

Philatelic Bulletin

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The Stanley Gibbons/Post Office Provincial Exhibition recently visited Edinburgh. Seen at the opening ceremony were (l to r) Mr B Brown, Deputy Manager, Philatelic Bureau; Mr H Tilling, Chairman, Scottish Postal Board; Mr E Allen, Stanley Gibbons Ltd; Mr A Wightman, Head Postmaster, Edinburgh; and Mr A Page, Editor, Philatelic Bulletin.

Rickmansworth Philatelic Society

A new philatelic society has recently been formed at Rickmansworth, Herts.

Full details of membership and meetings may be obtained from the Secretary — Ewan Hedger Esq, 29 Basing Road, Rickmansworth, Herts WD3 2QH.

Salvation Army Congress Cover

A number of the special covers, produced by The Salvation Army to commemorate its recent International Congress held at Wembley are still available, price 40p each. Orders together with remittances should be sent to Major K Daws, The Salvation Army, International Headquarters, 101 Queen Victoria Street, London EC4P 4EP.

Editorial

It is, I suppose, a moot point whether cats or dogs are the more popular as pets but be that as it may we shall surely please dog lovers by our next special issue which features four breeds. In order to show a representative selection we have managed to include an English, Welsh, Scottish and Irish dog! The issue will also help the thematic collector of either dogs or animals as it follows our recent successful Wildlife and Horses stamps.

Stampex will be with us again next month — it starts on 27 February and continues until 3 March. We will be there in our usual place where we will hope to meet many old friends and welcome new customers.

Special Definitive Issues for Jersey

1958 and 1964

The 1958 Issue

Formation of advisory committee for Jersey

As in the case of Guernsey, following HM The Queen's approval in July 1956 of the issue of a special definitive stamp for the Bailiwick of Jersey for the basic letter rate, an *ad hoc* advisory committee for Jersey was formed.

Represented on the new committee were prominent citizens of Jersey and at its first meeting, on 12 December 1956, it was agreed that the Royal Mace and the Arms of Jersey, together with the rays of the sun and foliage representative of agriculture, should be included in the design of the new stamp; but that the inclusion of the initials 'E R' should be left to the artist's discretion. It was further agreed that the word 'Postage' should be included, although the word 'Revenue' should not as the stamp would not be used for Inland Revenue purposes on the island.

The committee's suggestion that two local, plus other artists, should be invited to submit designs was also accepted and invitations to the artists selected were sent out on 6 February 1957.

Shortlisting of designs

By the close of the competition, 1 March, nine designs had been received and at its meeting on 2 April the committee selected three of the designs for bringing to completion. These were a design by Edmund Blampied (fig 1) and two of William M Gardner's designs (as in figs 2 and 3). At this stage the committee favoured Edmund Blampied's as first choice, followed by those of William M Gardner.

The committee met again on 9 January 1958 to study the completed versions of the three designs they had selected at their previous meeting. Meanwhile, however, technical difficulties in the way of printing its original preferred choice (fig 1) had been expressed. And so, at its meeting in January, the committee selected as its first choice (but with a change in the style of lettering, which the committee felt should be in Roman capitals) William M Gardner's design shown in fig 2 and his other design (fig 3) as reserve choice.



Fig 1



Fig 2



Fig 3



However, on examining a stamp size photograph of the preferred design re-drawn with Roman capitals instead of the original Italic lettering, the committee agreed with the artist's view that the latter style was more in keeping with the 'general lace-like appearance of the design'.

The final selection

The essays subsequently produced (figs 4 and 5) were examined by the committee at its final meeting on 7 May, at which it confirmed its earlier selection of these two designs for its first and reserve choices; but with the recommendation that various minor improvements made in the graduation of tone (changes which could be made at the printing stage).

The committee's final selection was submitted to The Queen on 20 May and confirmation of Her Majesty's approval of the committee's choice was sent from Buckingham Palace on 21 May.



Fig 4



Fig 5



Fig 6



Fig 7



Fig 8



Fig 9



Fig 10

And so this new definitive stamp for the Bailiwick of Jersey, for the basic 3d letter rate, was issued on 18 August.

The portrait used in this stamp was by Dorothy Wilding.

Featured in the design were the Royal Mace of Jersey, which had been presented by King Charles II to Jersey in 1663 and which was borne before the Bailiff at sittings of the Royal Court and of the Assembly of the States of Jersey; and the Arms of Jersey, which dated from 1279 when King Edward I granted a Public Seal to Jersey. Also included in the design was foliage portraying the fertility of the Island, which had resulted in the establishment of important agricultural and horticultural industries.

The designer of the stamp, William M Gardner, had been awarded a Student and Travelling Scholarship by the Royal College of Art and was, at the time of designing the stamp, a well-known heraldic designer. A member of the Royal Mint Panel of Artists, he had designed and engraved United Kingdom, Colonial and Foreign coinage; HM Ministerial Seals of Office and the Privy

Council Seal; Colonial Seals and Medallions. He had also encribed and illuminated 1939-45 War Rolls of Honour for the House of Commons, the Life Guards, the Royal Horse Guards, the Grenadier Guards, the Coldstream Guards, Scots Guards and Welsh Guards, and other Regimental and Official Books of Remembrance.

The 1964 Issue

Early in 1964 it was agreed that an additional definitive stamp should be issued for the Bailiwick of Jersey in the denomination 2½d and for use on picture postcards. Similar stamps were also to be issued for Guernsey and the Isle of Man.

As in the case of Guernsey and the Isle of Man, since the island authorities were anxious for the new stamp to be issued by June, when the tourist season began, it was agreed that designs short-listed in 1957-58 by the earlier *ad hoc* advisory committee should be considered, as an alternative to the usual competition, which would take more time, and essays of these submitted for The Queen's approval.

And so, at a meeting of the local Post Office advisory committee on 15 April, the design by Edmund Blampied (fig 6) and the design by William M Gardner (fig 3) were selected as first and reserve choices, respectively.

The printing difficulties originally foreseen for Edmund Blampied's design were overcome and the essays subsequently produced (figs 7 and 8) were submitted to The Queen for approval, which was obtained on 7 May.

The new stamp — featuring the Royal Mace and Arms of Jersey, and foliage symbolising the Island's rare botanical fertility — was issued on 8 June.

The portrait used in the stamp was that by Dorothy Wilding.

The designer of the stamp, Edmund Blampied,



Fig 11

Fig 12

a Jersey artist, had also designed the pictorial stamps for Jersey issued in 1943 during the German occupation of the Island and the 2½d value of the Channel Islands Liberation issue of 1948.

JEAN FARRUGIA

Illustrations

- Fig 1 Edmund Blampied's preliminary design of 1957; shortlisted for the 3d value this was considered again in 1964 and adopted for the 2½d value
- Fig 2 William M Gardner's adopted design for the 3d value
- Fig 3 William M Gardner's reserve design for the 3d value; this was considered again in 1964 for the proposed 2½d value

- Fig 4 Essay of adopted design for the 3d value
- Fig 5 Essay of the reserve choice for the 3d value
- Fig 6 Edmund Blampied's adopted design of 1964 for the 2½d value
- Fig 7-8 Essays of adopted and reserve designs of 1964 for the 2½d value
- Fig 9 An unaccepted design by Abram Games
- Fig 10 An unaccepted design by Enid Marx
- Fig 11-12 The issued stamps

National Postal Museum Notes

A Gem from the R M Philips 'Seahorses' Collection

Very few people knew that the late Reginald M Phillips, in addition to his fabulous nineteenth century GB collection with which he won the Grand Prix at the London 1960 International and which he later presented to the Post Office for the National Postal Museum, was also an enthusiastic collector of British definitive issues up to about 1939.

His particular love amongst these were the 'Seahorses'. On two of the many occasions during which I visited Mr Phillips at his home in Brighton I had the privilege of being shown his magnificent 'Seahorses' and I was quickly aware



that here was one of the four finest collections in the world of these issues (the others being HM The Queen's collection, the Adams collection of the Royal Philatelic Society and the Post Office collection in the NPM).

In his will Mr Phillips bequeathed all his remaining stamp collections to the Royal National Institute for the Blind and the unique 'Seahorses' collection was sold by auction at Robson Lowe's in October 1978. The National Postal Museum was therefore able to purchase a number of key items — including seven die proofs — to enhance the PO collection.

The item illustrated here as this month's 'Gem' is a proof from the earliest state of the revised die for the 2s 6d value. When J A C Harrison had almost completed the original

master 'Seahorses' die (with blank value tablet) it was discovered that the Union Jack flag on Britannia's shield was incorrect. Through the intermediary of a transfer roller (on which the incorrect shield had been erased) four new dies were made, on each of which Harrison separately engraved a new flag for the shield and the appropriate value from 2s 6d to £1. Each die was subsequently proofed before (state 'a') and after (state 'b') the dies were finally completed by the finishing of the circle in the upper left hand corner and the erasure of the guide lines.

This and other items acquired from the R M Phillips collection will form part of a special display of the 'Seahorses' issues being staged in the National Postal Museum from January 1979.

A G RIGO DE RIGHI

Stamps for Pleasure

20. Britain's Social History

Something a little different this month — a subject which lends itself to the narrative or story form of thematic collecting, not necessarily represented by the stamp picture, but primarily by the event or purpose of issue. Numerous stamps provide a chronicle of events, personalities and institutions relating to the contemporary life of the British people. I am listing some of them here, but the ultimate choice is yours — and it may be quite different! Gibbons' catalogue numbers and the year of issue are quoted for easy reference.

Why not start with the Roman invasion and the founding of York? The stamp shows a Roman centurion on horseback (888, 1971), and leads us to the next great invasion, the Norman Conquest of 1066 (and all that) which drastically changed the fortunes of the British people (Battle of Hastings 705/12, 1966). The cultural scene was set, in Wales at least, by the establishment of the Royal National Eisteddfod in 1176 (1010,

1013, 1976), while the Medieval Knights, including some famous names like the Black Prince and Robert the Bruce, contributed their own individual pages of history (958/61, 1974).

One, William Caxton, introduced printing into England, circa 1476, and virtually started an era of education and learning from printed books which expanded and multiplied over the years. His publication of Chaucer's *Canterbury Tales* gave the people a first taste of medieval fiction (1014/7, 1976).

Contemporary with Inigo Jones, creator of beautiful buildings and elaborate stage sets (935/8, 1973) in the 17th century, were the Pilgrim Fathers and their adventurous voyage in the *Mayflower* to the New World in 1620 (822, 1970). Also at about this time, Frobisher and Hudson (898/9, 1972), and Drake and Raleigh (925/6, 1973), made their respective voyages of discovery. Our own Post Office was founded in 1660 when Henry Bishop established the

'General Letter Office' — one of the two stamps shows a postboy of the period — and also inaugurated the first handstruck postmark, the 'Bishop mark' (619/20, 1960).

Captain Cook, navigator extraordinary, made his first voyage of discovery in 1768, in command of the *Endeavour* — his mission was to observe the transit of Venus (770, 1968), while the year 1774 saw the birth of the first public fire services (950/3, 1974).

The great industrial revolution of the early 19th century changed an agricultural and village Britain to the town and machine age. The social reformers — Hepburn (mines), Robert Owen (cotton mills), Lord Shaftesbury (protection of women and children in industry, and care of the mentally sick) and the prison reformer, Elizabeth Fry, are all represented on stamps (1001/4, 1976). George Stephenson pioneered the railways, and the Stockton and Darlington Railway in particular with his 'Locomotion' of 1825 (984, 1975), while Florence Nightingale went to war in the Crimea, 1854-55, with a team of nurses and, on her return, established nursing as a noble and worthwhile profession (820, 1970).

All this time, British ships like the East India-man (780, 1969) of the mammoth East India Company were expanding our overseas trade. The famous *Cutty Sark*, now permanently moored at Greenwich, was launched on the Clyde in 1869, and was engaged in the China tea

trade for many years (781, 1969). Britain's — and the world's — first postage stamps were issued in 1840 (centenary, 479/84, 1940), at which time the celebrated novelist, Charles Dickens, had completed the *Pickwick Papers*, *Oliver Twist* and *Nicholas Nickleby* (824/7, 1970). His works, and those of Jane Austen who preceded him (989/92, 1975), reflected the many complexities of domestic and public life of the times.

The well-loved Salvation Army was founded by William Booth in the East End of London in 1865 (665/6, 1965), the same year in which Joseph Lister introduced antiseptic surgery (667/8, 1965), while the earliest telephone was constructed by Alexander Graham Bell in 1876 (997/1000, 1976). The Trades Union Congress was initiated in 1868 and is still going strong (767, 1968), and Mrs Emmeline Pankhurst made a name for herself and for women's right to vote, after a long campaign, in 1918 (768, 1968). The (Royal) British Legion was founded in 1921 (887, 1971).

Contemporary art is represented by L S Lowry (750, 1967), and developments in technology by cars and the hovercraft (702/3, 1966), broadcasting and television (755, 1967; 909/12, 1972) and, of course, Concorde (784/6, 1969). Finally, in 1973, Britain joined the European Communities (919/21, 1973) and, for better or worse, we all became members of the Common Market!

JAMES WATSON

Forthcoming Event

The Caledonian Philatelic Society Jubilee Cup Competition

The Caledonian Philatelic Society holds annually its Jubilee Cup Competition for Junior Collectors in Scotland, 18 years and under. Entries for the 1979 Competition must be in the hands of the Convener, Mr K E Norris, 30 Luss Brae, Hamilton, Lanarkshire ML3 9UT, by noon on

Saturday, 10 March, 1979, from whom further details and a copy of the rules may be obtained.

The awards will be presented and the winning entries displayed at a meeting of the Caledonian Philatelic Society to be held at the Institute of Engineers and Shipbuilders, 183 Bath Street, Glasgow, at 7.30 pm on Thursday, 22 March 1979. All competitors, their parents and teachers, are welcome to attend this meeting.

British Dogs Special Stamps Issue 7 February 1979

Under the auspices of the Kennel Club, Crufts Dog Show takes place every year during the month of February. It is considered to be the greatest show of its kind in the world, in which more than 10,000 dogs take part. In all 120 separate breeds are represented including hounds, Gundogs, terriers, working dogs, toy dogs and companion dogs. In recognition, the Post Office will issue a set of four postage stamps, on 7 February, depicting the Old English Sheep Dog (9p); Welsh Springer Spaniel (10½p); West Highland Terrier (11p); Irish Setter (13p).

Printing Details

Designer: Peter Barrett

Printer: Harrison & Sons Ltd

Process: Photogravure

Format: Horizontal

Size: 30 × 41 mm

Perforation: 14 × 15

Paper: Coated, unwatermarked

Adhesive: PVA Dextrin

Phosphor: All over

Sheet No: 100

Values and Colours

- 9p: Greenish yellow, green, light blue, brownish grey, purple brown, grey black
10½p: Greenish yellow, yellow olive, new blue, lake brown, bluish grey, grey black
11p: Bistre yellow, green, deep magenta, new blue, brownish grey, grey black
13p: Olive yellow, green, dull blue, brown red, grey black

A presentation pack — price 53½p — containing all four stamps, and the first day cover are designed by Collis Clements FSIAD.

Postcards

Postcard reproductions of each of the four stamps will be available during the last week in January from the Philatelic Bureau, all philatelic counters and selected main post offices, price 8p each.



Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB



West Highland White Terrier

It is likely that all the Terriers of Scotland originated from the same root stock and these short-legged white terriers first came to Britain.

The stamps issued on 7 February 1979, were designed by Peter Bagnall.



DOGS
British Post Office Mint Stamps



Dogs

The Old English Sheepdog

Very little is known of the origin of the Old English Sheepdog, or bobtail as it is sometimes called. He was the dog of the shepherd and the cattle drover. These men did not have the financial resources to employ writers or artists to describe or portray their dogs, nor did they have the education to do so themselves.

One of the earliest records of 'sheepdogs' was translated from Latin in 1576, but it cannot be said to have referred specifically to an Old English Sheepdog as the description is much too sketchy.

There is a thought among some who say he is related to the Russian Outcha, but this is a much larger animal. Others are inclined to believe that he has evolved from dogs bred by the men who had most need of them in their everyday life. They needed a medium sized dog of good temperament, patient, with a good sense of responsibility for the flock or herd, capable of withstanding the rigours of a hard winter out of doors, muscular, tireless at work, quick to learn and, of course, obedient.

The earliest description we have comes from the Breed Standard as laid down by the Kennel Club. This was probably drawn up with the co-operation of the Old English Sheepdog Club, or the early enthusiasts of the breed prior to the formation of the Club in 1898. In any event, it was not until the invention of the camera that pictorial records began to be produced. At the turn of the century, enthusiasts of the breed, though few when compared with today's numbers, proudly showed their dogs wherever and whenever possible. They also, of course, bred young stock so that the breed could survive. It has survived extremely well, through two world wars, and today, no doubt, exceeds in numbers, the expectations of the early enthusiasts.

The Welsh Springer Spaniel

The Welsh Springer Spaniel is very similar in size to its English cousin, but here the similarity ends, for whereas English Springers can be of many different colours and colour combinations the Welsh dog is always red and white.

Although the Welsh Springer, or Starter Spaniel, was only recognised by the Kennel Club at the beginning of this century, he is widely considered to be the most ancient of all British spaniels. One theory is that the breed was introduced into Britain by the Romans as a game dog, but during the turmoils of various invasions the breed is thought to have withdrawn, with the Celts, into Wales. There is certainly evidence that the red and white spaniel has existed in these islands since the Middle Ages, when he was used to 'start' game birds for falconry. As the black and white, and liver and white spaniels became more popular, it is believed that the breed retreated further into Wales, and into the Vale of Neath in particular, where it became established as a gundog.

The first 'official' Welsh Springer was a dog named Corrin, who, after some debate, was recognised by the Kennel Club in 1902. He made a remarkable impact on the show ring, winning many first prizes in 'Working Type Spaniel' classes, both as a Welsh Cocker Spaniel, before his registration, and a Welsh Springer after it.

Today's Welsh Springer is a very handsome sporting dog, being compact, strong, merry and very active, obviously built for endurance and hard work. He should stand about eighteen and a half inches at the shoulder and is the distinctive rich red and white — no other colour being acceptable. When trained the Welsh Springer is an excellent working dog, fearless in water and thick cover with a strong scenting ability. His temperament makes him a delightful family companion.

The West Highland White Terrier

The West Highland White Terrier was recognised as far back as 1870. In fact, the breed's ancient parentage is further proved by the fact that over three hundred years ago, King James I sent to Argyllshire for 'six little white hearth doggies' to be sent to France as a gift to the King.

This hardy little terrier was used for hunting foxes, badgers and wild cats amongst the rocks and crags of the mountains. Their white coats were extremely useful for spotting them on the

dark terrain. It is difficult to comprehend how so much strength and determination can be contained in such a small frame. Their ideal weight in the early years was about sixteen pounds and their height was between eight and twelve inches at the withers. Tough as they were at work, they were and still are ideal companions — quick to make friends when introduced but, at the same time, excellent guard dogs.

The breed has not changed much over the years. He is still a sturdy little dog. The body is well protected from its antagonists by the strength of its jaws and the length of its teeth. It is protected from the elements by two coats, the undercoat being down like, for warmth, and the top coat very wiry containing oils that are water repellent. The coat protects the dog in the roughest bramble and the ruff protects its neck from its foes.

Over the last few years the 'Westie's' popularity has increased, the climax being when he won the Supreme Champion award at Crufts in 1976. One cannot deny that he is a lovable terrier adapting himself well as a housepet, a guard dog and a faithful friend.

The Irish Setter

Whether the Irish Setter originated long before the 'fifteenth' century is uncertain. Whether he is descended from Spaniel, Pointer and Bloodhound stock is also uncertain. What is beyond doubt is that he has progressed to being one of the most popular breeds of all. A striking reflection of the isle that bred him, the Irish Setter has more fire than his English cousin and is a shade more rambunctious than his Scottish cousin, the Gordon Setter. Still he is gentle, affectionate and never bad-tempered unless provoked to the extreme.

Once an Irish Setter has been pointed out to you, you will never forget what the breed looks like. Among all the breeds recognised as pure, only the Irish Setter is the colour of solid mahogany, or as someone once said, 'the russet of a freshly opened horse chestnut burr'.

Over the years, the breed's activity has, in the main, shifted from fieldwork to the show ring.

There have been setbacks, such as the heart-breaks of 1945, and onward, when bloodlines were decimated in fighting the scourge of night blindness.

Irish Setters are not only handsome, poised dogs, they are also wonderful companions. They are good hunting partners for men, reliable household protectors for women, and even-tempered rough-and-tumble playmates for children. Even with strangers they are well-mannered. They are intelligent enough to know their place, both around the house and in the field.

Posting Boxes



No. 6: This highly ornate pillar box is an example of a type designed originally for use in London after complaints from the general public of the ugly appearance of earlier boxes. Designed by the Department of Science and Art, South Kensington, and made by Smith & Hawkes of Birmingham, the first examples were erected in London in 1857. Later some of these boxes found their way to the larger commercial cities. The example pictured here once stood in Lichfield Street, Wolverhampton, and now forms part of the period street at the Salford Museum and Art Gallery.

British Special Stamps

50. British Wild Flowers 1967

Spring, 1967, was enhanced by the timely Post Office issue of six stamps depicting the colourful produce of Britain's hedgerows and fields. The four 4d stamps, issued together in blocks of four within the sheet, were designed by the Reverend William Keble Martin, MA, DSc, while the 9d and 1s 9d stamps were the work of Miss Mary Grierson, official artist at the Royal Botanical Gardens, Kew.

The Rev Keble Martin's delightful drawings were based on those in his book, *The Concise British Flora in Colour*, a lifetime project which, with Prince Philip's encouragement, he succeeded in getting published in 1965. Born in 1877, he became an enthusiastic botanist during his schooldays at Marlborough, taking botany as a degree subject when he went to Oxford. He was elected a Fellow of the Linnean Society in 1928.

Miss Grierson was born in Bangor, North Wales, and was educated at the County School there. After wartime service in the WAAF, she continued with aerial survey work until drawing, always a spare-time interest, became her main occupation. She obtained the Diploma of the Royal Drawing Society, and received the rare award of a gold medal for her exhibition of botanical drawings at the Royal Horticultural Society. Her two designs were in perfect rapport with those of Mr Martin — she coped well with four colours,

while the 4d stamps were printed in a blend of eight colours.

The blooms on the four different 4d stamps were tastefully arranged on leafy backgrounds as portrayed in the book. They were grouped according to type and habitat — hedges, weeds (!), meadows and woods. Stamp 1 showed the fruit of the hawthorn, a small tree of the order Rosaceae, with pinkish white flowers and spiked stems (the edible haws serve as a winter food for birds), also the bramble or blackberry, another species of Rosaceae, a hook climber with conically-formed berries. Stamp 2 depicted the larger bindweed, convolvulus or 'morning glory', family Convolvulaceae, a twining plant with large, white trumpet-shaped flowers, also the bristly viper's bugloss (*Echium*), a common weed of the cornfields with intensely blue flowers.

Stamp 3 had three plants — the ox-eye or dog daisy, order Compositae, with yellow disk and white ray; the coltsfoot, also belonging to the order Compositae, a wild herb with rounded, heart-shaped leaves and bright yellow flowers — the leaves form the substance of a tobacco for the relief of asthma; and the buttercup, the name given to various species of *Ranunculus*. The familiar one is **R acris**, the common or meadow buttercup. Stamp 4 showed three woodland flowers — the bluebell or wild hyacinth (*Cam-*



panulaceae); the red campion, a pretty herb of the pink family (*Lychnis*); and the wood anemone or windflower of the *Ranunculaceae*, one of the two species native to Britain.

The 9d stamp showed the dog violet, a perennial herb of the *Violaceae* family, while the 1s 9d depicted the harbingers of Spring — primroses, order *Primulaceae*.

The stamps were photogravure-printed by Harrison and Sons in sheets of 120 (6 × 20) on ordinary and phosphor-banded paper, watermark multiple crowns. Varieties included certain col-

ours omitted on the 4d values, ordinary and phosphor, also a double impression of the grey printing which affected the Queen's head, value and inscription, and watermarks inverted. A listed variety is the 'notch in leaf' on the 9d stamp, ordinary and phosphor, which occurred on stamp 2 in row 20 in the sheet.

Quantities sold (phosphor in brackets) were: 4d 78,331,778 (37,133,952); 9d 5,873,042 (5,701,608); and 1s 9d 3,259,521 (4,929,648); presentation packs, 53,446.

JAMES WATSON

King's College Cambridge



The festive scene at Cambridge on 22 November (the first day of issue of the Christmas stamps) when covers celebrating 50 years of broadcasting from King's College were carried by mail coach through the streets of Cambridge.

Covers bearing the imprint 'Carried by Stage Coach' are available from Benham (A Buckingham Ltd), 24-28 High Street, Hythe, Kent CT21 5AT, price £1.25 each.

The Proud Collection

7. Boer War Combination Covers



During the Boer War letters from serving soldiers in the field were free of postage when sent within the British Empire. However, the soldiers and/or the Army Post Offices did not realise that this did not apply to foreign countries, partly because not many letters were addressed outside the British Empire and for a time unstamped or understamped letters had additional adhesives (Gratis!) put on by the GPO in London. Dates recorded range from 17 September 1900 to 5 July 1901 on letters to the USA, Belgium and France.

Book Reviews

Stanley Gibbons Elizabethan Specialised Catalogue: 1979

15th edition. Price £8.50.

In Great Britain probably ninety per cent of all stamp collectors start their hobby with a selection of Queen Elizabeth II items and, equally probably, the vast majority of them never leave it for other fields.

It therefore follows that a new 'Elizabethan' from SG is for many philatelists the highlight of their season and the 1979 catalogue will not disappoint them.

With 1,296 pages listing 26,000 stamps, including 6,000 varieties and 9,000 illustrations, this completely revised 15th edition is sure to become a standard work of reference for newcomers and experienced collectors alike.

Weighing-in at 3¾ pounds the volume cannot be described as a lightweight in any respect and to have produced a book of this scope which is at once as clear and helpful to the novice as it is informative to the specialist is a major achievement.

As for current prices, newcomers to stamp collecting may be pleasantly surprised to discover that it is still possible to start a very nice little collection without first having to mortgage the house.

The Stoneham Catalogue of British Stamps

Stoneham Publications Ltd.

This is the second and updated (1979) edition of a catalogue which has a great deal to commend it. It is bound in a manner which enables the user to open it out flat and lists stamps under the usual date-headings but with a little extra thrown in.

Sub headings divide the appropriate sections into print types, line engraved, embossed, surface printed etc and also classifies them into Definitive Commemorative and Regional issues. All very clear and concise.

Keen students of pricings will already know that the prices quoted in Stoneham catalogues are not 'Offers for Sale'. They are assessments of

current market values and at a glance I should say they are remarkably shrewd estimates.

Specialist readers will appreciate the division of quoted prices into Mounted Mint, Unmounted and Fine Used. There is also Phosphor, Watermark and Gum differentiation for those interested.

The clear print and layout makes the book a pleasure to use and the prefacing notes are first class. Altogether a very good buy at £3.75.

Picture Postcards of the Golden Age

By Tonie and Valmai Holt. £3.95, or £4.45 by post from the Postcard Publishing Company, 36 Asmunds Hill, London NW11 6ET.

Every hobby has its 'bible' and collectors of old picture postcards are fortunate in having this authoritative collector's guide and reference work to assist and inform them. The 'Golden Age' book was first published in 1971, just when the postcard hobby — a revival of the Edwardian craze — was becoming established. However, it has been out of print for more than two years, and the publication of this updated limp-back reprint is a timely one for new collectors of old picture postcards.

The book opens with a detailed Early History of the Picture Postcard which traces the development of the official postal stationery cards introduced by Austria in 1869, and by Great Britain in 1870. The first picture cards were published in this country from 1894, when privately-printed cards (with adhesive stamps) were permitted for the first time.

For beginners there is a helpful chapter on The Mechanics of Collecting, with shoe-boxes suggested as an alternative to expensive albums, followed by substantial sections on the main collecting themes — Topographical (view cards including the keenly sought street scenes with early buses and trams), Topical and Commemorative (event) cards, including the various forms of greetings, Pictures from the War, Humour and Politics, Portraits, Advertisements, Curious and Miscellaneous. Artists and publishers are fully recorded, and appendices provide useful data including a valuation guide.

There are 32 plates of postcard illustrations, including some excellent colour reproductions. A very readable book. 214 pages.

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'.

(SHEU) Help The Elderly 'Keep Warm This Winter' 21 Lansdowne Cres, Edinburgh EH12 5EH Tel 031-337-3251/2. To be used at the following offices:

8-13 January 1979	Elgin 1st and 2nd
15-20 January 1979	Perth 2nd
22-27 January 1979	Glasgow 1st and 2nd
29 January-	
3 February 1979	Dumfries 2nd
5-10 February 1979	Aberdeen 1st
12-17 February 1979	Edinburgh 1st
All Pictorial.	

Until 3 March 1979 (P)

Shetland The Natural Holiday Choice. Write Tourist Centre Lerwick. To be used at Lerwick. 1st and 2nd class.

This handstamp has two different dies. Die 1 which features the Shetland Pony will be used from:

7.1.79 to 20.1.79

4.2.79 to 17.2.79

Die No 2 which features the Puffin will be used from:

21.1.79 to 3.2.79

18.2.79 to 3.3.79

Repeat Campaigns

Great Yarmouth Wish You Were Here.

To be reused at Gt Yarmouth on the following dates:

Until 30 November 1979 1st class

4 June 1979-16 September 1979 2nd class

All Pictorial.

Until 30 April 1979 (P)

Sun, Sea, Sand — Hastings Is Grand. To be reused at Hastings. 1st and 2nd class.

P denotes Pictorial

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