

Philatelic Bulletin

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Introduction

It is always pleasing when the designer of new stamps produces for *Bulletin* readers his own account of how his designs evolved. Ronald Maddox has been kind enough to do so for the Village Churches stamps which are featured this month.

In his National Postal Museum notes Tony de Righi traces the background to the first of all our special issues - the Wembley of 1924. Since the Museum was founded over 60 articles covering many of the fascinating facets of the collection have appeared in these pages. I am assured by the Curator that there is no fear that he will run out of subjects!

Belgica '72

The Post Office will be exhibiting and selling its stamps at this major international exhibition to be held in Brussels 24 June - 9 July.

As a souvenir of the occasion a special thematic pack has been produced which takes up the theme of our official exhibit - religion, in particular religious art and architecture, as depicted on British stamps. In addition to a set of the Village Churches and Christmas 1971 issues, the pack contains a wealth of information developing this theme as well as illustrations of many of the unique items included in our exhibit. For added measure we have included a check list of all British stamps issued up to 1971 on religious subjects. The price of the pack in the UK is 60p.

Philatelic Sales Counter

Collectors in the South East of England, especially those who live in Sussex will be pleased to know that a philatelic sales counter is now provided at the Head Post Office, Brighton.

The Wembley Lions— some background notes

This article, of course, deals not with a well known ice hockey team but with Britain's first "commemorative" stamps. Though usually referred to as commemoratives, the Wembley stamps of 1924 and 1925 were in fact a classic example of stamps issued to publicise an important event, in this case the great British Empire Exhibition.

The Design

A committee was set up at the end of 1923, under the chairmanship of the Secretary of the Post Office (Sir G. E. P. Murray), to consider how suitable designs could best be obtained for the projected stamps and ultimately to select those designs which should be submitted for Royal approval. Of the eight artists invited to submit designs only five are known to have actually participated in the exercise: Noel Rooke, J. D. Batten, E. W. Tristram, Eric Gill and Harold Nelson. Either the original drawings or reduced photo-copies of all of the submitted designs are in the collections of the Queen or the National Postal Museum.

From these, two designs were chosen by the committee: Nelson's "lion" design for the one penny, and a design by Eric Gill incorporating mechanical implements, a sheaf of corn and the telegraph for the three halfpenny value, the latter subject to modification. It is possible that Gill, who held very strong views on what should be included in stamp designs, may have refused to make alterations. In any event the Committee decided on 24 March 1924 to use Nelson's design for both values.

Dies, and die proofs

The contract for producing the issue was awarded to Messrs. Waterlow and Sons who had had experience, when printing the first "Seahorse" high values, in recess printing – the method selected for the Wembley issue. Waterlows were responsible for the production of the engraved dies and plates as well as the actual printing. The engraver, Mr J. A. C. Harrison (who engraved the dies for most of

the recess and surface printed issues of Great Britain between 1910 and 1940) made only one master die, that for the 1½d value of 1924. From this, by means of impressions taken on transfer rollers, on which the value tablets were altered or (in the case of the 1925 issue) the date modified, further master dies were taken for the 1d of 1924 and the two 1925 values.

Although the Waterlow and Sons records no longer exist, very strong evidence for these conclusions exists in the form of actual dies and die proofs in the National Postal Museum. The first, and most significant fact is that – except for the variation in the values and in and around the dates the details of the design are identical in all four stamps. An official experiment made in 1856 to see if a skilled engraver could produce an exact copy of the line-engraved One Penny (Die II) showed pretty conclusively that it was not possible for anyone to copy a recess die exactly.

Furthermore, die proofs of both the 1924 stamps and of the 1925 three halfpenny value show identical extended frame-lines in the South-West, North-East and South-East corners of each stamp and all the die proofs show a coloured dot outside the left hand frame line opposite "POSTAGE" and another dot outside the top frame above the second "I" of "BRITISH". The extended frame lines were cleaned off when the plates were laid down.

The dies for both values of the 1925 issue were returned by Waterlows to the Royal Mint and are now in the National Postal Museum; the 1½d value die bears the engraved number "10289", while the 1d die is similarly numbered 10290. The 1924 dies were not at the Mint and were presumably destroyed at the same time as the destruction of both plates, which is recorded on file. However, the Museum possesses a number of proofs of the 1924 dies which show that these dies were also numbered 10289 (1½d) and 10290 (1d).

The probable sequence of events was



Fig A



Fig B



Fig C



Fig D



Fig E



Fig F



Fig G



Fig H

therefore as follows: (1) J. A. C. Harrison engraves the 1924 three halfpence die for Waterlows. During the course of the engraving progressive proofs were taken at two stages of the work, showing (a) the King's head only, (b) the partially completed design with figures of value and 1924 date but no lion, etc. (see illustrations A and B). Only three examples of each proof probably exist, one pair in the Museum. (2) A separate die is made for the 1d value by taking and modifying an impression on a transfer roller. Stage (3) was reached when it was decided to re-issue the stamps for 1925. By a stroke of great good fortune, among a small group of die proofs of the 1925 Three halfpence in the Post Office collection one was found to be other than what it appeared to be. It was in fact a 1924

die proof on which the "4" had been very skilfully altered by hand to "5". (Illustration C). Illustrations D and E show proofs of (a) the preliminary stage in which the "4" has been changed (on the transfer roller) to "5" but the shading leaves, etc., adjacent to the oval have not been re-engraved; (b) the completed alteration. Illustration F of the same area of the 1924 Three halfpence die proof shows the slight differences in the shape of the leaf and in the dotted lines of shading. (4) as in 1924 a new 1d die was made off the 1½d value die.

Proofs and Colour Trials

Proofs of the two 1924 dies were made in black on special wove paper 150 × 120 mm. (there are examples in the Queen's and the

Museum collections) and in black and the issued colours on an unwatermarked proofing paper. Some of the One Penny proofs are marked "Specimen" in manuscript (illustration G); the Three halfpence proof exist with both manuscript and hand stamped "Specimen" overprints. Both 1925 values also exist as die proofs in both black and the issued colours. All the 1925 proofs are hand-stamped "CANCELLED" in black. The Handstamp (illustration H) measures 43 × 9 mm.

It would seem as if all the trials to select the final colours were made at an early stage in the preparation of the issue. The colour trials were in fact in the form of "proofs" from the master die (the 1924 Three halfpence). These exist in black, red and a variety of shades of brown and red brown.

Unfortunately there does not appear to be any official record of the names or code numbers of the colours used.

Plate Proofs

The Post Office collection also has the original proofs of the 1924 plates which were submitted about 12 April 1924. These consist of imperforate sheets, in the issued colours, each of two panes of 60 stamps (ie the full

plate consisted of 2 × 60 stamps, the printed sheets being subsequently divided into two counter sheets of 60 stamps). In the margins, well outside the edges of the panes, are a number of guide marks to assist laying-down the plate and for perforating; these would normally be guillotined off. In the margin of the 1d sheet is printed the engraved number of the plate (Waterlows), No 32510.

W. G. Stitt Dibden writing in the standard work on the issue *Wembley and Olympic Issues, The Stamps and Associated Postal Markings* (published jointly by the Postal History Society and the GB Philatelic Society) suggests that there was more than one plate of each value: there is no evidence of this in the records. He also lists (on page 12) a number of varieties on the 1924 Three halfpence which appeared to him to be constant but could not be plated. Examination of the plate proof failed to reveal either of the two most prominent varieties he lists which suggests that they were not present when the plate was made. On the other hand a flaw on "all stamps of the first printing" of the 1924 One Penny – the dot outside the left-hand "POSTAGE" scroll – was, in fact, as noted above, a mark on the master die.

A. G. RIGO DE RIGHI

The Design of the Village Churches Stamps

Ronald Maddox RI, SGA, FSIA

In February 1971 I was asked by the Post Office to produce some preliminary ideas for the British Architecture 1972 issue. The theme was Village Churches, and my brief specified that these should show various periods of architecture and variation in style.

I was privileged to be the only designer commissioned for this theme, arising from some designs I had submitted for a previous issue, which had incorporated an illustration of a church.

I began to research the subject, obtaining as many reference books as possible on church architecture, and looking back through my own sketchbooks, which contain drawings made in many areas of Britain.

As I worked, ideas evolved of selecting churches which would be representative of a particular period of architecture, and at the same time, show how these designs had been affected by the use of local materials.

During the time I was collating this



Ronald Maddox working on Village Churches Stamps.

material, I travelled to many different parts of the country to make drawings, and then adapted these and other sketches in my possession into the first set of design roughs. I do all this work at stamp size, mounting some of them on envelopes to give an idea of finished appearance.

A meeting of the Stamp Advisory Committee was held to consider the designs, at which I presented my roughs and explained my choice of suggested subjects. Altogether I showed over fifty of these, some of which were reproduced as slides and shown to the Committee. From this meeting I was asked

to proceed with further roughs on a selected number of churches.

An article by Sir John Betjeman on the unique little stave church at Greensted-Juxta-Ongar had sent me over to Essex for my first choice. This obviously suggested itself as one of the earliest examples of Saxon architecture, being the only wooden building to have survived from that period.

Earls Barton in Northamptonshire was a church which appeared in almost every architectural handbook as the type of Saxon tower which would have been built about a thousand years ago. I found it difficult to explain to the rector why I was drawing in his churchyard on a bitterly cold day, as I could not at that time divulge my reasons for being there.

The great wool churches of East Anglia and the Cotswolds were others considered, but later reluctantly discarded, mainly because these were originally built as town churches, endowed by wealthy wool merchants.

Another style of architecture almost exclusive to Norfolk and Suffolk is the round tower, evolved from the use of flints set in mortar, due to lack of stone with which to form square corners, and it was agreed that one of these should be included to represent East Anglia.

Research led me to Hales in Norfolk first of all, but unhappily this church was no longer in use, although with its Norman round tower, thatched roof and rounded apse, it is almost unique. After several other churches of this type had been considered, St Andrew's, Letheringsett was eventually chosen.

Lincolnshire is another area of beautiful churches, particularly those of the Fens. Almost every village is dominated by a great church, and it was difficult to decide which would be most suitable. I made several drawings, but when I adapted these to stamp size it became apparent that the one which suited my format best was Helpringham.

Finally to the West Country, and to the

village of Huish Episcopi, Somerset. This was a church which had been selected during research as a likely subject, and in reality proved even better. The elaborate decoration on the roof tower and lovely doorway, made it a firm choice for a design.

At a later meeting the Committee decided to accept those designs concentrating on the church towers, with strong colour backgrounds, rather than full colour illustrations of a whole church, which from a practical angle would be less easy to distinguish between values.

I decided to take the colour right to the edge of the stamp, making a "bled-off" design primarily because this gave extra prominence to the mainly black and white detail of the church towers.

I was then asked to prepare artwork for the five selected designs, working closely in conjunction with Harrisons, who were to print the stamps. I also consulted the Materials Advisory Section of the Post Office regarding the colour values and phosphor banding, which would affect the final appearance of my designs.

After a few weeks the first essays were shown to the Stamp Advisory Committee, who were very helpful and suggested only minor amendments. A second set of essays were produced which were accepted.

Then came a wait whilst the stamps went to receive the Queen's approval. In September, I learned that this had been received: the values were decided and printing could start.

I visited Harrisons again when the first stamps were on the machines, and found it very exciting to see the designs on which I had worked for so long, coming off in sheet form.

My work on the issue was not finished however. I was asked to prepare several designs for the First Day Cover and Presentation Pack. A motif of church brasses was selected from these, which were in fact those from my local parish church at Digswell in Hertfordshire.

Then to the design and artwork for posters

and display cards which will appear in post offices throughout the country, giving details of the issue.

At last my work was completed, but my interest in the subject will go far beyond this, and I am very pleased to have worked on such an interesting commission to continue the series of British Architecture stamps.

Stamp Issue Subjects

We are often asked to issue a stamp to mark an anniversary or to commemorate some other important event after a decision on a year's programme has been made.

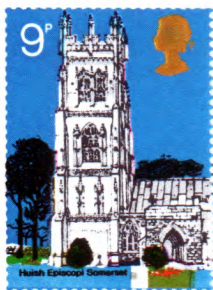
May we make it clear that our annual stamp programmes are planned some 12-18 months in advance and once the decision is taken we have to keep to a very tight schedule which incorporates designing, essaying, printing and nationwide distribution of the stamps. Suggestions received after the original decision has been made have small prospect of being added to a programme. This means disappointment which might otherwise have been avoided.

Since all suggestions received are fully considered when drawing up the final choice it is of great importance that suggestions for any year are received at least 18 months in advance.

Experimental 3p "all over" phosphor stamp

A 3p "all over" phosphor stamp is to be issued shortly for test purposes. It will be on sale at the Philatelic Bureau, philatelic sales counters and at Slough and Romford head offices where there are A.L.F. machines but no philatelic counters.

British Architecture – Village Churches Stamps



Over the years we have featured several types of British Architecture from cottages to cathedrals to show to the world something of our way of life. The stamps to be issued on 21 June continue the theme with a selection of Village Churches.

The designer – Ronald Maddox, RI, FSIA – produced a large number of drawings of churches from which five have been selected to form the set. They are: Greensted-juxta-Ongar 3p, Earls Barton 4p, Letheringsett 5p, Helpringham 7½p and Huish Episcopi 9p. Each of them has unique features of which details are given elsewhere in this *Bulletin*.

Mr Maddox deserves thanks for designing such attractive stamps which, either singly or as a complete set show much of the character of the best loved of all our domestic buildings. In addition to the stamps Mr Maddox has designed the presentation pack and first day

cover. Other examples of his work are to be found in the covers of many telephone directories.

Printing Details

Printer: Harrison and Sons

Size: 40 × 31 mm

Perforation: 15 × 14

No. per sheet: 100

Machine: Rembrandt

Format: Portrait

Paper: Coated, unwatermarked, phosphor lined.

Colours: 3p Black, blue, green, khaki, red, gold.

4p Black, khaki, green, blue, red, gold.

5p Black, green, gold, blue, red, khaki.

7½p Black, red, blue, khaki, green, gold.

9p Black, red, blue, light green, gold, dark green.

British Architecture

Village Churches –

Some background notes

Greensted-Juxta-Ongar Essex

The name Greensted refers to a clearing in the former vast forest of Essex, of which the modern forest of Epping and Hainault are but small sections. Greensted Church is one of the best known Churches in England because of its pre-Conquest log nave.

The dendro-magnetic method of determining age put the building of the present Church in the year 845 AD. At this time the whole building of chancel and nave was wooden and its affirmed age makes it the oldest wooden church in the world.

In the time of Henry VII the chancel was extensively rebuilt. The Tudors built the Priests' doorway and a window to its left on the south side, but this work was much overshadowed by the impressive Saxon timbers.

In 1837 Philip Ray became Rector and under him the, by that time, neglected Church was carefully and extensively repaired. The ancient timbers had rotted at the footing and these were carefully shortened and a brick pediment put to support them and the roof at the original height. Plaster which had at some time been put on the walls was removed, showing the scorplings of Saxon torches and the adze marks of the carpenters.

Greensted is now the sole remaining shrine of the greatest of the few Saxon saints. Edmund, King of the East Saxons, was martyred by the Danes in 870 AD and became the first Patron Saint of England. The Chronicles say that the body of St Edmund rested at the Church in 1013 on the way to his final burial at Bury St Edmunds. It is highly probable that St Edmund worshipped at Greensted Church when he was King as well as finding rest there as the saint who ever rallied the Saxon forces.

Earls Barton

Earls Barton Church reveals typical work of every age, making it a treasury of ecclesiastical architecture down the centuries. The tower of this church built in the 10th century is usually

described as the finest Saxon tower in Britain and must have been incorporated into the defences of the nearby Norman castle. The decoration of the tower includes a row of arches and two rows of chevron decoration set between narrow pilaster strips. The origin of this type of decoration is obscure, but it may derive from timber construction or it may have been an imitation of building techniques on the Continent.

The original west entrance survives at the base, a massive and clumsy piece of Saxon architecture. It is popularly believed that the doors which open out of the first floor were used for access when the church was used for defensive purposes, but this is unlikely since there were three external doorways – in the west, south and east faces. The upper storey contains openings separated by characteristic Saxon baluster-shaped pillars. The Normans added a small nave and chancel to the Saxon tower and the church was further enlarged in the 14th and 15th centuries. The tower battlements were added in the 15th century.

Helpringham Church

The earliest known reference to Helpringham Church is in Domesday where it is stated:- "In Helpricham Azor had one church".

The most concise description appears in Murrays Handbook of Lincolnshire (now out of print).

"There is a handsome church here of which by far the finest feature is a noble late decorated West Tower, engaged in the aisles with four very bold pinnacles, flying buttresses and a lofty perpendicular spire. This tower is especially imposing when seen from the West. The West front with steep pitched aisle roofs, good decorated windows and fine recessed doorway forms an excellent design. The tower opens into the nave and aisles by three bold arches. The fine nave arcades, aisles, doorways and clerestory are late decorated, the chancel Early English with an eastern triplet and a good trefoiled sedelia. The font

is late Traditional or Early English, cylindrical with four shaped pillars and pointed arcading, adorned with nail-head as well as a piece of rude carving. This church has also a perpendicular Rood Screen, plain high 16th century benches, a Caroline pulpit, a piscina and aumbrey in the South aisle and a very pretty Gable Cross."

Parts of the church have been restored this century, The Chapel of St Hugh in the North East corner of the church during the years 1940-45 and the chapel in the South East corner of the church was restored as a memorial to those who gave their lives in World War II.

Huish Episcopi

The Manor of Huish Episcopi was under the authority of the Bishop of Bath and Wells, hence the name "Episcopi" – of the Bishop. From the earliest recorded time until 1882 the parish was combined with Langport as "Huish cum Langport". At the Reformation it was suggested that either Langport or Huish tower should be pulled down, as they were less than a "bird-bolte shot" apart. It is supposed that no offer for the stone was forthcoming and the tower was spared.

The oldest surviving part of the church is the Norman doorway of the South Porch which dates from 1150-1200. It shows signs of having been discoloured by fire, probably during the fire which destroyed much of the church in the 1300s. The porch itself is 13th century. The nave of the church has a wagon roof, coloured blue and decorated with a stencilled pattern giving a kind of d'oyley effect. The blue is said to be a copy of the medieval blue found under the whitewash when the church was restored in 1873, and the stencilling is almost entirely Victorian. The nave walls, arches and windows are all 14th century.

The tower is the chief glory of the church. A picture drawn about 1830 shows that each corner pinnacle as well as the one in the middle of each side at the top of the tower

ended in an iron spearpoint. There was also a flagstaff in the middle of the tower. The spearheads were removed in 1845. The lowest string course on the south side of the tower has four stone bosses on which were sculptured the emblems of our Lord's passion – the crown of thorns, nails etc.

Letheringsett Church

The famous round tower of Letheringsett Church was probably built in the 11th century, although the present church was not added to the tower until about 150 years later.

There are several schools of thought concerning the derivation of the place name. One associates it with water, while another gives the alternative – "the *set* of Leodhere's people". In Domesday Book of 1086 it is spelt "Laringaseta".

The church has remained basically the same except for a few 15th century alterations since it was built, and it contains several items of unusual interest. A fine piscina on the south side of the high altar is worthy of notice.

In recent years many improvements have been made and the church restored and largely refurnished until it now recaptures much of the splendour it had when new.

The list of rectors goes back in an unbroken line until 1174, while the patrons include the Prior of Binham, the King, for Thomas Neel an infant in 1384, Sir Alfred Jodrell and Keble College Oxford.

The Post Office and the Village Churches

To coincide with the issue of stamps featuring their churches some of the Church councils are sponsoring special handstamps and arranging local Exhibitions. We have so far heard of events at Earls Barton, Huish Episcopi, Helpringham and Letheringsett.

At Earls Barton the Village Hall will be the scene of a display of paintings and designs by Ronald Maddox (the designer of the stamps),

a display by the Northamptonshire Philatelic Society, items showing the history of the Church and an official Post Office display and sales counter where the stamps will be available. The Exhibition which will run from 21-24 June will be opened by the Minister of Posts and Telecommunications, Sir John Eden at 11 am on 21 June. Visitors will be welcome and will find Earls Barton, 7 miles from Northampton just off the A45 Northampton to Wellingborough Road.

A similar event is taking place at Huish Episcopi between 21 and 23 June where items of local philatelic interest together with a Post Office display and sales counter will be provided. Huish Episcopi is a couple of miles from Langport, Somerset, on the A378.

A "Special Stamp" week is to be held at Helpringham between 19 and 25 June when events will take place on each day. The Church will be decorated with flowers on 21 June and an Exhibition of Victoriana and a Post Office display will be mounted. Helpringham is on the B1394 off the A17 about 5 miles east of Sleaford, Lincs.

There are activities at Letheringsett but no details are available at the time of going to press.

Royal Air Force Flown Covers

19 June 1972 marks the 60th Anniversary of the formation of the Central Flying School RAF and it will be commemorated with a souvenir cover, No. 21 in the present RAF Museum series. The cover will show the Gloster Gamecock used at CFS, Wittering, in 1929 and it will be cancelled by a special BFPS handstamp in use on 19 June. The covers will be flown on a special anniversary flight from C.F.S. They will be available on or about 26 June and can be obtained from the Philatelic Officer, RAF Little Rissington, Cheltenham, Glos, at 25p plus 3p postage.

First Intercontinental Paraglide Africa – Europe

A commemorative cover will be produced to celebrate the First Intercontinental Paraglide by Capt. B. C. A. Lee, Royal Engineers. The paraglide will take place between Benzus, Morocco, and Gibraltar, during the period 17 June and 7 July 1972. The firm date of the flight will be subject to the best weather conditions.

The cover will be franked with a 5p stamp and cancelled with the British Forces Postal Service handstamp 1295 on the day of the flight. Covers will be obtainable at 25p each from:

The Philatelic Officer,
25 Engr Regt.
BFPO 36.

Exercise New Envoy XI

Exercise New Envoy is the largest annual modern Army display, and will take place this year at Aldershot over the period 16-18 June.

A British Forces Post Office will be established at New Envoy and a souvenir philatelic cover depicting a drum horse of the Household Cavalry, which will be postmarked on 18 June with a special handstamp, will be on sale. Covers will be available at 29p each (sent under separate cover, or at 25p if sent direct) and remittances should be sent to:

The Philatelic Officer,
Exercise New Envoy,
HQ South Eastern District,
Steele's Road,
Aldershot,
Hants.

Armex '72

Armex '72 is the major Army recruiting display and will be held at Dartmouth Park, West Bromwich, from 30 June-2 July.

A British Forces Post Office will be established at the display and a souvenir philatelic cover depicting a uniform of the Staffordshire Regiment will be specially postmarked and available from:

The Philatelic Officer,
1 Staffords,
Connaught Barracks,
Dover,
Kent

at a cost of 29p (posted under separate cover)
or 25p direct.

Presentation of New Colours to The Royal Irish Rangers

At a ceremony at Warminster on 4 July 1972 The Royal Irish Rangers will be presented with new colours by His Royal Highness The Duke of Gloucester.

A special philatelic cover will be issued and cancelled by an appropriate postmark. Fully serviced covers will be available at a cost of 29p (posted under separate cover) or 25p direct from:

The Philatelic Officer,
Royal Irish Rangers,
Waring Street,
Belfast BT1 2EW.

Philatelic Exhibition in Austin Reeds of London



A general view showing the Post Office stand in the background.

Gems from the R. M. Phillips Collection

No 2 John Leech Satirises Mulready



The letter sheets and envelopes designed by William Mulready were issued to the public on 1 May 1840, the same day as the Penny Black, though they only became valid for postage on the 6th. On Saturday 2 May, a reader wrote (enclosing a Mulready envelope) to the Editor of *The Times*, "Sir, – Is it possible that the enclosed is not a fake? After the public have been waiting six months in order that the great 'artists' might produce something 'worthy of the country' can this be the result? Pray be kind enough, Sir, to inform us whether this piece of sensical buffoonery is really genuine? Yours etc. A LOVER OF THE FINE ARTS".

Nor did the august Editor of *The Times* much approve the new postal stationery; describing it as "apparently a spirited attempt to imitate the hieroglyphic which formed one of the ornaments to *Moore's Almanack*". This letter and editorial were but the first shots in a

blasting salvo of scorn and abuse from the Press, particularly that section which supported the parliamentary Opposition.

But what really killed Mulready's stamped covers were the caricatures. A superb example of the first and certainly the most famous of these satirical drawings is shown here from the R. M. Phillips Collection in the National Postal Museum. This is one of two versions of the caricature drawn by John Leech and published by Messrs Fores, then of Piccadilly, probably on 26 May. The illustration speaks for itself; every feature of the original drawing has been ridiculed, with many political overtones such as the allusion to the current Opium War in China.

John Leech was already a well-established artist by May 1840; he had, for instance, been associated with George Cruikshank in illustrating the *Ingoldsby Legends* and he had been runner-up to "*Phiz*" in competing for

the job of illustrating *The Pickwick Papers*.

Leech was but the most famous of many artists whose caricatures lowered the previously undoubted reputation of William Mulready RA. As early as 12 May 1840 Rowland Hill sadly noted in his diary that some other design of stamped envelopes would have to be found to replace those by Mulready; and they were in fact withdrawn within a few months of first being issued.

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".

10 June 1972

Highland Games Hazlehead 10 June 72 Aberdeen. Special posting box at Hazlehead Park, Aberdeen.

26 June – 1 July 1972

Stamford Arts Festival, Stamford, Lincolnshire. Special posting box at Assembly Rooms, Stamford, Lincs.

13 September 1972

Marconi-Kemp Wireless Experiments 1897 13 September 1972 Chelmsford, Essex. Special posting box at the Marconi Company, New Street, Chelmsford, Essex.

29 June 1972

British Day Belgica June 29 1972 British Forces 1300 Postal Service.

Items for reposting bearing a minimum postage of 5p to:- The Philatelic Officer, 115 PCCU RE, British Forces Post Office 49.

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".

23 April – 15 July 1972

Yardley One Thousand Years Of Yardley. To be used at Birmingham.

17 July – 10 September

Wicksteed Wonderland Park Kettering Northants Open Daily. To be used at Kettering, Northants.

30 April – 8 July 1972

21 Dagenham Town Show Saturday and Sunday 8-9 July 1972. To be used at Romford.

1 May – 31 August 1972

When in Harrogate Visit Harlow Car Gardens. To be used at Harrogate.

1 May – 30 November

Borough of Gosport 1922-1972 Golden Jubilee. To be used at Gosport, Hants.

7 May – 9 July 1972

Cheltenham Festival July Apply Town Hall for Events Folder. To be used at Gloucester.

8 May 1972 – Until further notice

Opening Soon Blackpool Zoo. To be used at Blackpool.

15 May – 30 September 1972

Stranraer for Sea Sun Scenery. To be used at Ayr.

7 June – 16 July; 11 September Onwards

Come to Expanding Northampton. To be used at Northampton.

The following slogans will all be used at Newmarket, Suffolk:-

27 May – 16 June

Newmarket Races Sat 17 June.

17 – 30 June

Newmarket Races Sat 1 July.

1 – 3 July

Newmarket Races Tues, Wed, Thurs, 4, 5, 6 July

4 – 28 July

Newmarket Races Sat 29 July

29 July – 3 August

Newmarket Races Fri, Sat, 4, 5 August.

4 – 18 August

Newmarket Races Sat 19 Aug.

19 August – 26 September

Newmarket Races Wed, Thurs, Sat, 27, 28, 30 Sept.

27 September – 11 October

Newmarket Races Thurs, Fri, Sat, 12,

13, 14 Oct.
12 – 25 October
Newmarket Races Thurs, Sat, 26, 28 Oct.

Repeat Campaigns

Come Over the Sea to Skye to continue in use at Portree, Skye until 20 June 1972. Months of April, July, October 1972, January 1973

Londonderry Gateway to Industry. To be re-used at Londonderry. Months of May, August, November 1972, February 1973.

Londonderry Port Welcomes Trade. To be re-used at Londonderry. Months of June, September, December 1972, March 1973

Londonderry Welcomes Industries. To be re-used at Londonderry.

1 October 1972 – 31 January 1973

Stranraer Welcomes New Industry. To be re-used at Ayr.

10 July – 9 September 1972

Send 10p to Town Hall for Guide Cheltenham the Centre for the Cotswolds. To be re-used at Gloucester.

7 January – 4 March 1973 (Design 1)

10 September – 25 November 1972

Send 10p to Town Hall for Guide Cheltenham the Centre for the Cotswolds. To be re-used at Gloucester.

5 March – 6 May 1973 (Design 2)

Up to 27 May 1972; 11 September 1972 – 31 March 1973

Hastings Popular With Visitors Since 1066. To be re-used at Hastings, Sussex.

28 May – 10 September 1972

Visit the Hastings Embroidery. To be re-used at Hastings, Sussex.

14 October 1972 (One day only)

Today is Hastings Day. To be re-used at Hastings, Sussex.

Letters to the Editor

Dear Sir,

This year is the Jubilee of the UIC. The International Union of Railways and a number of countries are to honour the event with a special issue of Commemorative stamps.

Among the countries to honour the event is the Principality of Monaco but, strangely, Monaco is not a member of the UIC for the country does not possess its own railway system.

Although Britain pioneered the railways almost 150 years ago the United Kingdom will not be paying tribute to the UIC through its stamps. In fact the British Post Office, despite its long association with British Rail, have never yet produced a stamp to commemorate any railway achievement.

I would be interested to see the reaction from other readers of the *Philatelic Bulletin* if you could publish this letter in your "Letters to the Editor" section.

Yours faithfully,

K. F. NEEDHAM

York.

Dear Sir,

Re the Victorian Pillar Box on page 12 of your March 1972 *Bulletin*, which mentioned that the box was "unusual" in that the door had no monogram. I would like to suggest that perhaps the original door had been damaged in some manner, and then replaced, as several years ago it was the policy of the Irish Post Office to repair damaged posting boxes. I found this out, in a response to a letter of mine to the Irish Post Office, as I had been hoping (I still am) to obtain a pillar box for my collection of postal history.

Yours sincerely,

WILLARD DINGLER

Alabama, USA.

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