

British Philatelic Bulletin

Volume 24

Number 9

May 1987



ST JOHN AMBULANCE

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DOUGLAS N MUIR

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New Cylinders and Plates

May and June traditionally mark the end of the philatelic season with interest among collectors turning more to holidays and lazing in the sunshine. August and September see the publication of the next year's catalogues and albums are once again re-opened.

This state of affairs was apparently true for many years though it ceased temporarily with the frenetic boom years of the late seventies. However, stamps and other philatelic items do not cease to be issued just because the sun comes out and I have never subscribed to the philosophy that holidays are just for doing nothing.

Without exception the locality you visit has something to offer in the way of philatelic interest be it a strange letter box, a market or fair where postcards are going cheaply (hopefully!) or an exhibition which is taking place. Frequently, a local museum will have displays related to the postal history of the area and a visit to the nearest philatelic counter will keep you up to date with anything that happens to be issued while you are away.

Certain friends, who will remain nameless, even plan their holidays around visits to the scenes depicted on the stamps they collect and they delight in local postcards, ancient and modern, or simply their own photographs of the spot to embellish their collections. Waterfalls is the example that comes to mind, though this idea has few limits as many buildings or views around the country have been shown on stamps and the covers of stamp booklets. Pictorial postmarks, both slogan and handstamp, often show people or things of local importance and can add to the interest of your collection as well as reminding you of your holiday.

So, when taking a welcome break from work do not forget your collecting interests. They will add to the enjoyment of your holiday.

St John Ambulance

16 June 1987



On 16 June a set of four stamps will be issued featuring the work of the **St John Ambulance** on the occasion of the centenary of the St John Ambulance Brigade. The stamps were designed by Debbie Cook and printing was in offset lithography by The House of Questa Limited.

The Most Venerable Order of St John was founded in Jerusalem in the early 12th century to care for pilgrims and the sick. Later it assumed a more military character defending the Christian kingdoms in the Holy Land but with the fall of Acre in 1291 the Knights of St John (also known as the Knights Hospitaller) moved their headquarters to Cyprus and then Rhodes which they ruled for two centuries. After being ousted by the Turks in 1522 they were charged with defending Malta, which they ruled until 1798 when it was captured by Napoleon. Thus ended the Knights' military role and the Order of St John returned exclusively to humanitarian work.

After the Franco-German war of 1870-1 Sir John Furley, a member of the British Order of St John, established an ambulance corps in Ashford and designed the two-wheeled stretcher-bearing litter which soon became the St John standard. The St John Ambulance Association was inaugurated in 1877 to train volunteers and the various corps around the country which then formed were amalgamated into the St John Ambulance Brigade in June 1887. Its first public duty was to attend the crowds at Queen Victoria's Jubilee celebration that same year. A representation of this appears on the **18p** stamp.

The work of the members of St John Ambulance was in greatest demand in time of war. As early as 1935 members were versed in air-raid

The Pharmacy in Valetta, late 16th century.

precautions and by 1939 more than 10,000 Brigade instructors were at work. The **22p** stamp shows first aid in wartime in 1940.

Nowadays, Brigade members are trained to cope with contingencies that would have been quite alien to their Victorian forebears. On the **31p** stamp a 1960s pop fan can be seen needing attention after a concert.



It is the Air Wing of St John Ambulance, an entirely voluntary team of pilots, flight controllers, mechanics and other key personnel, which has the responsibility for carrying urgent medical supplies such as organs for transplants or plasma for transfusions wherever they are needed in an emergency. An example of such a transplant organ (kidney) is shown being taken aboard an aircraft of the Air Wing on the **34p** value.



Technical Details

Designed by Debbie Cook (the first stamps she has designed for The Post Office), the stamps have been printed in offset lithography by The House of Questa Limited. In format, they are vertical, 30mm x 41mm perf. 14 x 15 printed on unwatermarked phosphor-coated paper in sheets of 100 on PVA Dextrin gum.



PHQ Cards

PHQ cards (Nos.102 A-D) featuring each of the four stamps will be available from 2 June, price 15p each.

Presentation Pack

The presentation pack will cost £1.27 and was designed by Darrell Ireland with text by Tim Shackleton. A DHSS organ donor card will be supplied inside each presentation pack.



First Day Cover

The first day cover features the badge of St John Ambulance and was designed by Darrell Ireland. It costs 16p each. A donor card will be handed out with each first day envelope purchased at Post Office counters. Two pictorial postmarks will be used for the Bureau first day cover service, one from the British Philatelic Bureau featuring the distinctive cross; the other is from London EC1 showing St John's Gate, built in 1504, the southern main entrance to the Priory of Clerkenwell, the headquarters of the Order in England.

A first day cover service will be provided by the Bureau with the official Royal Mail cover addressed to the destination required with the four stamps cancelled with either postmark. The charges will be £1.51 (inland) and £1.32 (overseas). Application forms, available from the Bureau and at Head Post Offices, should be returned not later than 16 June.



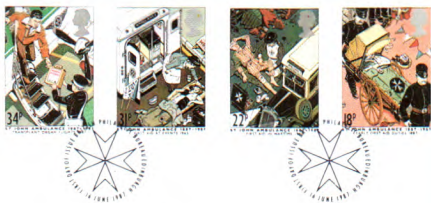
Customers requiring only the special pictorial postmarks may obtain them under the reposting facility by sending on the first day of issue a stamped addressed envelope under an outer cover endorsed 'Special First Day of Issue Handstamp' to:

'British Philatelic Bureau' 20 Brandon Street,
EDINBURGH EH3 5TT

'London EC1' Special Postmark Duty,
ECDO
King Edward Building
King Edward Street
LONDON EC1A 1AA



ST JOHN AMBULANCE
ROYAL MAIL FIRST DAY COVER



Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB

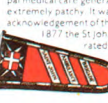
ST JOHN AMBULANCE

ROYAL MAIL MINT STAMPS



Sir John Furley

CONCERNED soldiers' intervention of 18th-century international of which was to assist the h... The first Com for Aid to the Furley, a men... He had seen... endured during the Franco-Prussian War... did much to encourage the O... caring for the sick and wounded... should be sustained both in pe... Local ambulance services we... the early 1870s. Furley establi... stance Corps in Ashford and de... the two-wheeled stretcher-b... litter which soon became the S... standard. At a time when the... no public ambulances and few... drawn vehicles could comfort... a stretcher, the Furley ambu... wagon of 1883 was a major ad... indeed, even though a number... hospitals had been established... pal medical care generally was... extremely patchy. It was partly in... acknowledgement of this that on 10 July... 1877 the St John Ambulance Association was officially inaugu... Its purpose was to teach volunteers in all works of... If he is to give first aid to the injured... There was at the time an urgent... need for on-the-spot help in indus... try, on the railways and in the... pits, for despite legislation... such as the Factories Act... safety standards were often... shockingly low and the risk of serious accidents corre... pondingly high.



Local parade used at Queen Victoria Jubilee parade, shockingly low and the risk of serious accidents correspondingly high.

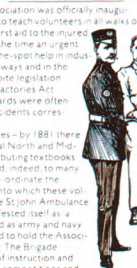
The majority of the early training centres - by 1881 there were 132 of them - were in the industrial north and Midlands, but soon the Association was distributing textbooks and supplies to all parts of the country and, indeed, to many foreign countries. It was the better to co-ordinate the efforts of the various ambulance corps into which these volunteers had grouped themselves that the St John Ambulance Brigade came into being in 1887. It manifested itself as a civilian organisation for civilian needs and as army and navy reserves. All members of the Brigade had to hold the Association's certificate of first aid proficiency. The Brigade therefore organised courses of instruction and examinations and instituted competitions and summer camps to stimulate interest and promote the highest standards.

The first public duty of Brigade members was to attend the crowds at Queen Victoria's Jubilee celebrations that same year, and ever since the Royal Family has had close affiliations with St John Ambulance. In 1889 there were some thirty-six corps of the Brigade, all geared to the same rigorous standards, with each member being re-examined annually to ensure that these were maintained.

The Order was involved in helping casualties in successive wars in Europe and the Near East, but the Boer War of 1899-1902 was a daunting challenge. Through the Central Joint Red Cross Committee the St John Ambulance Association dispatched the necessary medical supplies, while the Brigade provided nearly a quarter of all Army Medical Service staff in South Africa. St John men supplemented the AMS orderlies, staffed ambulance trains and hospital ships, served day and night in the over-crowded field hospitals. It does not matter what ward you go into, wrote a soldier of the 1st Border Regiment from Kimberley Hospital, you hear the patients speak well of the Brigade and their nursing.

How to fold the orange bandage from a 1905 first aid book.

The Furley ambulance wagon first produced in 1883.



Brigade work, the demands made on its members have changed along with the techniques and treatments they have used in the post-war years. No longer do the manuals give instruction in treating patients with leeches, and yet the distinctive triangular bandage popularised by Dr Friedrich von Eschscholtz in about 1875 is still, because of its immense versatility, a standard item in the first-aid kit's familiar white pouch. Nowadays Brigade members are trained to cope with contingencies that would have been quite alien to their Victorian forebears: drug abuse and hysterical fits at pop concerts for instance. They may also spend much of their time working within a framework of community care from pushing a wheelchair to advising on day-to-day problems. And it is the Air Wing of St John Ambulance - once again an entirely voluntary team of pilots, flight controllers, mechanics and other key personnel - which has the massive responsibility for carrying urgent medical supplies such as organs for transplants or plasma for transfusions wherever they are needed in an emergency. As overseas travel has become easy and popular, the incidence of illness and injury abroad has also increased at an alarming rate. The Aeromedical Service provides a speedy and efficient means of repatriation, using either scheduled airline flights or specially equipped air ambulances.



A demonstration of first aid.

First aid members on duty at the Royal Wedding helping an old lady to her feet after a nasty fall, London, 1981.



Air Wing volunteers. Left: Air-raid (top) badge (1941).

St John Ambulance Brigade enters its second century secure in the knowledge that the ancient edict of the Hospitaliers *Pro Utilitate Humani* (For the Service of Mankind) is still upheld in a world that is so different from the one they knew.



Designing "British Architects in Europe"

BRIAN TATTERSFIELD

My interest in architecture began when I was about 12 years old. My brother had a copy of Pevsner's *European Architecture* and I was so fascinated by a photograph of Longleat that I decided to make a model of it in balsa wood. It was not a very sophisticated model, but large – about a foot high and a yard long. It was certainly too large to put away, and after gathering dust for a few months had to be dismantled.

Many other models followed, all country houses. Some gained the patina of old age (balsa turns a beautiful golden colour if left in the light); others were destroyed by fire like Charlotte Brontë's Thornfield Hall in *Jane Eyre*.

I dearly wanted to be an architect, but I was so absolutely useless at mathematics that I went to art school instead. During my National Service, however, while stationed near York, I discovered a marvellous place – a complete library of books on architecture installed in one of the city's redundant churches. It was there that I discovered Le Corbusier, Mies van der Rohe, and two architects I particularly admired – Richard Neutra and Philip Johnson.

Every day off I hurried to this church to read the latest architectural magazines. During one summer there was a series of lectures on railway architecture and I discovered the work of Luigi Nervi, whose engineering approach to architecture led me to Buckminster Fuller.

These revelations were very vivid in my mind when I was demobbed and took up my place at the Royal College of Art. I had been accepted there as an illustration student, but I was determined that if I could not be an architect I would be a designer and I quickly transferred to that course.

The company's (Minale, Tattersfield) involvement as graphic design consultants to Milton Keynes introduced me to new architects and their work: Derek Walker our client, Norman Foster, Richard Rogers and James Stirling.

Angela Reeves, Design Co-ordinator at the Post Office, shared and knew of my interest in architecture and briefed me on the requirements of this set of stamps **British Architects in Europe**. In deciding on which four architects to



Brian Tattersfield with one of the models

feature there seemed little doubt to me that those whose world status would never be in question were Norman Foster, Richard Rogers, James Stirling and Sir Denys Lasdun.

Likewise, the buildings designed by them in Europe were without exception of great significance. My real problem was in how to represent these complex structures in the tiny confines of a postage stamp.

Almost without thinking I returned to childhood and produced models. These were very rough and ready at first, then built with great precision and skill in our studio by Nigel James MacFall, Stephen Aldridge and Maurice Nugent.

Ken Kirkwood, a really brilliant architectural photographer, translated these models into striking images.

The Museum Piece

A new display of artefacts went on show at the National Postal Museum in April. In one of the showcases in the main gallery can now be seen some of the many interesting handstamps and dies which are held in the Museum.



Illustrated is one of the more unusual ones. Around the turn of the century, London experimented with various types of handstamps. This "bridge" or "hammer" stamp was made in Germany by Th Gleichman of Berlin. Stamps of this type were also made by George Lacy of London.

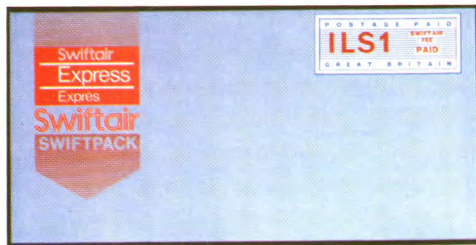


Among the other handstamps on view are roller handstamps; maritime stamps including the Mobile Box Jersey-France; T P O's; cancelers from the British Empire Exhibitions 1924-5; and postmarks of the occupation of Somalia by Allied Forces in 1941.

New Swiftair Swiftpack

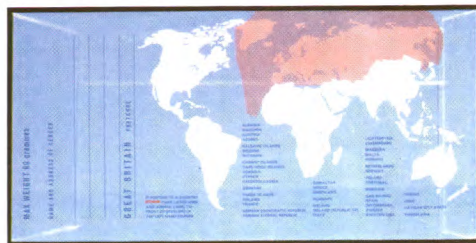
During March, April and May of this year there has been a trial of a new product, called Swiftair Swiftpack. This is a prepaid Swiftair envelope for international express airmail with both the overseas postage and Swiftair fee paid. The front is imprinted with a special Swiftair PPI (postage paid impression), and the reverse shows a map of the world with the countries shaded where no airmail label need be applied.

The envelopes were produced in three sizes: 221mm x 110mm; 230mm x 162mm; and 325mm x 229mm, though the large envelope was for demonstration purposes only. They were made available to business customers only, those with Airstream contracts, in packs of 10 at £15 per pack. This price covers the basic Swiftair express fee of £1.50 each, giving the postage free. The envelopes became available from Monday 9 March.



For collectors, they are obtainable from the National Postal Museum, King Edward Building, King Edward Street, LONDON EC1A 1LP at £1.50 for one envelope plus 18p handling charge (small size only).

If the test proves successful, these items will be made available more generally from new revised printings.



New Issue of Crosspost

The fourth issue of *Crosspost* (Spring 1987), the journal of the Association of Friends of the National Postal Museum, was recently published. This includes articles on letterboxes and a list of the mounted collections of the National Postal Museum.

Information about the Association of Friends of the National Postal Museum is available from the Secretary, c/o National Postal Museum, KEB, King Edward St., LONDON EC1A 1LP.

A seminar is to be held for the Friends on 30 May at King Edward Building, LONDON EC1, the subject of which will be 150 years of the TPOs.

Postage Stamps, the Pursuit of Quality

Part 1

AUBREY WALKER

Perfection is unattainable. Fortunately so in the case of postage stamps, as perfection would leave little of interest to reward or perpetuate generations of studious philatelists. Not to mention dealers who might cease to trade! Nevertheless, there must be a minimum quality level below which users will not be satisfied, but defining this ideal level is extremely difficult.

An occasional broken or missing perforating pin harms no-one and stimulates interest; several will cause high blood pressure amongst Post Office counter staff. Were all stamps of a given issue and value of precisely the same shade and

for the status quo. No, it is not easy to define that line.

From 1840 there have been problems in maintaining a constant quality. The penny blacks and reds are known in numerous shades despite being printed from extremely stable pigments, carbon black and iron oxides. Wear on printing plates probably produced most of the shade differences in the blacks, whilst the normal colour variations in different batches of the naturally-occurring hydrated iron oxide pigments would contribute to the somewhat extreme differences seen amongst the penny reds. How much did this matter at the time? (Fig.1)

Few philatelists concern themselves with the amount or efficiency of the adhesive (or "cement" as our ancestors called it) on postage stamps, they don't intend to use it anyway. Their main concern is, "is it genuine and original?" not, "does it work?" But the public and Post Office operators care very much, particularly when the stamps operate facing machines. It is obvious that this particular quality must be defined clearly and pursued rigorously.

What factors determine the quality of the final product? They are many, and include: *the human factor* ie people; *raw materials*; *production equipment*; *production control*; *inspection and selection*; *an overall quality system* (perhaps this should come first).

People, the human factor Every single person in the production chain matters. What is the point of bending over backwards to manufacture a superb product if the despatcher wrecks it by hurling it into the depths of a cavernous van? Everyone involved must be dedicated and interested. Some areas demand particular skills, others patience and watchfulness; all demand interest and willingness. Fortunately, there seems to be no lack of these qualities amongst suppliers to the Post Office.

Raw materials This includes choice and selection of materials suitable for the purpose, regular vetting, and research and development of im-



Fig.1 Penny Red shades

colour, with no difference whatever despite plate or cylinder wear, different paper coatings and ink batches, then much of the philatelic interest would be lost. Conversely, extreme variations would cause operational difficulties. How is this thin line of acceptability determined?

Not so very long ago, the Post Office, concerned that so many book stamps were sold with perforations shaved from one side, considered spending a considerable sum on new equipment. In the end it was felt that the expense was too great since the existing books were acceptable to the great majority of non-philatelic customers. Indeed, there was no guarantee that the investment would produce books which were acceptable to all philatelists and some leading collectors who were approached at the time expressed a preference

proved products. At the risk of offence, I include in this category stamp design and artwork on the grounds that any failure at this stage must result in an unsatisfactory product. A lot of effort is expended by the designers, the Post Office, the Stamp Advisory Committee, and the printers to ensure that the best designs are used. Often subtle changes are called for before or at the essay stage. An example of this is shown in figure 2 (Social Reformers, 1976).

It would be interesting to compile a collec-

tion of material showing mistaken use or unwise choice of raw materials. Examples already known include:

- Paper of the wrong thickness (some 6½p Christmas stamps, 1975)
- Incorrect adhesive gum (some 6½p Christmas stamps, 1975)
- Uncoated paper (6p Machin green)
- Coating lacking or defective in fluorescent brightness (17½p Sir John Barbirolli, 17p sheet 1981, etc)

Fig.2 Design changes from first essays to issued stamps - Social Reformers, 1976

First essays



Issued stamps



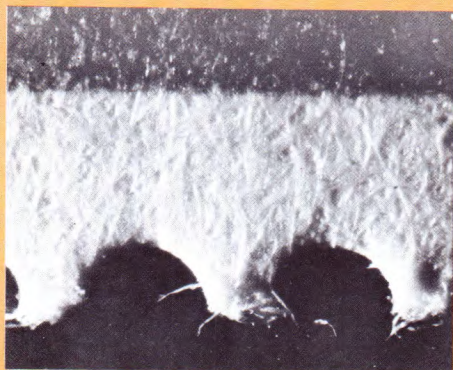
Uncoated paper



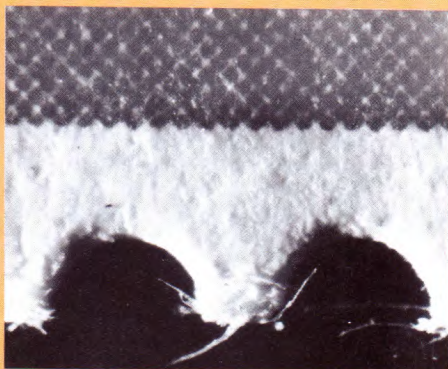
Coated paper



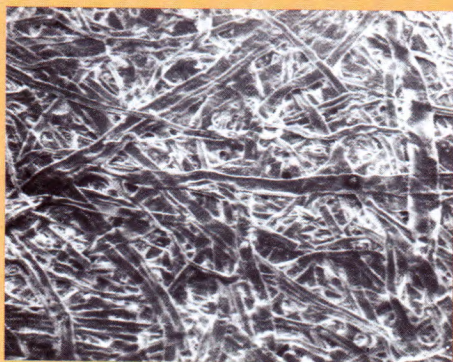
Fig.3



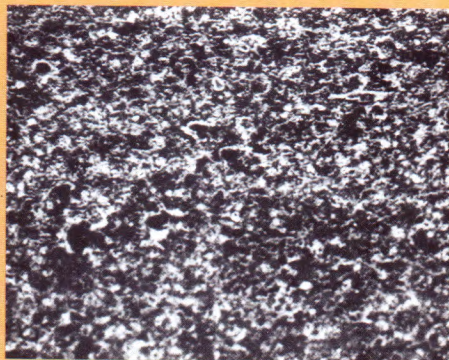
photographed under optical micrograph



photographed under optical micrograph



photographed under electron-scanning
micrograph (200 mag.)



photographed under electron-scanning
micrograph (200 mag.)



Fig.4 10p faded in a laboratory

Paper with physically defective coating (9p, 1975, subsequently varnished, 1/2p 1977, similar)

Coating contaminated with address coding phosphor (1978 10p books)

Paper coated with phosphorescent material intended for a different customer (10p, 20p "To Pay" labels)

Use of unsuitable printing ink for London 1980 intaglio printing.

It will be realised that although most of the above examples are incorrect raw materials as far as the printing department is concerned, they could be considered as procedural faults of the paper-converter. What is important functionally and what is of philatelic interest only? Clearly, contamination with "long wave" phosphor could cause serious operational problems in automatic address code reading; and some coating faults could give rise to unacceptable print quality, but all are of considerable interest to students of philatelic technology. It is great fun to examine stamps and work out the reason for any variation from normal. Fun, but very addictive!

Printing inks constitute an area which could be classified as "production problems" rather than "Raw materials". Assuming that the inks chosen are suitable, then poor gravure quality can arise from: ink too thin, ink too thick, ink not the correct colour, and in the case of offset lithography, excess or deficient ink. Other subtle faults can arise during a print run, requiring the addition of traces of special additive or solvents to ensure an even coating on the printing plates or cylinders.

One comment on inks worthy of inclusion is the different attitudes often found between scientific and design advisors. The former are concerned with the stability, printability and light-fastness of the colours, whereas the designers want a set of clean, bright, "pure" colours. At present, it is a fact of life that the brighter a

colour, the more it is likely to fade; the more resistant to light, the less brilliant and more likely to cause printing problems. So, as with much in life, one has to compromise. An extreme example of the effect of light fading is shown in figure 4 (10p Machin). Intense ultra-violet irradiation is used in the laboratory to accelerate the effect.

Production Equipment This means machinery in this particular context. Printing cylinders or plates, the printing press, perforating, cutting and sheeting. Everyone is aware of the effect of broken or missing perforating pins, but the repair of equipment can give rise to some interesting errors. Perhaps, the most spectacular of recent vintage would be the "missing p" of the Charlotte Brontë Jane Eyre 12p. A cylinder had been damaged; to effect the repair it was necessary to blank off a small area, including the "p", and in the final engraving, its restoration was missed. (Fig.5)



Fig.5 Missing 'p' from '12p'

A similar type of equipment fault can be seen in the extra perforation hole noticed in several different sheet printings of recent definitive Machins. Again, it was necessary to fill in an area, in this case to drill out a damaged portion of the perforating drum, fit a metal plug, and re-drill for the pins. Inadvertently, an extra pin was fitted, resulting in closer spacing than usual. This can be seen (courtesy L F Newbery) in figure 6.



Fig.6 Extra perforation pin

Official British Inland Airmails

Part 5

JOHN C W FIELD

Isle of Man

Taking a quick glance back to the previous article, you will know that the first official airmail services involving the Isle of Man were those of Railway Air Services. These ceased on 29 September, 1934. The Post Office concluded a contract with Blackpool and West Coast Air Services Ltd. (which later shortened its name to West Coast Air Services) under which first class mail would be flown between Liverpool (Speke Airport) and Ronaldsway Aerodrome (Castletown, Isle of Man).

The first flight was on 1 February, 1935 when G-ACPY (de Havilland Dragon 2 piloted by Capt. J C Higgins) left Liverpool in the teeth of a 95mph gale. The first flight from Ronaldsway was piloted by Capt. O E Armstrong in G-ACGU (a Dragon 1). This latter craft was burnt out when it crashed on take-off from Heston on 16 July, 1935. The former craft had quite a mixture of owners. It went first to Olley Air Services Ltd. on 10 May, 1934. Then it was transferred in February, 1935 to Blackpool and West Coast. In May, 1936 it was found as EI-ABI with Aer Lingus. It

returned to Olley in March, 1938 and was shot down off the Isles of Scilly by a German fighter on 3 June, 1941.

Two types of souvenir cover were used on these flights (incidentally, the normal post-marking is of the evening of 31 January, 1935). The company produced official covers bearing their crest in green on the flap though not printed specially for the service. Privately produced covers bore the crest (used with permission) in black on the bottom left of the front of the envelope.

Redgrove and Baldwin both list two types of cachet, of which the one (two-line in purple or violet, take your choice) is considered by both authors to be the official one in that it belonged to the company. The other (six lines) was produced by a third party and loaned to the company. Both cachets were applied to mail posted to the company's offices or posted by the company's servants.

The Post Office contract for this route was transferred towards the end of the year to United Airways which had been formed on 4 April, 1935 by Whitehall Securities and Jersey

First flight cover of 1 February 1935 from Douglas to Liverpool





13

Postcard showing the Saro-Percival mailplane

Airways. Their first mail flight to Ramsay was by a Spartan Cruiser, piloted by L T C Barber.

Now a word of warning: if you have had enough of reading about aeroplanes, please skip the next two paragraphs!

The background to the Spartan machines involves a number of different names in aviation, both well-known and not so well-known. In 1928, O E Simmonds (later Sir Oliver Simmonds) designed and built a two-seat biplane called the Simmonds Spartan. In 1930 Simmonds Aircraft Ltd. was reconstituted under the name Spartan Aircraft Ltd. Now for another tack. Also in 1928 Sir Alliott Verdon Roe (of Avro) joined forces with Mr John Lord to obtain a controlling interest in a flying-boat manufacturer in Cowes named S E Saunders Ltd. In 1931 a joint project was set up in Cowes to build a custom-designed mailplane, the designer being E W Percival (of the aircraft company of the same name) and the builders being Saro. This craft, registration G-ABLI, was called the Saro-Percival mailplane. Percival sold his interests in the craft when Saunders-Roe was reorganised in 1932, and when Saro and Spartan began to work together the machine became the Spartan Mailplane. G-ABLI had its single fin and rudder replaced by a twin unit, and was flown by T Neville Stack from London to India on 15 to 20 June, 1932. It then carried the name *Blackpool*.

It was decided that the machine had no future as a pure mail carrier, but had potentialities as a passenger 'plane, and from this arose the Spartan Cruiser I. This went to two other *marques* and although most were used by Spartan Airlines Ltd., and then British Airways Ltd., the only reference to use by United is G-ACYL, which was accepted by them on 24 October, 1934 passing to British Airways in December, 1935. G-ACYL was a Cruiser II. All *marques* were three-engined craft.

A new Post Office contract for West Coast Air Services Ltd. brought about the renewal by the Blackpool concern of the Liverpool-Ronaldsway flights beginning on 2 November, 1936.

The first flight of this renewed (or second) contract was made by D.H.84 Dragon 2 (G-ADCP) piloted by Capt. G T Greenhalgh from Liverpool, with G-ADVK (D.H.86A) flying from the Isle of Man. Surprisingly, Baldwin does not itemise this date, whereas Redgrove does, and it does seem to me important to differentiate between the two contracts with West Coast and the intervening contract with United.

The new contract brought two different cachets from West Coast Air Services Ltd., occasioned not merely by the change in name. One was a double-circle cachet incorporating the design of an aeroplane; it was applied in



Cover flown by West Coast Air Services to Isle of Man

black at Liverpool and in red in the Isle of Man. The second was a three-line text, applied in black or red.

This second contract ran for about a year, but on 26 September, 1937 it passed to a new company named Isle of Man Air Services Ltd. This had been set up in January, 1935, as an airport company, but the London, Midland and Scottish Railway and the Isle of Man Steam Packet Company both obtained considerable shareholdings. Davies gives no more information than this, but Redgrove indicates that the railway holding was through Manx Airways which was a subsidiary of Railway Air Services, which itself was connected with the LMS.

Having thus been acquired, Isle of Man Air Services Ltd. obtained the Liverpool-Isle of Man section of West Coast Air Services Ltd. which brings us back to where we came in on 26 September, 1937. Apparently, no mail was specially flown to mark the occasion. This service seems to have continued until the outbreak of war on 3 September, 1939, but (according to Redgrove) was resumed on 1 January, 1940.

It is perhaps appropriate to quote from Davies regarding the 1939-45 war years: "Another service which never closed was the Liverpool-Isle of Man route, operated by Isle of Man Air Services." Unfortunately, he does not indicate whether mail was carried. Certainly, Aer Lingus operated intermittent services from the new airport at Dublin across the Irish Sea

and it seems unlikely that these routes were not used to carry mail.

Isle of Man Air Services was taken over officially by British European Airways on 1 February, 1947. Probably the most notable event in post-war Isle of Man airpost history began on 1 November, 1949, when the Airway Letter Service was introduced for mails from Manchester, Liverpool, Douglas and Belfast.

Aer Lingus Teóránta

Although it means a jump chronologically, it would be appropriate here to mention air mail services between Eire and the Isle of Man operated by Aer Lingus. The use of aircraft is a little confusing, and it may well be useful to give a short account of the history of Aer Lingus itself.

ALT (as it used to be known) was first registered on 22 May, 1936, but the capital was provided by West Coast Air Services Ltd. until the holding company (Aer Rianta) could be established by the Irish Government and take over, which it did on 5 April, 1937. The first Aer Lingus services were thus made in conjunction with Blackpool and West Coast Air Services.

The services offered by Aer Lingus were at the instigation of the Irish postal authorities who stated not only that no additional air fee would be necessary but also that air mail labels would not be required. In addition, the reader should note that although the *passenger* air service

operated in both directions (that is between Dublin and Douglas), the *mail* service was only from Dublin. Equally, only mail addressed to the Isle of Man was to be carried.

The first season's operations, from 1 July until 31 August, 1937, was intended only as an experiment and no mail has been traced. The machine used was G-ACYR (D.H.89 Rapide) from Baldonnell Aerodrome to Ronaldsway, piloted by Capt. A L Robinson. You may wonder why a craft with British, rather than Irish, registration should have been used. So far as I can make out, Aer Lingus used a craft of one of its parent airlines, perhaps because it had not yet been able to build up a stable of 'planes of its own. G-ACYR was sold by de Havilland to Olley Air Services Ltd. on 2 February, 1935. But what connects Olley with Aer Lingus? Simply that, in 1933, Olley was the financial backer of Blackpool and West Coast Air Services. In fact, from an aeronautical rather than an air post history point of view, Blackpool and West Coast, together with Isle of Man Services, was part of the Olley Group.

In 1938, a second season's operations began, from 4 June to 19 September, the first flight being by Capt. Ivan Hammond in EI-ABP (a D.H.89 obtained from West Coast). A rather interesting occurrence was that the mail carried included a few covers addressed to Bristol; these appear to have been accepted at Douglas and forwarded but it is not certain how they got there in the first place, being so clearly in breach of the Irish postal authorities' instructions.

The last flight of the season was by Rapide G-AEBW belonging, at that time, to Isle of Man Air Services Ltd.

The third season's services were scheduled to begin on 5 June, 1939, and end on 19 September. For fairly obvious reasons, we find that they terminated on 31 August.

Commemorative Covers

Pembrokeshire Aviation Group. The 75th anniversary of the first flight between the UK and Ireland was marked on 22 April by a special cover flown to Ireland on that day. On the same day in 1912 Denys Corbet Wilson took off in a Bleriot XI from Goodwich near Fishguard and 1 hour 40 minutes later landed at Crane near Enniscorthy, Co Wexford. Bearing stamps of both British and Irish Post Offices, the covers will be signed by the pilot of the commemorative flight. For details send an s.a.c. to Pem-

brokeshire Aviation Group, c/o Runwayskiln, Marloes, Haverfordwest, Dyfed SA62 3BH.

Naval. The 40th anniversary of the formation of the Telegraphist Air Gunners Association is being marked by a cover on 16 May. With a Flowers stamp cancelled by a special handstamp featuring the Association's badge the covers will be available at £1.10 (£1.55 signed or £2.30 double signed by Chief Petty Officers) from Fleet Air Arm Museum, Royal Naval Air Station, Yeovilton, Somerset BA22 8HT, orders accompanied by an s.a.c. 7in x 5in.

RNLI Awards. On 22 May a cover is being produced to mark a ceremony at the Royal Festival Hall when the Duchess of Kent presents a number of gallantry medals to lifeboat coxswains and crew members. With a special pictorial handstamp the cover is available at £1.40 (£5 signed) from RNLI Philatelic Agents, PO Box 20, Canterbury, Kent CT1 2XX.

British Architects in Europe. A cover featuring the Willis, Faber & Dumas building, shown on the 18p stamp, is being produced. With a special handstamp from London W1, the covers cost £4.25 with the full set (£7.50 signed by Norman Foster or £2.25 with single stamp). Orders to A G Bradbury, 2 Fairholme Road, LEICESTER LE2 6GL overseas orders adding 50p.

St John Ambulance. The Order of St John are having a commemorative cover to coincide with the issue of stamps on 16 June. With the stamps cancelled by a special pictorial London handstamp the covers cost £3.50 (plus 35p postage) from the Philatelic Agent, The St John Ambulance Brigade, J & M Arlington Ltd., 45 Lakenheath, LONDON N14 4RL.

Architects Cylinders

The cylinder numbers and colours printed of the British Architects in Europe stamps to be issued on 12 May are as follows:

18p

Black 1A	Bistre yellow 1B	Cerise 1C
-------------	------------------------	--------------

Bright blue 1D	Deep grey 4E	Grey black 1F
----------------------	--------------------	---------------------

22p

Black 1A	Greenish yellow 1B	Carmine 1C
-------------	--------------------------	---------------

Bright blue 1D	Deep grey 1E	Grey black 1F
----------------------	--------------------	---------------------

31p

Grey black 3A	Bistre yellow 1B	Cerise 1C
---------------------	------------------------	--------------

Bright blue 1D	Bright green 1E	Black 2F	Dull green 1G
----------------------	-----------------------	-------------	---------------------

34p

Black 1A	Greenish yellow 1B	Cerise 1C
-------------	--------------------------	--------------

Bright blue 1D	Deep grey 1E	Grey black 1F
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The Genesis of the Machin Design

Part 8

DON STADDON

The High Values

The Machin high value definitives were issued in four values (2s 6d, 5s, 10s and £1) on 5 March 1969. The idea of having a £2 value had been considered but was not pursued.

Work had begun some two years before with the printers Bradbury, Wilkinson & Company being asked to base designs on the plaster bas-relief portrait which had already been used for the low values. The cast was sent to Bradbury Wilkinsons in March 1967.

The first printing technique to be considered was a new process developed by the printer to combine recess and litho printing, so permitting more than one colour to be used. Proofs were shown to the Postmaster General in July, but he favoured a design in the style of the 1938 King George VI high value stamps, to be produced by the recess printing process. Within days two essays were created from photographic enlargements of the 4d definitive, one with national emblems in each corner, and one without the emblems. The latter was selected.

Arnold Machin was personally involved, as he had previously been with Harrisons, and in his presence photographs were taken of the plaster cast under different lighting conditions.

In these photographs the cast has a dark background. The head has two lines of shading in the hair and a pearl missing from the necklace. Vestiges to be seen on the photographs suggest that the pearl could have been there at some time and possibly broken off.

By September 1967 essays had been prepared from two engravings of the head by one of Bradbury Wilkinson's two master craftsmen, R G Godbehear, assisted by A Dow. A second master craftsman, J G Heymes, was responsible for engraving the background and lettering.

Engraved head 'A' differs from head 'B' in the appearance of the corsage and face – particularly the cheekbones and chin.

In June 1968 The Queen gave her approval to colour essays all with head 'A'. However, technical difficulties concerning the etching of the master die, the design and the paper to be used caused a postponement of the issue from September 1968 to the following year.

Of the four values, the £1 was printed in black. This combination of colour and recess printing brought Arnold Machin as near as he could get to the concept of perfection which had inspired him from the beginning – the Penny Black.

Head A



Head B



Essays of September 1967



Philatelic Terms Explained

KENNETH F CHAPMAN

No.12: "Sleepers"

Among the very few references in philatelic literature to the word "sleeper", there is the succinct definition in Sutton's *The Stamp Collector's Encyclopaedia*. It reads: "*An unsuspected elusive stamp*". This brief entry in the late R J Sutton's useful reference work deserves to be extended.

When a dealer or auctioneer is handling a large accumulation of stamps and covers, or an extensive general collection, it is virtually impossible – and, generally, a waste of time – to scrutinise each stamp individually so that it is only the *obviously* important and more highly priced stamps that are picked out. However, among the run-of-the-mill material there may well be a much rarer stamp which belies its appearance and was a "sleeper", unsuspected by the previous owner.

A sleeper is most often found from looking at the back of the stamp for it is an unchecked watermark which tends to provide the distinction between the sleeper and a more common counterpart with an identical face.

The Great Britain 1865 6d lilac provides a good example. The normal watermark is a rose in each upper corner of the stamp and a thistle and shamrock, respectively, in the lower corners. The printings from plates 5 and 6 have one

stamp in the sheet with roses in three corners and a shamrock in the fourth. The thistle "bit" had been damaged or lost during the print run and a rose "bit" was wired in error to the dandy roll in replacement. The normal stamp is catalogued at £35 and the error at £300 (both used). How many general collectors would spot the difference on a casual inspection?

The 1912 1d of Great Britain is priced at 25p mint. There are three minor, but distinct, printing flaws in which the "O" of "ONE" looks like a "Q", the price tag starting at £200. Sometimes, it is a small perforation difference as with the Great Britain 1911 ½d green, normally perf. 15 x 14 but known with perf. 14. The price difference makes it worth looking out for: mint £1.75 and £3,250 (perf. 14); used 60p and £200 (perf. 14). Shades play their part, as with the 1912 ½d Cyprus green from a 1914 printing catalogued at £2,250 and the 2½d indigo and 2½d Prussian blue of the same issue.

These examples from Great Britain may be considered extreme but there are many other sleepers from all parts of the world as careful study of the Gibbons (or other) catalogues shows. It is up to each collector to be alert and not be caught napping by a sleeper!

Another class of sleeper is rather different. Philatelic journalists writing about the stamp market tend to use the word sleeper when referring to a perfectly normal stamp which, in their judgment, is in strong demand and short supply and, therefore, likely to rise quickly in value. This is rather in the nature of a guessing game since manipulation of stocks may be causing a temporary shortage. Only time will prove or disprove the genuine scarcity of the stamps involved.

Gems from the R M Phillips Collection

145. The Early Letterpress Era

An artist's drawing in pencil and wash for the 4d value with large coloured corner letters which was submitted in February 1872.

This item can be seen in Frame 29 of the open display of the R M Phillips collection at the National Postal Museum during normal hours – 9.30am to 4.30pm Monday to Thursday and 9.30am to 4.00pm on Fridays.



150th Anniversary of the Liverpool and Manchester Railway, 1980

British Special Issues: No.135

FRANCIS KENNEDY

This issue not only commemorates the opening of Britain's first railway service to carry both passengers *and* mail but it marked, also, the 150th anniversary of the death of William Huskisson, then Liverpool's Member of Parliament. He was killed as he fell back on the line, in the path of the approaching train hauled by Stephenson's *Rocket*, when entering a coach to speak to the Duke of Wellington, the Prime Minister of the time. Thus, on 15 September, 1830, the railways claimed their first victim, but then safely carried over 1,000 passengers a day for many years.

The stamps were issued on 12 March, 1980, the designer being David Gentleman, an experienced stamp artist who had been regularly

elled on the mail coach of the roads. This colourful procession of vehicles is set against landscapes typical of the route. In the same order used above these are: the Moorish Arch, Liverpool; the Olive Mount cutting; Chat Moss, the open country half-way along the line; the Bridgewater Canal and industrial Manchester.

Printing was by Harrisons in photogravure, in sheets of 100 (two panes each 5 x 10), perf. 15 x 14 on phosphor-coated paper. Only five colours were involved in the printing – lemon-yellow, rosine-red, new blue, light brown and black – but used to such advantage that judicious blending of these gives the impression of a greater variety of colours.

There are a number of small constant flaws



commissioned in the early days of more frequent commemoratives, beginning with the National Productivity Year issue of 1962.

This railway commemorative issue was printed in se-tenant horizontal strips of five different designs, repeated throughout the sheet. All were of one denomination – the 12p first class letter rate – in order to avoid the accounting problems which would result from mixed denominations in the same sheet. Gentleman used the se-tenant lay-out so that he could feature a complete train of 1830 composed of one example each of the then existing rolling stock.

The sequence of designs was: Stephenson's *Rocket* with tender; first and second-class carriages; an open third class carriage and a two-storey, cage-like, cattle truck; a horse box and an open truck loaded with the driving carriage to which it would be harnessed at the end of the journey; and, finally, an open goods truck and a mail coach, with guard travelling outside, mod-

but only two are considered worthy of catalogue status. They are: the central mounting step on the third class carriage is filled with grey dots; and a break in the rail below the mail coach coupling (both from the no dot cylinder). The stamps are known to exist imperforate as a strip of five.

Printings ran to a total of 117,128,000 stamps but, of course, this must be divided by five to produce a figure for each stamp and that reduced the run to 23,425,600 per stamp, a comparatively low quantity for a first class commemorative or special stamp.



Postage Paid Symbols

A Postage Paid Symbol scheme is being offered to business customers so that they can have their own individually-designed envelopes complete with company message, illustration and logo,

together with a postage paid symbol in place of a stamp. The symbol incorporates the Queen's head, and the envelopes will be cancelled in the usual way at the local sorting office. The envelope also bears phosphor bars, one or two as appropriate for first or second class mail.



Roll of Distinguished Philatelists

Four new signatories to the Roll of Distinguished Philatelists will sign the Roll on 13 September at Congress in Eastbourne. They are: **Ray Chapman (Australia)** He has formed notable collections of many aspects of Australian philately, was a member of the Australia Post Stamp Advisory Committee for seven years and has been a regular contributor to Australian stamp magazines.

John O Griffiths (U K) He has formed excellent, award-winning collections of line-engraved and letterpress printed G B and South Australia and, although now resident in the U S, was Hon. Secretary of the Royal Philatelic Society, London for nine years.

Dr Heinz Jäger (Germany) For the past 14 years Dr Jäger has been President of the Federation of German Philatelists. He has also formed a fine collection of Baden, written widely and received most of the highest awards offered by German philately.

Dr Jacques Stibbe (Belgium) Since 1940 he has formed the largest and widest-ranging col-

lection of postal stationery. He has also served as President of the Belgian Society of Postal Stationery, of the Belgian Federation and of the FIP from 1977 to 1980, and was the Chairman of the organising committees of three international exhibitions.

Northeast Philatelic Weekend 1987

The 11th Northeast philatelic weekend takes place at the Airport Hotel, Newcastle upon Tyne from 12 to 14 June.

Two souvenir booklets will be produced by the organisers for the event, the contents being panes from the second Pond Life booklets (with and without stars) and also a block of 1986 Christmas stamps. The covers were printed by The House of Questa and depict Newcastle postmarks of 1787, 1887 and 1987. These booklets are not produced by The Post Office. Cost is £3.25 a pair inclusive of postage.

Booklets and details of the weekend can be obtained from Dorothy M Martin, 46 Briardene Crescent, Kenton Park, Newcastle upon Tyne NE3 4RY.

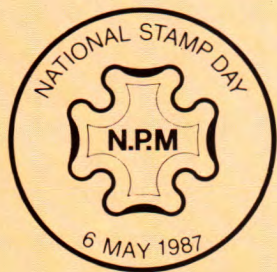


NPM Cards & Postmark

As noted in the April *Bulletin* the National Postal Museum will issue a set of three postcards on 6 May featuring portraits of Edward VII, George V and Edward VIII.

The cards will be available by post from the National Postal Museum, King Edward St., LONDON EC1A 1LP at 60p per set of three plus 18p handling charge.

Illustrated is the original of the third card featuring Edward VIII (the other two were shown last month) together with the National Stamp Day handstamp which will be available on 6 May.



Posting Boxes

No.86. This photograph of a Victorian "Ludlow" plate was sent in by P J Christopher of South Wirral. It is similar, but earlier, to that illustrated on page 105 of the January *Bulletin*.

It is set in the sandstone wall of the sub post office in Lower Heswall, Wirral. No longer in use, it has been superseded by a pillar box directly below it.



May Digest

Issued in May

- 5 May **3p Machin definitive on ACP**, printed in photogravure by Harrison & Sons Limited
- 6 May **NPM cards (3) Monarchs heads – Edward VII, George V, Edward VIII** 20p each
- 12 May **British Architects in Europe stamps** 18p, 22p, 31p, 34p
designer: Minale Tattersfield
printing: 41mm x 30mm, perf. 15 x 14, printed on unwatermarked, phosphor-coated paper in sheets of 100 on PVA Dextrin gum.
- Bureau f.d. service alternative handstamp – Ipswich presentation pack** £1.27

Withdrawn in May

- 12 May **4p and 20p PCP definitives** printed by Waddingtons, issued in December 1981
- 19 May **Nature Conservation** all items
- 19 May **50p Pond Life No.1 stamp book** issued 20 May 1986

Letters to the Editor



Special Stamps and Year Date

Sir,

Whilst I applaud the long-overdue decision to include the year of issue on all future sets of special stamps (a very great help to philatelists the world over) I must vigorously protest at the size of the figures 1987 on this first appearance of the date on the recent Flowers set. It is so minute as to be virtually invisible without a magnifying glass and what is worse, is likely to be quite lost if a franking blob happens to cover it. And why was it thought necessary to put it sideways? The same criticism applies in this instance to the name of the flower in each case.

I am sure I am not alone in making these protestations.

Hassocks, W Sussex

R W GRIFFIN

Postal History from the Channel Islands

Sir,

With reference to the article by John Simpson in the February *Bulletin* he wished to know where a Green Leather Lane was. It should have been Green Lettice Lane (Lettice is not a misspelling). It led into Cannon St, opposite St Mary Abchurch. Abchurch Lane still exists but the Lettice Lane does not.

My map was printed in 1776. As the note inside the envelope says 1803 it must still have been in existence then.

London E2

A J EVERSON

Postboxes in India

Sir,

Although I am only the wife of a philatelist I always enjoy your magazine.

I wondered if you might be interested in a photo of an old post box in the small hill-station where I am living at present. The station is called Dalhousie, named after a former Governor General and was established about 1861. It was in the former state of Chamba, 30 kilometres farther in to the Himalayas. A post office was opened there in 1863 and a daily mail service established with Dalhousie. The mountain route is quite formidable. But it was not until 1890 that the GPO, as the locals still call it,



was built. It has hardly changed with the fire buckets swinging in a row, the metal bars on the wickets and the telegraph service by morse code.

This post box is situated about 8000ft near the highest point of Dalhousie. No figures are discernible and it has been battered by strong mountain winds and storms. One of the old British houses above it is still called "Snowdon" and in 1865 the co-owners were a Lt Rowcroft and a Mr Baden-Powell. I wonder if there is any connection with the founder of the Boy Scouts? Dalhousie, India

Mrs ELSPETH M COX

Letter boxes such as these were sent out to India from the United Kingdom by Suttie and Company of Greenock from about 1856. They are similar to those cast for the Surveyor of the Southern District of Scotland in 1856. Two are recorded by Jean Farrugia in Pakistan. Ed.

Official British Inland Airmails

Sir,

Possibly dozens before me have written to tell you that the illustration on page 130 of the February *Bulletin* is not a D.H. Dragon (square wings) or the later Dragon Rapide (D.H.89). The RAF called it *Dominié* and I crewed many a test flight from Hendon.

The aircraft illustrated was a D.H.86A Express airliner which first flew in August 1934 for Railway Air Services but was developed to meet Australian requirements for a four-engined crossing of the Timor Sea.
Wokingham Without, Berks.

R A DOVE

Sir,

According to John Stroud's *Annals of British & Commonwealth Air Transport* the Highland Airway's fleet of five Dragons was comprised of: G-ACCE (not named); G-ACGK (Inverness); G-ADCT (Orcadian); G-ACET (Kirkwall); and G-ACIT (Aberdeen). The aircraft G-ACIT survives in the Science Museum's collection at Wroughton, near Swindon.

For the record, Highland Airways subsequently operated two D.H.89 Dragon Rapides: G-ADAJ (Inverness) and G-AEWL (Zetland).
Liverpool

S G JONES

Sir,

I'm sure John will remember quite clearly both Dragons D.H.86s and Dragon Rapides flying over Sutton Coldfield after taking off from, or approaching to land at, Castle Bromwich aerodrome. In the days I am recalling we lived only half a mile away from Castle Bromwich aerodrome and I can with a little effort recall seeing them all myself. Unfortunately, I never kept any record of what and when I had seen, and memory is not the best as one acquires age.
Christchurch, New Zealand

D P WOODHALL

The above are a selection of the many letters on the subject but some have had to be shortened considerably because of duplication of information. Ed.

Graf Zeppelin II

Sir,

In 1977 the Germany & Colonies Philatelic Society published my monograph *L.Z.-130: The Last of the Great Zeppelins*. With the arrival of the Sammt Memoires and extensive research carried out by John Duggan, he and I have decided to co-operate on a complete re-write of my original volume.

May I therefore appeal through your columns for any information which your readers may have, either concerning *Graf Zeppelin II* herself, flights (especially flight plans and/or photographs which would be carefully copied only with prior permission) or especially interesting mixed frankings. All contributions

would, of course, receive appropriate acknowledgement.

Please write to me at 5 Ludkin Square, Great Yarmouth, Norfolk NR30 4LG.

ALEYN R JORDAN

P & O Prestige Stamp Book

Sir,

In the article by L F Newbery on the P & O Prestige Stamp Book (*March Bulletin*) it is stated that this will be "the seventh in a series of Prestige stamp books".

Is this so? Volume 4 of Stanley Gibbons GB Specialised Stamp Catalogue clearly shows that this will be the eighth such stamp book to be commissioned or sponsored and as such will bear the number DX8 when the 5th edition of that catalogue is published.

BFPO6

J GLEW

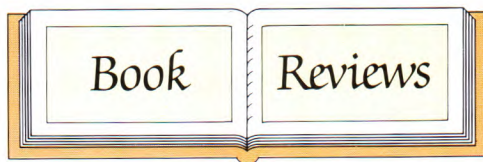
Mr Glew is quite right. Ed.

Sir,

I read Mr F Neve's letter in the March issue and must add my concern that the Post Office, by issuing expensive stamp books, is discouraging collectors like me who have limited resources. To collect British stamps, I already have the costs of keeping abreast of all the definitive variations; adding the costs of stamp books is a significant burden. I support your correspondent's views.

Lymm, Cheshire

M BRENTFORD



Automatic Letter Sorting in the United Kingdom by Patrick Acock (9th edition 1987), 120 A4 pages. £12 (post free inland, £1 extra overseas) from the author at Smallacre, Chelwood Gate, Haywards Heath, West Sussex RH17 7LY.

This work records the various markings, idents and phosphor dots, that have resulted from the mechanisation of sorting letters. Arranged both chronologically and alphabetically by sorting office (MLO) it lists all the known marks in exhaustive detail. It is the standard work on the subject. No prices are given or details of the machines that printed the markings.

Cyprus 1353-1986: History, Postal History & Postage Stamps. By Wilfrid T F Castle and members of the Cyprus Study Circle. (Third edition 1987) 546 pp, hardback £60

This is a very much enlarged version of the standard work on Cypriot stamps and postal history. The previous edition was only half the size but new information and extended research has prompted the publication of this latest work. All aspects of the posts in Cyprus are covered, both ancient and modern, and including detailed reports on the posts of both communities today, together with postal markings of the various military contingents stationed on the island.

A lot of the new chapters have been previously published in various journals. There are eight appendices including a "descriptive bibliography" and the entire book is lavishly illustrated.

Index to The Cinderella Philatelist 1961-1985 and to The Private Post 1977-1985. Compiled by Ian D Crane, 128pp, £5 (plus £1 postage and packing). Available from Mark Dorman, 35 Smith Street, LONDON SW3 4EP with cheques made payable to The Cinderella Stamp Club.

Catalogues and Directories received

Collecting British First Day Covers by N C Porter (6th edition, 1987), 272pp, £4.95 (published by A G Bradbury)

Collect Channel Islands and Isle of Man Stamps (Stanley Gibbons) 4th edition, 122pp, £3.25

1987 BPF Yearbook and Philatelic Societies Directory, 140pp £5 (available from British Philatelic Federation, 107 Charterhouse St., LONDON EC1M 6PT)

Collect British Postmarks by Dr J T Whitney, 4th edition 1987, 296pp, £6.

Special Stamps 1987

More details can now be given of future special issues coming this year.

Victorian Britain

Designs of the four stamps due on 8 September are:

18p Landseer's *Monarch of the Glen*; the Great Exhibition; Grace Darling's rescue.

22p Launching of Brunel's *Great Eastern*; Mrs Beeton's Book of Household Management; Prince Albert.

31p The Albert Memorial; Disraeli; the first ballot box.

34p Marconi's broadcast to Paris; Diamond Jubilee; Boer War.

All four stamps also feature a different portrait of Queen Victoria.

Studio Pottery

Designs of the four stamps due on 13 October are:

18p Pot designed by Bernard Leach

22p Pot designed by Elizabeth Fritsch

31p Pot designed by Lucie Rie

34p Pot designed by Hans Coper

New Cylinders and Plates

Recent printings of national and country definitives have taken place from the following cylinders and plates:

By Harrisons

3p ACP National cylinder 43

13p National cylinders 15 (phos. 41) on HS2

By Questa

13p Scotland on Coated Papers Ltd paper plates Q3Q3/Q4Q4

13p Wales on Coated Papers Ltd paper plates Q1Q1/Q2Q2

13p Northern Ireland on Coated Papers Ltd paper plates Q1Q1/Q2Q2

British Philatelic Bulletin

Editor Douglas N. Muir

The *British Philatelic Bulletin* is published monthly by The Post Office.

Correspondence should be addressed to the Editor at:

National Postal Museum
King Edward Building
King Edward Street
LONDON
EC1A 1LP

Annual subscriptions (*Inland, Europe and overseas*)

Surface mail £4.00

Airmail £6.50

Subscriptions should be sent to:

British Philatelic Bureau
20 Brandon Street
EDINBURGH
EH3 5TT

Single copies from philatelic counters: 35p

Binders are available to hold 24 issues from the Philatelic Bureau price £5.00

Printed in Great Britain by Moore & Matthes (Printers) Ltd for the Post Office