forces 1825 Postal Service. Items for reposting/special posting box as for Handstamp of 26 Feb.

8-9 May 1975 (P/R)

Post Office and Civil Service Sanatorium Society Bi-ennial Conference 8/9 May 1975 Eastbourne Sussex. Special

posting box at the Congress Theatre, Compton Street, Eastbourne Sussex BN21 4BS.

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 March-11 April 1975

National Savings Ernie for Enfield. To be used at Enfield Middlesex. 2nd Class.

3 March-1 September 1975 (P)

European Architectural Heritage Year 1975 Chester Heritage City. To be used at Chester. 1st and 2nd Class.

9 March-30 April 1975 (P)

Holiday this year in Swansea. To be used at Swansea. 1st and 2nd Class.

10 March-30 June 1975 (P)

Swansea and Gower the Holiday Playground. To be used at Swansea. 1st and 2nd Class.

10 March-31 May 1975

Manchester International Airport—Your First Choice Every Time. To be used at Manchester. 1st Class.

10 March-22 March 1975 (P)

World Curling Championship Perth 17-23 March 1975. To be used Perth. 1st and 2nd Class.

13 March-4 June 1975 (P)

South of England Show Ardingly Sussex June 5, 6, 7. To be used at Haywards Heath. 1st and 2nd Class.

17 March-28 June 1975 (P)

Highland Wildlife Park by Aviemore. To be used at Aberdeen. 1st and 2nd Class.

17 March-24 May 1975 (P)

Penfold P.G.A. Championship Royal St Georges Golf Club Sandwich May 23-26 1975. To be used at: Sandwich, Canterbury and Deal. Sandwich combined 1st and 2nd Class. Canterbury 1st and 2nd Class. Deal 1st and 2nd Class.

1 April-18 May 1975 (7 weeks)

Brighton Festival 6-18 May. To be used at Brighton. 1st Class.

24 March-6 April 1975

Beethoven Festival 10-17 April 1975 Town Hall Birmingham City of Birmingham Symphony Orchestra. To be used at Birmingham. 1st Class.

24 March-12 July 1975 (P)

Choose Sunny Avon-Bognor Regis, Arundel, Littlehampton. Illustrated Literature Room PM Tourist Information Centre Bognor Regis Sussex. To be used at Bedford and Biggleswade. 1st Class.

3 March-6 April 1975 (P)

The Samaritans Distress Despair Phone or Visit in Confidence. To be used at Slough.

17 March-5 October 1975 (P)

Lewis Carroll Exhibition From March 25th-October 7th The Old Riding School Hatfield House. To be used at Welwyn Garden City Herts. 1st Class.

22 March-17 April 1975

Barnes and Richmond O.S. Fiddler on the Roof Richmond Theatre May 19-24. To be used at Twickenham. 2nd Class.

14 April-4 May 1975

Bristol Musical Comedy Club Half a Sixpence Bristol Hippodrome 29 April-10 May. To be used at Bristol. 1st Class.

Repeat Campaigns

17 March-13 April 1975

12 May-8 June 1975

7 July-14 September 1975 (office).

(8-21 December 1975 at Kingston on Thames only)

Chessington Zoo open every day of the Year. To be used at: WDO, WCDO, SEDO, SWDO LONDON. 1st 2nd Class (2 dies to each office).

P Denotes Pictorial

R „ Rectangular

C „ Circular

Letters to the Editor

Dear Sir

I would support Kevin Warwicks letter in the February issue, that a 'Kings and Queens of Great Britain' set of stamps might be considered. There must be numerous ideas in mind for the future and the problem of selection a difficult one.

May I suggest that famous British Horses (Bloodstock) should not be omitted from ideas for future issues. A beautiful stamp could result and an important export from this country would be justly publicised.

Yours faithfully,

*Crawley
Sussex*

LOUIS JERNER

Dear Sir

I have been reading with considerable interest the recent letters by Mr H C Young (Dec. Bulletin) and both A W Bull and A C Deverell (Feb. Bulletin) concerning British Empire Exhibition stamps. The following account may be of some help, if not, of some interest.

Recently I was given a collection of old albums containing cards going back to 1902. The donor had been a schoolmistress for a long period and two of the cards had been sent to her by one of her pupils I would think judging by the young handwriting and the pencil used.

Both cards were signed Olive Hopker or Hopper, both cards showed nearly identical views of Minehead from Camp Hill.

One card was posted from Minehead on 20 August 1924, the other on 20 August 1925 and both carried British Empire Exhibition one penny stamps, one for each year.

Quite a coincidence I think, and what a grand matching pair of cards for a collector. Also I wonder if the sender is still alive and will read this?

Yours faithfully,

*Streatham
London SW16*

G S HOMER

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