

Philatelic Bulletin

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Uvitec Ultra-Violet Lamps

A large number of phosphor variations are now available on British stamps, particularly on definitives. To help our staff at philatelic counters in distinguishing between them, we are providing them with ultra-violet lamps. We think that these will facilitate transactions of this kind.

Introduction

It has become customary to 'welcome in' the new volume of the Philatelic Bulletin. Letters from readers, world wide, indicate that our publication continues to be well received, and this fact is reinforced by the steady increase in readership which has now reached 80,000.

Over the past 2 years there have been many exciting events to commemorate philatelically, among them the Royal Wedding issue, the Churchill Centenary issue and latterly the 4 Railway stamps depicting 3 locomotives of the steam age, and one of the new high speed diesel electric of the future, to name but a few.

We would like to take this opportunity of assuring readers of our continuing policy of publishing, as far as possible, up to date information about forthcoming issues, and a miscellany of articles to suit all levels of philatelic interest, accompanied by full colour illustrations.

Finally the Bulletin would like to thank all those who have contributed feature articles and enabled us to maintain the standard demanded by our readers, of which we are justly proud.

SW Scotland Philatelic Societies Joint Exhibition

The Lanarkshire Philatelic Society will be hosts this year at the South West Scotland Philatelic Societies annual joint exhibition, to be held in the County Buildings, Ayr, on Saturday 13 September 1975 from 12 noon and 5 pm.

The Philatelic Bureau will provide a sales counter from which it is hoped to supply, among other philatelic items, a souvenir 'Burns' air letter with an appropriate cachet and cancelled with the Ayr PO Sorting Office circular date stamp.

Further information can be obtained from:

Mr G M Dowall,
17 Merrylees Road,
Blantyre,
Glasgow, G72 9YG

Gems from the RM Phillips Collection

XXVII The Farthing Essays

The British Post Office has never issued a postage stamp of the value of One Farthing but evidently this must have been under consideration a century ago.

There is an entry in The Perkins Bacon engraving book for 20 November 1874 which reads: 'Drawg. 6 postage stamps $\frac{1}{4}d$ for trial'. In 1935 the card with six farthing essays illustrated above appeared on the market and was acquired by Mr R. M Phillips for the collection which is now in the Museum. There can be little doubt that these are the 6 essays prepared in 1874. The black backgrounds are engine-turned work, the heads are cut from the 1870 Halfpenny. The values and corner letters (? do the letters AH stand for Frederick Augustus Heath) were added by hand in ink.

No official papers have been found regarding the preparation of these unique essays and one can therefore only speculate as to what they were intended for. Other 'One Farthing' essays were prepared at the same time by Thomas De La Rue—these are also in the Museum. The most likely explanation is that



the Post Office was considering introducing a special rate (one farthing per item) for the delivery of circulars on a regular basis. It will be recalled that, until stopped by legal action in 1868, a number of private companies infringed the PO monopoly by providing very popular circular delivery services for which they had special stamps printed.

A G RIGO DE RIGHI

Railways for the Post Part I The Development of the Locomotive and the First Carriage of Mail by Rail

The special exhibition at the National Postal Museum, opened last month by Richard Marsh, Chairman of British Railways, tells the story of the long and close connection between the Post Office and the Railways—a link which began in 1830 with the first-ever carriage of mail by rail and which is being marked this year by the special issue of stamps commemorating the 150 years anniversary of the world's first public steam railway, the *Stockton & Darlington*, the artwork and essays of which are on public display for the first time.

The first part of the exhibition traces the evolution, worldwide, of the locomotive since the days of the *Stockton & Darlington Railway's* No 1 Engine, Stephenson's *Locomotion* of 1825, to British Rail's new *High-Speed Train* of 1975. This story is told through the medium of postage stamps from all parts of the

world featuring steam, electric, and diesel locomotives, and is supported by artwork produced for various GB issues and other illustrative material.

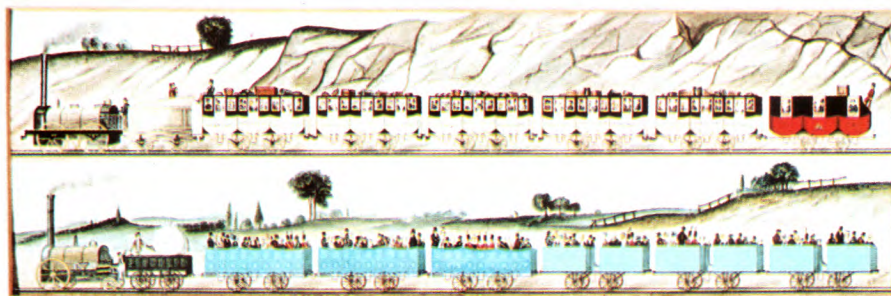
Of particular interest to the railway historian, this part of the exhibition shows that from the mid-19th century there was a massive surge of railway development throughout the world and that, in many countries, the first locomotives used were British-built. It illustrates the forms in which the steam locomotive remained supreme throughout the 19th century and the early 1900s, meeting demands on its design arising from the continuous upsurge of industrialisation and the increasing mobility of the population, calling for ever faster and more powerful engines. Highlighted, too, is the *Golden Age of Steam* 1914-1939, during which locomotives such

as the *Royal Scot* were being built to pull trains of 500 tons at average speeds of 55 mph and which ended gloriously with the attainment of the world speed record for steam of 126 mph by the 4-6-2 'Pacific' type locomotive *Mallard* in 1938.

Turning to the carriage of mail by rail, the exhibition tells that when the *Stockton & Darlington Railway* was opened in 1825 the Mail Coach era was at its height—mails being carried remarkably swiftly and securely

improvements with which the present age abounds', looked to speeding the Royal Mail by rail. The rail-road chosen for the first experimental carriage of mail by rail was that linking the twin commercial cities of Manchester and Liverpool.

But, first, there were a number of difficulties to be overcome. Under the existing Mail Coach system the use of the coach cost the Post Office little or nothing as the coaching proprietors looked not to the Post Office for



TRAVELLING ON THE LIVERPOOL AND MANCHESTER RAILWAY

over all the principal roads of the Kingdom. A variation on the idea of using the marvelous new form of transport offered by the railways was first put to the Post Office in 1827, when one Thomas Richardson of London—drawing attention to the speed of carriages on the Stockton & Darlington rail-road—suggested that similar rails be laid on each side of the Turnpike roads, to enable just one horse to draw the load of a Mail Coach far more quickly, humanely and safely, all without any inconvenience to other traffic on the road. In his letter Richardson also foretold that 'it was not likely that many years would pass over, from the various lines that were making, before the Mail would be taken upon some of them'.

Three years later the Post Office itself, feeling 'bound to keep pace with the wonderful

their profits but to the many travellers who preferred to travel with the Mails because of their greater security and regularity over that of ordinary stage coaches. In vain, it looked for a similar bargain with the railway company. The Post Office also had to consider the heavy cost to be incurred in providing special transport for the Mail Guard and the Mails between their post offices in Manchester and Liverpool and the railway termini (about a mile distant from one another) since, in the troubled Autumn of 1830, when the Kingdom was in a turmoil of unrest, the Post Office dared not permit the Guard to walk even this short distance because of mob violence and riot—especially in Manchester where the magistrates, fearing further trouble, had called in the troops. Even the provision by the railway company of a special omnibus service at

Manchester had not saved its passengers from being 'torn to pieces by the surrounding mob of Coachmen, Carmen, Caddies and Porters'. Journeys over the rail-road itself were also fraught with danger 'with each Engine and 5 or 6 large Carriages in its train rushing along at 20 miles an hour'—and men were stationed at short intervals 'standing with extended arm to point to the Engineer that he might go forward'. It was this fear of accident that caused the Post Office to insist, before coming to any arrangement with the railway company, that the Mail Dickey and Guard be given a place at the rear of the train where, it was believed, they might come to less harm.

And so, on 11 November 1830, the Royal Mail was entrusted to the railways for the first time—beginning a new era in the history of mail transport. By the Spring of 1846 the railway age had arrived and the last of the London-based Mail Coaches had been taken off the road.

JEAN FARRUGIA

Note: Future issues of the Bulletin will feature other aspects of the Post Office's connection with the Railways, continuing with the development of the Travelling Post Office service since 1838.

Association of Sussex Philatelic Societies: Autumn Convention

The Autumn Convention of the Association of Sussex Philatelic Societies will be held in the Assembly Rooms, Chichester on 4 October 1975. The delegates and members of the public will be welcome from 1.30 pm till 5.30 pm.

The Convention will be officially opened by the Mayor of Chichester, Councillor Mrs K F Smith in the presence of the Head Postmaster, Mr T E V Wells.

It is hoped that a display and sales counter will be installed by the Brighton PO Philatelic Unit.

Jane Austen Bi-centenary Commemorative Issue

Because of the addition of the Inter Parliamentary Conference stamp to the 1975 programme, it has become necessary to defer the forthcoming Jane Austen Bi-centenary Commemorative issue. Originally scheduled for sale on 8 October, the four stamps will now be available on 22 October 1975 in the following values:

8½p, 10p, 11p and 13p

First Day Cover Services

The following first day cover services will be offered by the Philatelic Bureau, Edinburgh.

In addition to the Bureau cancellation, an alternative—Steventon, Basingstoke, Hants. (the birthplace of the author) will be available.

Service A

This consists of the official Post Office cover, addressed as requested, and bearing the full set of stamps.

The cover will be cancelled 'Philatelic Bureau, Edinburgh' or alternatively 'Steventon, Basingstoke, Hants', and despatched.

Service B

Customers own pre-addressed covers will be given the full set of stamps, cancelled and despatched.

Service C

For bulk orders of 50 or more covers all to the same address, under the conditions of Service A. The usual first day of issue facilities will be available at offices with Philatelic posting boxes.

To compliment the Jane Austen commemorative issue, four postcard reproductions of the stamps will be available, early in October, from the British Post Office Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh, EH3 9BB and all philatelic counters.

13. World Scout Jubilee Jamboree, 1957

After a lapse of more than four years since the issue of the Coronation stamps, during which time the Post Office and the printers were busily involved with the production of definitive stamps (including a complete range in the new St Edward's Crown watermark), we were at last treated to a new commemorative set—three stamps for the World Scout Jubilee Jamboree at Sutton Coldfield, issued on 1 August 1957. The event marked the 50th anniversary of Baden-Powell's first boys' camp on Brownsea Island, ie the founding of the Boy Scout Movement, and it coincided with the founder's birth centenary.

The symbolic designs were somewhat unintelligible to the general public, if not to scouts! Mary Adshead's 'Scout Badge', nicely balancing the 'Wilding' three-quarter face portrait of the Queen on the 2½d carmine-red stamp, was familiar enough, but the significance of the encircling rope, 'coiled to make a rolling hitch' around what appeared to be a Venetian blind, mystified all except scouts and sailors. Mary Adshead, who had studied art at the Slade and had become primarily a mural painter, previously designed the 2½d. UPU commemorative of 1949, the 2s 6d and 5s King George VI stamps of 1951, and the QE 'Wilding' 8d, 9d, 10d and 11d definitives.

For Patrick Cokayne Keely, who had previously worked for governments, corporations and public services, the 4d ultramarine stamp was a new venture in graphic design. It was the stamp most people liked, with its identifiable swallows flying in 'from all over the world', representing the great influx of boy scouts for the Jubilee occasion. The Queen's portrait (centre) dominated the stamp, but incongruously divided the year which was depicted as '19 - 57'.

William H Brown, who evolved the 1s 3d green stamp, was a staff designer for Harrison & Sons, the printers, with some considerable experience in designing postage stamps for the Commonwealth and foreign countries. His stamp showed the Globe within a compass, illustrating the theme that the Boy Scout

Movement 'reached all points of the compass'. The arrow-head was adopted for the Scout badge by Lord Baden-Powell because 'it showed the way'.



The stamps were photogravure-printed by Harrison & Sons on 'St Edward's Crown' (E2R) watermarked paper and issued in sheets of 120 stamps. They were also produced in 'coil' form and sold in continuous reels for servicing first day covers mechanically. Quantities sold were approximately 137 million of the 2½d, 9 million-plus of the 4d and almost 4 million of the 1s 3d. A few varieties are known.

JAMES WATSON

Edward Capern: Friend of Elihu Burritt, Propagandist for Ocean Penny Post

Opposite Postal Headquarters St Martin's-le-Grand is the Raglan public house named after the ill-fated noble Lord who lost his life while commanding the British Army during the Crimea War. Until recently there was a spirited photo-mural of the Charge of the Life Brigade in the Saloon bar. Despite the popularity of this hostelry with Post Office people any link between the Post Office and the Crimea War seemed, until recently, to be an illusion.

It has now been brought to light that a Bideford postman, Edward Capern (1819-1894) was active during the Crimea war and was publicly acclaimed as the author of a poem '*The Lion Flag of England*'. The Prime Minister of the day, Lord Palmerston, and the Commander in Chief, Lord Raglan, were so impressed with this poem that they arranged for copies to be distributed as a broadsheet to the troops in the trenches before Sebastopol. The soldiers are said to have been delighted with the sentiments expressed by Capern and to have tossed their caps in the air and given him three hearty cheers. The morale boosting value of the poem was such that Lord Palmerston sent for Edward and said: 'You have given me heart and hope at the time of my greatest anxiety in the day of England's trial.' A Civil List pension of £40 per annum was awarded Capern and this was later increased to £80 per annum.

For this information and much besides we are indebted to Fred Fuzzens, a postman at Windsor who has researched into the life and work of Capern and has revived interest in his hero. Fuzzens has produced, at his own expense, a booklet on Edward Capern the Bideford Postman-Poet. Today's poetasters, if the samples offered by the '*Dial a Poem*' service are anything to go by would probably pour scorn on much of Edward Capern's versifying which, as one would expect, has a robust 19th Century quality. He was a child of his time. The morale boosting '*Lion Flag of England*' is frankly jingoistic but there may

yet be a message for 20th Century sophists in this extract:

*Have faith in dear old England!
A voice comes from her slain
We found her sound enough at heart,
But erring in the brain.*

Among Capern's close friends was Elihu Burritt, the learned American Blacksmith who was Abraham Lincoln's nominee as USA Consul in Birmingham. Elihu is remembered



chiefly for the part he played in the agitation for '*Ocean Penny Post*' as an aid to the Brotherhood of Man and International Peace through communicated mutual understanding. In his book '*A Walk from London to Land's End and Back*' Burritt describes his meeting with Capern, in whose home he was a guest for some days. He tells how Postman Capern combined his official duties with writing. He—Capern—could not readily hold fast the thoughts that came to him as he walked and when he reached the end of his journey found that his best ideas had slipped his memory. So he ran for a third of a mile and then sat by the hedgeside, and, panting, pencilled a verse or so upon his knee. Then he ran and wrote again. It was thus that '*The Lion Flag of England*'

and many other stanza was committed to paper and the mails were delivered on time! 'Edward Capern of Bideford is a Poet and he is a Postman, and both at once, and good at each.' Such was Burritt's tribute. It is interesting to learn that Capern used to ring a bell to warn cottagers of his approach and to blow a posthorn to warn the valley dwellers to prepare mail for collection.

By 1856 the poems attracted a London stationer/publisher, Mr F Rock of Wallbrook to launch a book of Capern's poems. Among the subscribers were Rowland Hill, the Duke of Wellington, Lord Palmerston, Charles Dickens and Charles Kingsley. The last named, who was also a Bideford man, knew Edward well and had indeed given him some drawing lessons. This first book of Capern's poems ran into three editions and the first edition brought Edward a profit of £150—no small sum in those days. Whereas there is a frankly martial quality about *The Lion Flag of England* most of Capern's work was far more lyrical in manner. As befits a Devonshire man he was a true countryman and took great pleasure in the sights and sounds he encountered as he delivered the mail on his round between Bideford and Buckland Brewer. His first published poem gives an insight into his work as a rural letter-carrier:

*'O the Postman's is a pleasant life
As any one's I trow:
For day by day he wendeth his way
Where a thousand wildlings grow.'*

The postman's lot, then as now, was not all sunshine for later Edward refers realistically to 'sweating big drops 'neath a burning sun, and shivering 'mid sleet and snow'. He was a deeply religious man and it grieved him to work on Sundays. On his Sunday rounds as he listened to the Church bells he wrote:

*'Tis true, in yonder sacred fane
I cannot praise my King
Yet in the meadows and the lane
I will be worshipping.*

Despite ill health—he was prematurely retired from the Post Office when only 47 years

of age—Edward Capern continued to write poetry for the rest of his life. There is a romanticism about most of his lines but since he published no less than five volumes of his collected verse—and several of them ran into two or three editions—what he had to say struck a chord in the heart of his readers.

Although at the end of his life he returned to his beloved Devon he lived for a time in Birmingham where he walked and talked often with his friend Elihu Burritt. During that period he was sent some Devonshire cream as a present. His charming acknowledgement will perhaps serve to bring this brief account of Capern's life and work to a close.

To Clotted Cream (1882)

*Sweeter than the odours borne on southern gales,
Comes the clotted nectar of my native vales—
Crimped and golden crusted, rich beyond
compare,
Food on which a goddess evermore would fare.*

*Burns may praise his haggis, Horace sing of
wine,
Hunt his Hybla-honey, which he deem'd divine,
But in the Elysiums of the poet's dream
Where is the delicious without Devon-cream?*

Philatelic Schools Material

Last year the Post Office produced schools material on the 'Great Britons' stamp issue. The set of workcards has now been revised and the characters covered now are, Henry V, Owain Glyndwr, Robert the Bruce, Captain Scott, Dr Livingstone, Queen Victoria, Florence Nightingale, George Stephenson, and Sir Francis Chichester. They illustrate each character through the medium of stamps and are suitable for 10-14 year olds. Applications should be sent to:

Schools Officer
PMk4
Postal Headquarters Building
LONDON
EC1A 1HQ

3. Postal Markings Associated with Underpayment, Redirection and Other Explanatory Handstamps

The various markings coming under this heading together with their history of use would fill a book so that in this brief article only a few will be described.

When the 1839/40 postal reforms were introduced, prepayment of postage was encouraged though not enforced. In order to make this idea more acceptable, not only were the postal rates drastically reduced, but unpaid letters were charged double while underpaid letters, double the deficiency. A letter sent from Dublin to Edinburgh in 1844 is shown in *Fig. 1* which was posted with a 2d stamp but when sorted found to weigh over 1oz. If we refer to Part 1 of this series of articles describing postal rates, 2d covered mail weighing over $\frac{1}{2}$ oz but not exceeding 1oz (1840 to 1865 postal rates) and the rate for over 1oz up to 2oz was 4d. This cover was therefore underpaid by 2d and a charge made to the addressee of double the deficiency ie 4d. Many places had special

handstamps made to indicate this underpayment but, as on this cover, the handstamp merely impressed the words 'More to pay'. Since the reason and amount would be a variable they were usually added in manuscript.

This type of marking exists in many forms, a particularly novel shape is shown in *Fig. 2* and only known used in Glasgow. Once again, the weight and charge, being a variable, have been added in manuscript.

Special postal markings associated with redirection are less commonly found. In the early days (1840 to 1865) it was customary to pay a similar rate to that with which the letter was originally posted and to add the new address in m/s. An interesting exception to this rule was that, at this period, a letter redirected to an address within the same postal area, was not charged any extra—such letters were often handstamped with a letter R in a circular frame with with a crown at the top.

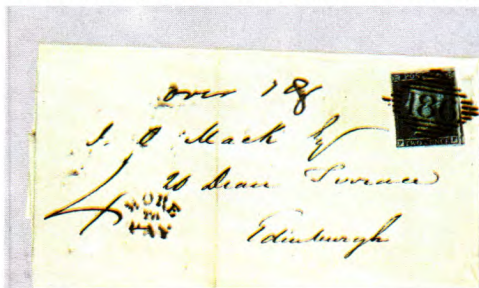


Fig. 1



Fig. 2



Fig. 3



Fig. 4

Another series of postal handstamps (and again often used with m/s markings) are those associated with explanations for delays in the post. In this category we find various designs and usually with 'Mis-sent to . . .' (the name of the particular town). This occurred when a letter was incorrectly or unsufficiently addressed.

Another type of explanatory mark is illustrated in *Fig. 3* found on an envelope in 1908. This mark (in red) shows a framed 'Not to be found—49'. This letter was sent from Kirkburton, near Huddersfield to Barnsley. The address was insufficient and the Post Office were unable to trace the Miss Brown. The 49 seen in this handstamp is the Post Office number allocated to Barnsley in the 1844/57 period and when this number was used in the stamp cancelling device to indicate the town of origin. The last type of marking to be described is shown in *Fig. 4*, once again an explanatory handstamp 'Closed contrary to regulations—387'. The reason for the markings

on this letter was that at this time, October 1914, the postage on an ordinary letter (up to 40z) was 1d (for unsealed letters containing minor items, printed matter etc, it was $\frac{1}{2}d$). This had been sealed and posted with only one $\frac{1}{2}d$ stamp and hence underpaid by a $\frac{1}{2}d$. This resulted in a charge of double the deficiency being made and indicated by the 1d handstamp initialled by the Postmaster probably at Shepley, the place of origin). The letter would pass through Huddersfield for sorting and here the explanatory mark would be applied giving the reason for the additional charge (387—Huddersfield Office number). Two $\frac{1}{2}d$ postage due labels were applied and cancelled at the final destination, Kirkburton and the postman would collect the 1d from the addressee.

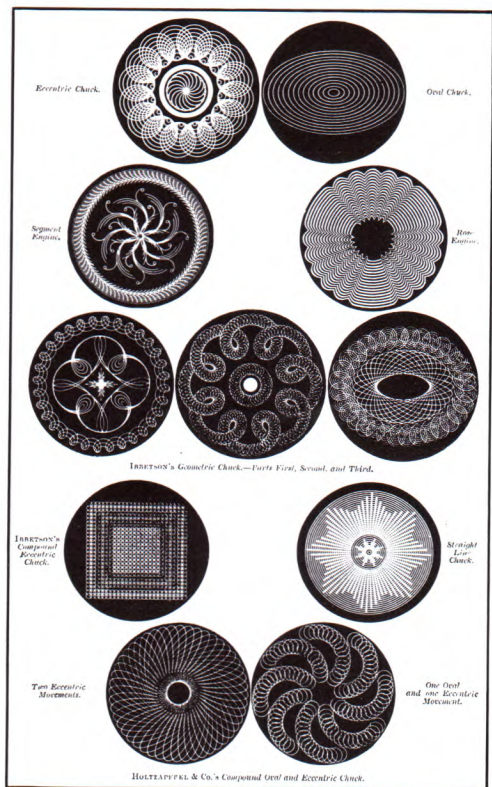
Although only a few types of postal marking for special purposes have been described the stamp collector will see that each type could provide a subject of its own for collection and/or study.

F. M. JOHNSON

Asa Spenser, The Rose Turning Lathe, and The Penny Black Background

It is generally accepted that the background of the 'first ever' postage stamps, the penny blacks and twopenny blues of 1840, were produced by means of a rose turning lathe brought to this country by Asa Spenser, who accompanied Jacob Perkins when he came to England in 1819. It is known that Asa Spenser, a watchmaker of New London, Connecticut, perfected a special kind of lathe for engraving flat, convex and concave surfaces and that Perkins claimed to have purchased all rights to this machine in 1815. This geometric lathe together with his steel plate printing press, Perkins patented in England on 11 October 1819—just after his arrival in London accompanied by Spenser. It was quite a cavalcade for the party included Jacob's American partner Gideon Fairman, a highly skilled engraver, Charles Toppan and J W. Carpenter, also engravers, and Asa Spenser, the mechanic of the party.

However, in 1822 Gideon Fairman and Asa Spenser ceased their association with Jacob Perkins and returned to the United States, where they joined the Bank Note firm of Fairman, Draper, Underwood and Co in Philadelphia. Perkins' London business was then renamed 'Perkins & Heath' and any direct association with Asa Spenser came to an end. The firm changed its name on several occasions but by the time the postage stamps were produced its title was 'Messrs Perkins, Bacon & Petch' although in fact Perkins had retired in 1836—he was then 70 years old and had lost even a modest holding in the Company. All Jacob Perkins' money had been used up financing experiment after experiment. He was a genius with no business sense whatsoever! Whereas the process he had invented was used for those first postage stamps of 1840 Jacob's role in their printing was at most in a purely advisory capacity.



To return to Asa Spenser's Rose Turning Lathe. It seems difficult to accept that the original machine brought from the USA in 1819 was still giving service over twenty years later. Moreover the use of such machines was fairly common by 1840 and a good many improvements in the 'original' lathe (which may or may not have been Spenser's invention) had been effected long before the Treasury Competition of August 1839—for which both Charles Whiting and Robert Sevier submitted entries which incorporated Rose Engine lathe work ie work produced on a lathe with an eccentric chuck movement. Indeed a London firm, Messrs Holtzapffel & Co issued in November 1834 a catalogue of Mechanisms for Turning Lathes, incorporating many de-

vices. They went so far as to illustrate some of the improved patterns which could be achieved using the equipment in which the firm specialised. There were eccentric and oval chucks, Segment and Rose Engines, Geometric Chucks, Compound Eccentric Chucks and so on—and all this 5 years before a postage stamp had been issued.

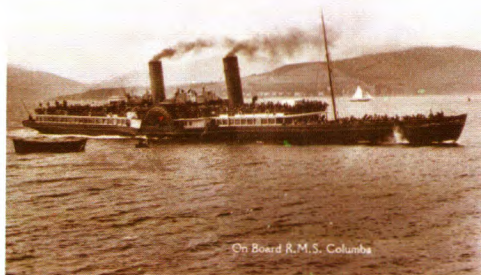
Is it reasonable to suppose that Messrs Perkins, Bacon & Petch used a twenty year old machine in 1840 when far more sophisticated equipment was available?

F. MARCUS ARMAN

RMS 'Columba'

In the January Bulletin we published a photograph of a clock which had been presented to the Head Postmaster, Edinburgh. This handsome timepiece was once installed in RMS 'Columba', a Clyde steamer owned by David MacBrayne Ltd. The 'Columba' together with her sister ships 'Iona', 'Grenadier', 'Chevalier' and 'Fusilier' operated between Greenock and Ardrishaig, and extended a network of regular connections along the West Coast and Islands of Scotland.

Prompted by this, Mr James Watson, a regular contributor to the Bulletin kindly sent us a photograph of the 'Columba' and we have pleasure in reproducing it. The five Clyde steamers were all regarded as 'floating post offices', because they had established offices aboard them. The 'Columba' built in 1878 had



its office installed in 1879 and was staffed by two sorting clerks, two telegraphists and a postman, all supplied by the Greenock post office. Their duties were sorting letters collected en route as well as those posted on board, and cancelling with an official handstamp (each ship had its own handstamp). They also sold postal orders and dispensed postage stamps, as well as accepting telegrams (the latter being despatched at the port of arrival).

A regular daily connection (Sundays excepted) continued throughout the year, and part of the mail landed at towns en route continued by way of road and sea over a wide area of that part of the Scottish coast. The handstamps were withdrawn in 1914 at the outbreak of war, and in 1917 war conditions also brought an end to the ship-borne post offices after 38 years of operation.

Editor's Note. Our thanks are due to Mr Alan Robertson, for his permission to reprint part of the above text taken from his book *'The Maritime Postal History of the British Isles'*.

Book Reviews

Stanley Gibbons Collect British Stamps 16th Edition

The extraordinary demand for the stamps of Great Britain—from the first issues of 1840 to the present-day Elizabethans—continues unabated. Indeed, there are again some startling price increases in this latest edition, and it is becoming a problem to keep track of all the changes in such a lively market—hence the value and usefulness of this little publication which brings us up-to-date every six months.

The new CBS, just published and containing 48 pages, is in the usual handy format, with the stamp illustrations in full colour. The lists cover all the basic issues of GB from the Penny Black to the recent Turner Bicentenary issue, and include differences of perforation and watermark, first day covers and presentation packs. Numbers correspond to the main

Gibbons Catalogue and include the popular Regional issues, officials and postage dues. Shades, errors and varieties are omitted as these are of a specialised nature, and to include them would defeat the object of a simple, concise and easily understood checklist. Price 60p.

Letters to the Editor

Dear Sir

I would like to congratulate you on the consistently high standard of the *Philatelic Bulletin*. My interest in British postage stamps has developed in recent years and this interest is at least partly attributable to the *Bulletin*.

At the risk of being told to mind my own business, might I make a comment about the recent Turner series? It occurred to me that some works of eminent painters may lose much of their effectiveness when reduced to postage stamp size. Many of Turner's paintings have a misty, blurry quality which makes the original imaginative and attractive; as postage stamps they became rather confused and dull. For example, the 4½p stamps reminded me of some of the Rorschach Ink Blot test.

Perhaps pictures selected to be used for postage stamps should be chosen on the basis of their boldness and contrast in colour and design even if the originals are not considered to be in the top rank as works of art.

I wonder if I am a voice crying in the wilderness or does anyone else have a similar opinion?

Yours sincerely,

Montreal
Canada

J E M YOUNG

In many respects Mr Young is quite right, for rarely is a postage stamp the right medium on which to reproduce a painting intended to be seen at its proper and larger size.

Yet if we are to commemorate a painter with an issue of stamps, we really have no option but to use his own work.

In the case of Turner, it seemed to me that

we had to represent both his oil paintings and his watercolours. So many of his oils are far too large to stand up to such reduction, so we looked for those oils which were relatively small in format, typical of a period of his life and reasonably well-known. We applied the same yardstick in selecting the watercolours but here we were helped by the fact that nearly all his watercolours are small in size. I think it is fair to say that these four paintings were chosen primarily to give the printer the best chance to interpret them at stamp size (he cannot 'reproduce' them at that scale), and that he has done with consummate skill. The fact that they are also good examples of Turner's work is an additional benefit.

Stuart Rose, CBE, FSIA, Design Adviser at the Post Office and designer of the Turner stamps:

Thames Valley and District Philatelic Federation

The A/M federation will be holding its first annual convention at the Freemans Hall, Harwell Village, Oxon on Saturday 11 October 1975. Hosts will be the Harwell Philatelic Society and the convention will be opened by its president, Mr Kenneth Chapman. Doors open at 1.00 pm.

Picture Postcards Produced by Postal Regions

Readers have asked if a list of picture postcards, produced by the Postal Regions, could be printed in the Philatelic Bulletin. Whilst some Regions have printed their own cards with local postal interest, all Regions can supply the National postcards depicting certain commemorative postage stamps.

As a result we are pleased to supply the following details.

South East Postal Region

Farnham Mural
Oxted Postbus

Loading at Gatwick
Hungerford Postbus
Crundale Postbus
Sittingbourne Postbus

North West Postal Board

Penrith/Martindale Postbus
Duddon Valley Postbus

Midland Postal Board

Sir Rowland Hill Statue, Kidderminster
Chetwynd House—Post Office, Stafford
(where Richard Brinsley Sheridan wrote,
'School for Scandal')

Portrait of Sheridan

South West Postal Region

West Country Mails
Lioness Attacking the Horse of the Exeter
Mail Coach
Russells Wagon
John Palmer Mailcoach (Issued by Bath
HPO)
Ralph Allen Portrait (Issued by Bath HPO)
Weymouth PO Mural (Issued by Dorchester
HPO)
Dorchester PO Mural (Issued by Dorchester
HPO)

North East Postal Board

Five cards each depicting a scene in the
Yorkshire Dales and all with a postal theme.
A second series is planned for later this year.

Wales and the Marches Postal Board

Civic Centre, Cardiff
St David's Cathedral, Haverford West
Postal Minibus, Llanidloes
Brecon Beacons, National Park
Llangorse Lake
Caswell Bay, Gower Peninsular
The Eastgate Clock Tower, Chester
Lledr Bridge, Bettws Y Coed

National Postcards Produced by PHQ

County Cricket—3p stamp
St Paul's Church, Covent Garden—3p stamp
Commonwealth Parliamentary Conference
—8p stamp
Royal Wedding—3½p stamp
British Trees, Horse Chestnut—10p stamp
200th Anniversary of Public Fire Service—
3½p stamp

Great Britains—4½p, 5½p, 8p and 10p stamps
 Churchill Centenary—5½p stamp
 Turner Paintings—5½p stamp
 EAHY—2 × 7p and 8p stamps
 Sailing—8p stamp
 Railways—7p, 8p, 10p and 12p stamps

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'.

12 September 1975 (R)

10th Anniversary Birmingham Branch LPA Birmingham. Special posting box at Vestibule (Adjacent) Door 'E' 1.00 pm–5.30 pm Town Hall Birmingham B3 3DQ

15 September 1975 (P/C)

Battle of Britain 35th Anniversary 15 September 75 British Forces 1517 Postal Service. Special posting box/Items for reposting to Philatelic Officer, Inglis Barracks, Mill Hill, London NW7 1PX

24 September 1975 (P/R)

Gala Rugby Football Club Netherdale 1875–1975 Centenary March 24 September 1975 Galashiels Selkirkshire. Special posting box at Gala Rugby Football Club Netherdale Galashiels Selkirkshire TD1 3HE.

27 September 1975 (P/C)

Abbotshall Parish Church Kirkcaldy 325 Years September 1975. Special posting box at the Vestibule Abbotshall Parish Church Abbotshall Road Kirkcaldy Fife KY2 5PB.

29 September 1975 (P/R)

90 Years of Progress Blackpool Tramways 1885–1975. Special posting box on Dreadnought Exhibition Tram the Promenade Blackpool Lancs.

1 October 1975 (P/C)

Cambridge University Air Squadron 50th Anniversary 1 October 75 British Forces 1925 Postal Service. Special post-

ing box/Items for reposting as for Handstamp of 15 September.

29 October 1975 (P/C)

50th Anniversary Royal Observer Corps 29 October 75 British Forces 1493 Postal Service. Special posting box/Items for reposting as for Handstamp of 15 September.

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".

28 July–28 September 1975 (P)

Haigh Hall Mini Zoo for a Good Day Out in Metropolitan Wigan. To be used at Wigan. Second Class.

4 August—UFN

Peterlee is the Place to be. To be used at Peterlee. First and Second Class.

11–30 August 1975 (P)

Visit Scone Palace Perthshire. To be used at Edinburgh. First and Second Class.

17 August–13 September 1975 (P)

Steer a Course for Southampton Boat Show 15–20 September. To be used at Southampton. First Class.

18 August–13 September 1975 (P)

Dip into History Cardiff Castle. To be used at Cardiff. Second Class.

1–28 September 1975 (P)

Dunlop Masters Golf Ganton GC 1st October 4th. To be used at Scarborough and Whitby. First and Second Class

1–28 September 1975

Walk the Harlow Trail. To be used at Harlow. First Class.

10 May–6 June 1976

Second Class.

8–14 September 1975

GFS Girls Friendly Society Centenary 1875–1975 and World Council. To be used at London WCDO.

22 September–15 November 1975

International Caravan and Camping Show Earls Court 6–16 November 1975.

- To be used at Walthamstow SDO E17, SWDO, Paddington, DO, NDO, ECDO, Mount Pleasant and NWDO. (7 offices).
- 29 September-26 October 1975 2nd Class
Be in the Swim at the Pool. To be used at Harlow.
- 15 March-11 April 1976 (P)
 First Class.
- 29 September-26 October 1975
Come and See Harlow Museum. To be used at Harlow.
- 16 February-14 March 1976
 First Class.
- 22 December 1975-18 January 1976
- 15 March-11 April 1976
 Second Class.

Repeat Campaigns

- 1 July 1975-30 June 1976 (P)
Hawick for Woollens Sport and Tourism. To be reused at Hawick. First and Second Class.
- 1 July-14 September 1975
Kelso Abbey and Bridge. To be reused at Kelso. First and Second Class.
- 5 October 1975-1 February 1976
- 22 February-30 June 1976 (P)
- 1 September 1975-2 May 1976 (P)
The Samaritans Distress Despair. Phone Bognor 25555 in Confidence. To be reused at Chichester. Second Class.
- 1 September-4 October 1975
Congress Theatre Eastbourne Startime 75 Ken Goodwin, Rod Hull and Emu, Moira Anderson, for the Summer Season. To be reused at Eastbourne. First Class.
- 1-28 September 1975
I'm off to Pets Corner. To be reused at Harlow. Second Class.
- 10 May-6 June 1976 (P)
 First Class.
- 4-24 September 1975
Luton College of Technology Enrol Now. To be reused at Luton. Second Class.
- 15 September-4 October 1975
Kelso Races. To be reused at Kelso. First and Second Class.

- 2-21 February 1976 (P)
- 27 October-30 November 1975
Keep Fit at the Sports Centre. To be reused at Harlow. Second Class.
- 19 January-15 February 1976 (P)
 First Class.
- 27 October-30 November 1975
Harlow Playhouse Theatre and Arts Centre Nightly. To be reused at Harlow. First Class.
- 19 January-15 February 1976
 Second Class.
- 1-21 December 1975 (P)
Shop Early and See the Christmas Lights. To be reused at Harlow. First and Second Class.
- 22 December 1975-18 January 1976
Find a Bin Put it in. To be reused at Harlow. First Class.
- 16 February-14 March 1976 (P)
 Second Class.
- 12 April-9 May 1976
Pay Rates Promptly and Save Money. To be reused at Harlow. First and Second Class.
- 7 June-4 July 1976 (P)
Public Entertainment Family Fun Every Weekend. To be reused at Harlow. First and Second Class.

Please Note: That the commencement date of the **CHELTENHAM FESTIVAL OF LITERATURE SEPTEMBER** postmark slogan was 28 July and not 14 July as originally announced.

P denotes Pictorial, C denotes Circular, R denotes Rectangular.

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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