

Philatelic Bulletin

Volume 10 Number 6 February 1973



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welcome all stamp enthusiasts to join us once again at the Post Office stand.

Looking at Stamps

This year, a travelling exhibition of stamps will tour the country. It is being mounted jointly by the Post Office, Stanley Gibbons Ltd., and the Crown Agents. Various Art Galleries and Museums throughout the country will be used for the display which will consist of about 70 frames.

The programme is as follows:

Bankfield Museum Halifax 10 Feb.-10 March 1973.

The Public Library Stretford (Manchester) 24 March-21 April 1973.

The City Museum Gloucester 5 May-2 June 1973.

Williamson Art Gallery Birkenhead 16 June-14 July 1973.

Public Art Gallery Bury 28 July-25 August 1973.

The Museum and Art Gallery Blackburn 8 Sept.-6 Oct. 1973.

The County Museum Warwick 1 Dec.-5 Jan. 1974.

The Museum and Art Gallery Warrington 13 April-11 May 1974.

There may be some additions to this list, however, as the programme continues into 1974.

Stampex 1973

The Post Office will once again be a major standholder at Stampex which takes place this year between 26 February and 3 March at the Royal Horticultural Society Hall, Greycoat and Elverton Streets London SW1.

Visitors will remember that last year a special Stampex commemorative cover was produced. This year we are continuing the series by issuing the second cover which will be available only at the Exhibition priced 5p each. The covers if stamped and posted in the special box at Stampex will be cancelled with the handstamp in use on that day.

Introduction

In the last few years preservation of the natural environment has become a topic of importance to us all. This year is to be the Year of the Tree and fittingly, a stamp dedicated to the oak is to be released this month.

This may be the first of a series on British trees, which hopefully will please all thematic collectors. They will also be interested in our article on Thematic Handstamps which gives a new slant to a well-known topic.

Themes and topics apart, the artistry and technical skill involved in stamp production will always be of great importance. We are reminded of this in Mr de Righi's article where he looks at superb examples of the engravers art.

The month closes with one of the philatelic highlights of the year - Stampex - and we

Joubert and the 1855 Fourpenny Carmine

It is probably a matter of some debate whether the designer or the engraver contribute more to the beauty (or the dullness) of a stamp design. Few, however, can dispute that Jean Ferdinand Joubert de la Ferté was the most accomplished and influential of the postage stamp engravers of the mid-nineteenth century. Not only was he directly or indirectly responsible for the classic heads of Queen Victoria on the De La Rue issues from 1855 onwards but his engraved portraits were used as the central themes of innumerable Colonial and Foreign issues printed by De La Rue.

A refugee from post-Napoleonic France, Joubert settled in England in 1840 after having exhibited in the Paris Salon of that year. His superlative craftsmanship soon won him recognition in this country. He was awarded two silver medals by the Society of Arts in 1847 and such well-known Royal Academicians as William Etty and E J Poynter entrusted him with the engraving of their works. Figure 1 shows an engraving by Joubert after E J Poynter. Joubert exhibited his own work at the Royal Academy on many occasions.

Joubert's Earliest Stamp Engraving Work

In April 1853 the Board of Inland Revenue decided to introduce adhesive stamps for the payment of stamp duty on drafts and receipts. Since it was not practicable for reasons of accommodation to produce these directly at Somerset House, Thomas De La Rue was given the work on a four-year contract from August 1853. The central portion of the design of these new adhesive fiscals was a profile portrait of Queen Victoria. There is some evidence to show that the relatively coarse head of the 1853 stamps was engraved by a staff engraver of De La Rue (since they charged for the engraving) but in December 1853 Joubert was commissioned directly by Ormond Hill on behalf of the Inland Revenue to engrave a head on an oval ground. This may be the head of which a recess die proof,



Fig 1



Fig 2

signed by Joubert, is in the R M Phillips collection (figure 2).

The 1855 Fourpenny Die

Joubert's next commission was his most famous, the head for the GB Fourpenny carmine of 1855, the world's first surface printed postage stamp. On the evidence of the original invoices (in the De La Rue private Day Books), the printers were not this time responsible for the engraving, and it was



Fig 3

Joubert who was appointed and subsequently remunerated by the Board of Inland Revenue. It is perhaps also significant that Joubert's original 1855 master die was preserved in official archives and is now on view at the National Postal Museum (figure 3). It appears to be the only surface-printed die of the mid-Victorian period to have survived.

The R M Phillips collection in the museum contains a fine succession of die proofs of the 1855 Fourpenny covering progressive stages from an early marked proof of the duplicate head die to the same die complete with the frame and lettering before and after the striking of the leads used to make up the Electro frames from which the actual printing plates were "grown" (figures 4 to 6). The issued stamp is shown as figure 7. Joubert's 1855 head die was also used for the first surface-printed 6d value but the design for the 1/- stamp of 1856 required a head on an oval instead of a circular background.



Fig 4

April 30, 1855. Die proof of head only marked-up for engravers alterations.



Fig 5

May 3, 1855. Proof of the duplicate head die.



Fig 6

May 4, 1855. Proof of head die with blank stamp-sized background added.



Fig 7



Fig 8

The invoice in the De La Rue Day Books shows how this was done. It reads "Taking from the Original 4d die a punch from which was removed a portion of the background lines in order to substitute an Elliptical for a circular border – retouching the same in other parts . . . – encircling the head with an Elliptical border, making good the background lines up to the Elliptical border and working up the head to equal the original".

The R M Phillips collection includes die proofs of the 1/- stamp and an essay for this value, using the same "elliptical" head, but with elaborate ornamentation in the corners and between the inscriptions. The latter is illustrated here as figure 8.



Fig 9
Ceylon 1857



Fig 10
India 1859



Fig 11
Jamaica 1857



Fig 12
General Colonial
Issues 1859



Fig 13
General Colonial
Issues 1862



Fig 14
India Fiscals
1861-Postal 1865



Fig 15
British Honduras
1865

Joubert's Diadems



Photograph of J. F. Joubert in 1860.

From 1856 until 1877 Joubert worked as De La Rue's Chief Engraver, specializing in the Queen's heads which were the central feature of the design of the many British and Colonial surface-printed stamps produced by De La Rue. A selection of these is shown in figures 9-15.

An unsuspected facet of Joubert's skill and inventiveness is revealed by his portrait,

reproduced here for the first time by courtesy of The De La Rue Company. It is a photograph, taken about 1860, and "burnt in on enamel for permanence" by a process invented by Joubert himself. The gradation of tones and the strength of the image in the original photograph are as fresh and clear as the year they were printed.

A G RIGO DE RIGHI

Book Review

The Commonwealth Queen Elizabeth II Stamp Catalogue

This is the 21st Edition of the catalogue and thanks to the modern techniques of the new printers, Waterlow and Sons, it is so up to date that it includes most of the Christmas and Silver Wedding issues.

Readers will approve of the fresh listings of the GB Machin decimal booklet panes which have been made easier to follow by separating the booklet panes from the basic stamps and by illustrating the different panes and adverts. Some of the recent changes to gum arabic are included.

Many new items are included and although the catalogue contains 48 more pages than the last edition the price remains unchanged.

The Commonwealth Catalogue of Queen Elizabeth II Postage Stamps is published by Urch, Harris & Co. Ltd., 7 Richmond Hill Avenue, Bristol BS8 1BQ price £1.80 plus 20p postage.

More Stamps with Gum Arabic

The 3p Scotland stamp is now available with gum arabic.

Year of the Tree

In 1973 the national Year of the Tree campaign will be instigated by the Department of the Environment and the slogan "Plant a Tree in 73" will be used to rouse public interest. In March 1972, after consulting Local Authority organisations, voluntary societies and the horticultural business, Mr Peter Walker, Secretary of State for the Environment, announced the decision to make 1973 a tree planting year. Lord Sandford, Parliamentary Under-Secretary of State, Department of the Environment, will chair the campaign committee whose members will include people experienced in local government administration, industry, horticulture, education and,

finally, amenity development. Wales will enter into the scheme by a special arrangement with Mr Peter Thomas, Secretary of State for Wales.

All potential help will be enlisted for the campaign from interested individuals to large national concerns, such as the National Trust, which will start its own campaign, the National Trust Tree Appeal, also in 1973. The major aim of the government campaign is to provide for much needed trees in all areas of Britain by encouraging their planting in open spaces everywhere. In the countryside, trees are needed to replace those lost by disease and here the unfortunate effects of Dutch Elm disease come to mind. They are essential in rural areas to combat the effects of indiscriminate felling, which destroys trees and can make the land on which they stood unsuitable for future growth. Trees also provide shelter for buildings in rural areas and can help both houses and roads to blend in with their natural surroundings. This landscaping function is especially seen in the use of trees on the motorways, to help prevent them from becoming eyesores. In the city, the major use of trees is to increase the amenity of sites, especially development areas and housing estates. Amenity societies have helped bring attention to this problem and Tree Preservation Orders, steadily increasing, have heightened public awareness of the tree conservation issue. In the past much of England was thickly forested and, without the remaining woods, the variegated landscape and individual character of many British towns would be lost.

The two major aims of the campaign are firstly to actually change the landscape and, secondly, over a longer period, to make people more aware of the issues involved. The scheme's success depends on active participation by all interested parties, in various practical ways. These could include organising special exhibitions and displays, supervising ceremonial plantings, administering talks on the choice and care of trees and finally, perhaps most important of all, arranging fund-

raising activities to buy trees. Some local authority schemes to encourage planting by offering trees free of charge have started and a major industrial concern has decided on large-scale planting around its premises.

Display material is being produced by the Department of the Environment and also a leaflet suggesting suitable species for dif-

ferent localities and giving advice on planting and maintenance. The campaign's symbol is a formalized tree surrounded by the slogan and it will be freely available for publicity and fund-raising purposes.

Details of our new British Tree stamp to be issued on 28 February are given elsewhere in this Bulletin.

Air Mail Cover



There is always considerable interest aroused when we print photographs of early air mail covers. The series is continued by reproducing a cover very kindly loaned to us by Mr A B Cullen of Dallington Sussex. It is interesting that the service from East Africa started almost a year before that from South Africa which we featured in the May 1972 *Bulletin*.

The Mail Coach



In the early 18th century John Palmer, who was part owner of theatres in Bath and Bristol, experienced difficulty in transporting the actors and properties quickly between the two places. He solved the problem by organising a service of rapid travelling post-chaises. He then thought that a similar service could be introduced to carry the mails and, with this idea in mind, he disposed of his interests in the theatre and in 1782 left for London to try to put his idea into operation.

His argument for sending the mails by coach was based on the slowness of the Post-boy. The mail from Bath took nearly two days to reach London against seventeen hours by stage coach. Added to this the carriage of mails was so unsafe that even the Post Office advised people sending banknotes to cut them in half and send the halves at different times.

Palmer was sure that the journey from

London to Bath could be done in sixteen hours. Two Post Office surveyors said the idea was impossible but the Chancellor of the Exchequer, William Pitt, accepted Palmer's suggestion and in August 1784 preparations began for an experimental trip.

The coach started from the Swan Tavern, Bristol, at 4.00 p.m. on 2 August, called at the Three Tuns in Bath at 5.20 p.m. and reached the Swan with Two Necks in London at 8.00 a.m. the next morning, thus achieving the "impossible".

On 16 September 1784, when the service was established, the coachman and guard wore royal livery for the first time.

William Pitt gave authority for the mail coach service to be extended to other places and by the spring of 1785 mail coaches from London were serving Norwich, Liverpool and Leeds. By the end of 1785, Dover, Portsmouth, Poole, Exeter, Gloucester and

Worcester, Holyhead and Carlisle were served. In 1786 the Great North Road was used to Edinburgh and the journey from London took sixty hours.

The original mail coaches had by this time shown some faults in construction and Palmer decided to use only the "patent coach" made by a London builder John Besant and this firm supplied all the mail coaches used in Britain for over forty years. The coaches weighed over 1700 pounds and as the daily strain was so great, every morning when the coaches arrived in London they were thoroughly cleaned, oiled and greased and returned to the various inns in the afternoon where they were horsed for their journeys.

There was only one mail coach with a name and that was known as "the Quicksilver" as it was the fastest coach ever to run and it was always half a mile in the hour faster than any other.

There were many coaching inns in London and those in the heart were the starting points for famous runs. Probably the greatest of the coach proprietors were Edmund Sherman of the "Bull and Mouth" and William Chaplin of the "Swan with Two Necks". In 1835 twenty-eight coaches, carrying mails to all parts of the island, left London and half of these services were housed at the "Swan with Two Necks" and eleven at the "Bull and Mouth". At the height of the mail coach era Chaplin used over seventy coaches and 1800 horses were ready at various points to speed the mail.

By the time Queen Victoria came to the throne the speeds of the mail coaches were reaching ten miles per hour and the run to Bath and Bristol was still one of the fastest, covering 114 miles in less than twelve hours. The famous Quicksilver travelled at slightly more than ten miles per hour on the run to Devonport and the coach to Falmouth took twenty-nine hours to cover the 267 miles from London, including time for meals.

Each night (except Sundays) at 8 o'clock one of the sights of London was the departure



John Palmer, organiser of the Mail Coach System.

of the mails from the GPO, St Martin's-le-Grand and in 1835 there were twenty-eight coaches leaving London nightly. Each year on the birthday of the reigning Sovereign there was a ceremonial procession of mail coaches. They all assembled in Lincoln's Inn Fields and proceeded through the West End and returned to the North Gate of the PO yard.

A post office guard travelled with each coach, and he was often an ex-soldier "accustomed to the discharge of fire arms", and his arms included a sword case which also held a cutlass, a brace of pistols and a blunderbuss. He also carried a time-piece inside a locked leather pouch so that it could not be tampered with if the coach was running late and it was considered a point of honour to make up the time as they went along. As standard time was not introduced until the 19th century the time-piece had to be adjusted for changes in time in different towns. A horn was also carried and was used to warn other road users to keep out of the way of the coach,

as the Royal Mail had right of way on the King's highways. The horn was blown on the approach to toll gates so that the gate could be open when the coach arrived and could pass straight through, as mail coaches were free of tolls except in Scotland.

When the coach passed through towns and villages where it was not due to stop, bags of letters would be thrown out by the guard and caught by the letter receiver or Postmaster, the guard would at the same time snatch up the outgoing bags of mail.

The guards duties included: behaving civilly to all passengers, assisting the coachman when it was consistent with his situation as protector of the mails but not when it would take him out of the sight of the mail. He was on no account to give his station to another person and always had to ensure that his firearms were kept clean and properly loaded and primed when on duty, but must never wantonly discharge his blunderbuss or pistol. He had to report all accidents, delays and obstructions and all occurrences that had a tendency to impede the progress of the mail coach. If the coach broke down he had to report how it happened and what the damage was. If the coach broke down and could not be repaired in half an hour the guard had to ride on with the mails, by horse or chaise, and could take with him any passengers who were willing to travel without their luggage, providing they did not hold up the delivery of the mail.

There is no evidence in the circulars of the Post Office that a mail coach was ever held up by a highwayman, although the mail box may have been robbed while the guard and coachman were helping to put a new team together or because the guard forgot to lock the mail box. Notices were then put up offering large sums of money as rewards for information leading to the capture of the robbers, but it was never disclosed that the coaches had actually been robbed, only that an attempt had been made to hold up the mail. It is known from press files that on several occa-

sions the robbers were successful, but also that on some occasions the guards used their blunderbusses effectively.

Passengers on mail coaches often had a very rough time for when the coach was going up steep hills they would have to get out and walk, so that the horses would not be strained. In the winters when there was heavy snow many passengers found themselves stuck and the choice lay between freezing in the half-buried coach or trying to fight their way through drifts to a more convenient shelter.

Mail coaches also carried the news and crowds would gather along the roads to hear the latest intelligence which would be shouted from the top of the coach. As this method of spreading the news did not make it very accurate or even give the full story, on important occasions printed hand bills were given to the Postmasters to distribute in their respective towns.

The development of the railway heralded the close of the coaching era. The first mail carried by the railway was that between Liverpool and Manchester on 11 November 1830 and, as more railways developed, many of the London-based mail coaches were withdrawn from service. The last London-based mail coach was the London and Norwich via Newmarket and its contractors were given notice to quit from 3 April 1846, and the sound of the mail guard's horn was replaced by the deafening blast of a train's engine.

Special Handstamps

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

14 April 1973 (P)

Scottish Philatelic Congress Adam Smith Hall Kirkcaldy Stirling 14 Apr 1973. Special posting box at University of Stirling, Pathfoot, Stirling KF9 4LA.

Postcard



Our thanks to Mr A J Drury of Doncaster for this colourful and amusing postcard which was originally issued by the Lincoln Stamp Co., London.

British Trees Stamp

It is perhaps fitting that in this, the Year of the Tree, we should issue a stamp featuring the oak tree which is probably the most famous of all British species. It will appear on 28th February 1973, priced 9p. David Gentleman, the designer, has once again showed his worth and his versatility when one compares this with his more functional approach to his recent BBC stamps.

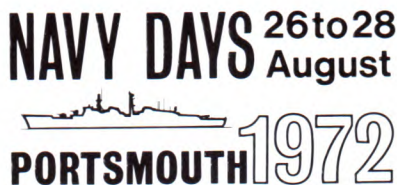
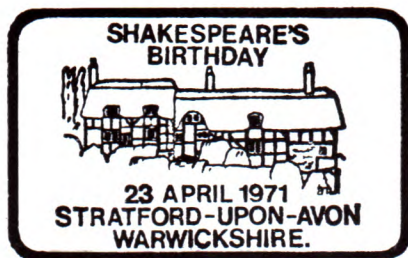


Printing details:

Printer	Harrison and Sons
Size	41 × 30 mm
Perforation	15 × 14
Number to sheet	100
Paper	Coated, unwatermarked phosphor
Format	Horizontal
Process	Photogravure
Date of issue	28 February 1973
Designer	D Gentleman
Colours :	Pale Green, Dark Green, Sage Green, Brown and Brown/Green

Thematic Postmark Collecting

Just as a greater emphasis on pictorial stamps in recent years has led to an increase in the popularity of thematic collecting, so also the pictorial element in slogan postmarks and special handstamps has inevitably encouraged a thematic approach to postmark collecting. This aspect of marcophily – to give it its pseudo-scientific name – is in its infancy as yet. In the United Kingdom slogan postmarks from 1917 to 1961 were relatively unimaginative in their content, being confined to words and relying on the use of different styles of lettering to achieve impact. Isolated attempts at pictorialism were the incorporation of such emblems as



the Wembley lion (1922-5), the Scottish lion (1938), victory bells (1945), wedding bells (1947), the Olympic rings (1948) and the Festival of Britain symbol (1951) – hardly conducive to a thematic approach, unless one was pursuing the themes of heraldry or campanology.

During the period prior to 1961, however, one could arrange a collection of slogan postmarks according to the message or subject matter. According to *Slogan Postmarks of the United Kingdom* by Cyril Parsons and George Pearson there were 324 different slogans from 1917 to 1960. These break down into a relatively small number of major categories, dealing with such matters as national savings, road safety or good posting habits. The telephone publicity campaign of the 1930s, with twelve different slogans, used all over the country, in various cancelling machines, offers considerable scope for specialisation. Another recurrent theme from 1922 to 1957 was the annual British Industries Fair, and quite a large collection could be formed of the slogan postmarks advertising this event, as well as the various types of postmarks used at the Fair itself.

Road safety and national savings are themes which have been continued down to the present day. Significantly the majority of the savings slogans have been confined to Scotland. Apart from the Save As You Earn slogan used in 1969, with its motif of coins spilling out of a purse (should not this have been a sporran?) these savings slogans have not utilised pictorialism to any extent. In 1966 the golden jubilee of national savings was marked by a postmark used in eight Scottish towns featuring the emblem of the National Savings movement surmounted by the Scottish crown. The only place in England to commemorate the golden jubilee was Coventry which also, and quite erroneously, used the Scottish version of the emblem.

In the early 1960s the design of slogan postmarks gradually took on a more lively appearance, with a greater use of symbolism, such as the unfortunate hand on the World Refugee Year slogan (1960). This slogan was hastily withdrawn when it was discovered that the thumb of the hand pointed at the Queen's nose when the stamp was in a certain position. The postmaster of Halifax removed the offending hand and examples of this

defaced slogan are now highly prized by collectors. Notwithstanding this unfortunate incident the pictorial content of slogan postmarks was steadily increased. The first "scenic" postmark appeared in June 1960 when cliffs and a lighthouse were depicted on a slogan used at Eastbourne to mark the International Postal Conference.

In 1961-62 the number of localised slogan postmarks increased dramatically and many of these included a pictorial motif. Coats of arms were an early favourite (Ilkeston and Exeter), while ambitious architectural postmarks included the Houses of Parliament (September 1961) and Chichester Festival Theatre (June 1962).

The logical extension of the pictorial postmark was the local publicity slogan which made its debut at Hastings in April 1963. Broadly speaking these marks advertise the tourist potential or industrial and commercial advantages of a town. Middlesbrough was the first town to use an industrial slogan, with "Tees-side for Industrial Expansion", introduced in July 1963. The world-wide potential of slogan publicity postmarks was not lost on town clerks and chambers of commerce and this form of advertisement spread rapidly, from Lerwick to Paignton, from Penmaenmawr to Great Yarmouth. Over the past few years there has been a veritable galaxy of subjects to choose from: churches, abbeys and cathedrals (Lincoln, Bury St Edmunds, St Paul's, Westminster, Coventry, Elgin, Paisley and Blackburn), castles (Dudley, Inverness, Edinburgh, Stirling, Cardiff and Dover), ships (from the *Cutty Sark* at Greenwich to the *Queen Elizabeth 2* at Clydebank, viking galleys from Shetland and Scarborough, and the *Victory* from Portsmouth). Sport is another popular subject with slogans for horse-racing (York, Doncaster, Ayr, Lanark and Newmarket), golf (Seaford and St Andrews), yachting (Fermanagh, Bexhill and Sunderland), ski-ing (Pitlochry) and even indoor bowls (Prestwick).

Parallel with the development of pictorial slogans has been the enormous growth of special event handstamps. Although these date back farther than machine cancellations and had produced examples of pictorialism from the 1890's onwards, little attempt was made to exploit handstamps in this way until 20 years ago. Even later, many occasions calling for a temporary post office were content to use a skeleton handstamp, while most postmarks up to about 1960 relied on lettering rather than pictorialism for visual effect. Notable exceptions were the handstamps used at the various philatelic exhibitions and congresses in the postwar years. The STAMPEX postmarks from 1953 onwards invariably had a philatelic or topical element, while the handstamps used at the annual Philatelic Congress of Great Britain usually featured some landmark from the town or district in which the congress was held.

A more liberal policy on the provision of temporary post offices at local events, together with a greater awareness of attractive postmarks as fitting mementos of the occasion has resulted in a tremendous spate of such handstamps in recent years, culminating in the consciously thematic approach of the Royal Air Force and National Army Museums who have sponsored lengthy sets of pictorial handstamps as a means of raising funds for their development. The pictorial handstamps used since 1965 have often been masterpieces of intricacy and ingenuity, delicately engraved and, if applied carefully, resulting in impressions which are aesthetically pleasing. Indeed, it would not be an exaggeration to say that the pictorial handstamp, as an art form, has now arrived.

Consequently the collector of postmarks with a specific subject now has far more scope than ever before. One may collect these marks according to the type of event publicised (e.g. flower shows, school fetes, scout camps, philatelic conventions, exhibitions and sports competitions) or according to the

subject commemorated (regiments of the army, historical anniversaries or famous personalities). Pictorial slogans or handstamps make an interesting collection in themselves but, as a complement to adhesive postage stamps, add a new dimension to the more traditional forms of thematic collecting.

Postmark Slogans

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

Early 1973 to be confirmed later.

1 April – 30 April 1973.

Rotary Club of South Shields 1923-1973

Service to the Community. To be used at South Shields, Co. Durham.

14 January – 24 November 1973
(8 Dies)

21st Year Agatha Christie's The Mousetrap Ambassador's Theatre London.

Will also be used at Western DO London.

1 January – 31 March 1973

Expanding Hastings The Resort with a Future. To be used at Hastings, Sussex.

1 January – 1 April 1973

Brighton and Hove The Princely Resorts. To be reused at Brighton.

8 January 1973 – 7 January 1974 (P)

Daventry The Ideal Industrial Location. To be used at Birmingham.

15 January 1973 – Until further notice

Remember To Use the Postcode. To be used at: Ashford, Kent; Tenterden, Kent; New Romney, Kent; Hastings, Sussex; Bexhill-on-Sea, Sussex; Sevenoaks, Kent; Tonbridge, Kent; Cranbrook, Kent; Edenbridge, Kent; Tunbridge Wells, Kent; Heathfield, Sussex; Uckfield, Sussex.

15 January – 31 July 1973 (P)

Business Has Its Routes in Bradford M62. M1. To be used at Bradford.

29 January – 11 March 1973

Enfield Excels in National Savings.

To be used at Enfield, Middlesex.

1 February – 28 February 1973

1 May – 31 May 1973

Cambridge-Heidelberg Twin Cities.

To be used at Cambridge.

1 February – 28 February 1973

The Ancient Cathedral City of Dunblane. To be used at Stirling.

1 February – Until further notice

Humber Bridge for Completion 1976

Hull The City on Humberside. To be used at Hull.

1 February 1973 – Until further notice (P)

Harlow For All Your Leisure. To be used at Harlow, Essex.

19 February – 1 April 1973

Remember To Use the Postcode. To be used at Salisbury, Wilts; Andover, Hants.

26 February 1973 – Until further notice

Remember To Use the Postcode. To be used at Yeovil, Somerset; Wincanton, Somerset; Herne Bay, Kent; Canterbury, Kent; Whitstable, Kent; Dover, Kent; Deal, Kent; Folkestone, Kent; Hythe, Kent; Margate, Kent; Ramsgate, Kent.

12 March 1973 – Until further notice

Remember To Use the Postcode. To be used at Crewkerne, Somerset.

1 April – 30 June 1973 (P)

Hastings Popular with Visitors since 1066. (New Design). To be used at Hastings, Sussex.

2 April 1973 – Until further notice

Remember To Use the Postcode. To be used at Sherborne, Dorset; Truro, Cornwall; Redruth, Cornwall; Cambourne, Cornwall; Helston, Cornwall; Newquay, Cornwall; Penzance, Cornwall; Hayle, Cornwall; St Ives, Cornwall; St Mary's, Cornwall.

2 April – 30 December 1973

Brighton The Princely Resort. To be reused at Brighton.

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