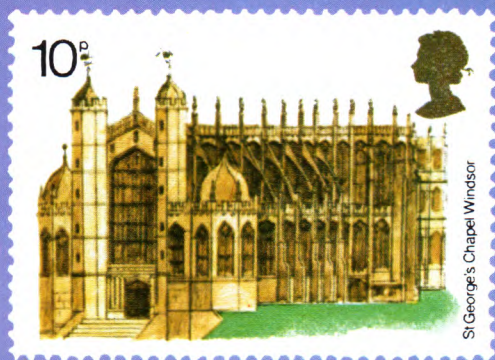


Philatelic Bulletin

Volume 12 Number 9 May 1975



Contents

- 2 Introduction
- Cinephilia Stockholmia 74
- 3 Gems from the R M Phillips Collection
- XXIII The Design of the 1887 Sixpenny Windsor Postmark
- 4 Postal History and the Stamp Collector
- 6 European Architectural Heritage Year
- Postage Stamps
- 7 Recent and Forthcoming Changes
- 8 British Special Stamps
- 9 Philatelic Music Circle
- First Day Cover Services
- 10 Glasgow 800
- Scottish Pictorial Air Letters—Glasgow
- Book Reviews
- Music on Stamps
- Special Announcement
- 11 British Empire Exhibition 1924
- Travelling Post Offices of Great Britain
- 12 Letters to the Editor
- 13 Special Handstamps
- 14 Postmark Slogans
- 15 Repeat Campaigns

Introduction

It is freely accepted in most fields of study that to understand what is happening today it is desirable to know at least something of what went on yesterday. This applies to philately if one wants to reap the maximum benefit from the hobby and to this end we are continuing our series of authoritative articles on Postal History. We hope that these features will help to broaden the background knowledge of our readers who are tempted to delve some way into the fascinations of the subject.

Cinephilia Stockholmia 74

Twenty-two films from many countries participated in the Cinephilia Stockholmia 74 last September when the Post Office's entry, *'After the Arrow'* won the Grand Prix.

According to the minutes of the jury, our film gained this distinguished honour 'for its

artistically inspired and philatelic inspiring description of a nation's history of culture'.

Quite a high-sounding citation for a film which has been seen and enjoyed by nearly 30-million cinema-goers and television viewers throughout the world, over 5-million in the United States alone.

Another Post Office philatelic film, *'Picture to Post'* won the Swedish Film Institute's special award at the same festival, bringing a grand total of no less than 18 international awards gained by Post Office philatelic films over the past five years.



(Photo by permission of 'Stamp Magazine')

Mr Alex Currall (right) Managing Director of Posts receiving the Cinephilia Stockholmia 74 Grand Prix for the Post Office film *After the Arrow* from Mr Bengt Akerren, Swedish Minister Plenipotentiary.

These films are available on free loan in 16mm and 8mm to clubs and groups. If you are interested in having all the details on where and how these and our postal films may be borrowed, write to the Films Officer at the address below and ask for a catalogue. Please mention the Bulletin when you write.

Films Officer
Postal Headquarters
FREEPOST
London EC1B 1HX

Gems from the RM Phillips Collection

XXIII The Design of the 1887 Sixpenny

The three items illustrated below together show the stages in the evolution of the familiar 6d design in the 1887 'Jubilee' issue, which was continued in use, with only a change in the monarch's head, right through to 1910.



Fig. 1



Fig. 2

17 MAY 86



Fig. 3

The Sixpenny was one of the values considered by the Stamp Committee set up in 1884, to decide how best to devise a series of postage stamps which would have 'such a variety of colour, form and design as to render the Stamps of different values easily distinguishable from one another, both by Post Office officials and by the public . . . '—a very difficult feat with the Unified Issue of 1881-83. The Committee, comprised senior Post Office officials and Warren William, and Warren De La Rue (as advisors) under the chairmanship of Mr T Jeffrey, Controller of London Postal Services.

A number of design schemes for the proposed new series were submitted to the Committee by Messrs De La Rue and various postal officials (examples of these can be seen in the R M Phillips Collection). In one scheme, submitted by L H Clark of the Post Office on 10 December 1884, the sixpenny value design

is strongly reminiscent of the later designs shown above.

The design, the die proof of which is illustrated as Fig. 1 was prepared at Mr Jeffrey's request by Messrs De La Rue while Mr Purcell (a member of the Committee) and other Post Office officials were touring abroad to study designs in favour in Europe. The original hand-drawn design (in green on white) is also in the R M Phillips Collection. In the die proof all the white parts of the design (except for the circle) are embossed in relief. When this was shown to Mr Purcell on his return he pointed out that embossing was frowned upon by all the continental countries.

This advice was accepted and the design was then modified to eliminate the embossing, while the figure of value was changed from white on colour to colour on a white ground (Fig. 2). Figure 3 is a die proof of the accepted completed design with a 'stock' Queen's head replacing the black disk.

The dating of the three stages of the design is somewhat vague but some help is given by proofs in the De La Rue archives in the National Postal Museum. A note against both the die proofs of the first two designs shown above states that 18 leads were struck off each die on 2 February 1885 (to make miniature experimental plates). The final artwork of the third design (in the R M Phillips Collection) is dated 24 April 1885, the die proof illustrated above 17 May 1886, and finally it is recorded in the De La Rue archives that sets of leads for making full size plates (240 set) were struck on 25 May, 25 August and 16 November 1886.

A G RIGO DE RIGHI

Windsor Postmark

A special 'Windsor Berks' postmark service was introduced on 8 October 1973 (*Philatelic Bulletin* October 1973).

From 12 May 1975 a pictorial handstamp depicting Windsor Castle will replace the existing plain handstamp.

Postal History and the Stamp Collector

1. Postal Rates

The fascination of the study of postal history as distinct from philately (the study of adhesive postage stamps) is the many aspects for collecting and study that it provides.

The heading postal history is now generally accepted as covering the operations and the mechanisms of the postal system from its very beginning (pre-postage stamp era) to modern times.

One might ask what has a modern item got to do with 'history' but a letter (cover) used on the inauguration of a new postal route (perhaps by air), a new system for sorting mail (phosphor and graphite coatings on postage stamps) or a new type of cancelling machine, are items which open new chapters in postal history.

The subject chosen for this article, postal rates, covers a very wide field, so that for general interest, an extract will be taken from

various periods of time giving examples of the appeal which this topic alone can provide.

If we consider the period 10 January 1840 (the start of Uniform 1d post) to 1 April 1865 the letter rate was as follows:

Up to $\frac{1}{2}$ oz in weight—1d

From $\frac{1}{2}$ oz up to 1 oz—2d

„ 1 oz up to 2 oz—4d

then 2d for each additional oz up to 16 oz.

From the above it will be seen that it would not normally be possible to incur a charge of 3d, 5d or 7d (excluding special rates to places abroad).

In April 1865 the rates were changed, still retaining the basic 1d rate for letters up to $\frac{1}{2}$ oz, and 2d from $\frac{1}{2}$ oz to 1 oz but from 1 $\frac{1}{2}$ oz to 2 oz it was 3d and then 1d for each additional $\frac{1}{2}$ oz. It is in this period that 3d, 5d and 7d ratio can be found.

It is interesting to observe at this stage that

Fig. 1 London to Edinburgh 16 September 1863





Fig. 2 London to Manchester 25 May 1859

the 1d basic rate had been unaltered for 25 years, in fact, it was to continue until mid 1918—78 years—how times have changed!

Reverting to the 1840–1865 period, where we see that odd value rates (other than one penny) are not normally possible we find, by studying early Post Office publications, several exceptions to this rule and this provides a challenge to the collector ie to find actual covers illustrating these exceptions.

It is not possible to cover many examples of this type in one article and for which reason it is proposed to make it a series of articles, to be published from time to time, giving interesting rates of postage including some of those to places abroad.

In order to illustrate two examples of unusual rates used on inland mail, two covers have been selected and illustrated here, Figs. 1 and 2.

The first is a registered cover used from

London to Edinburgh on the 16 September 1863 with both a 2d and 3d adhesive stamp ie 5d rate not normally possible at this time for weight alone.

When the Uniform one penny post was introduced in January 1840 the existing registration system was temporarily interrupted but re-introduced in 1841 at a fee of 1s per letter in addition to the postal rate for its weight. This was reduced in 1848 to 6d per letter and again reduced to 4d a letter in 1862. It will be observed from these registration fees that total postal charges of 1s 1d, 7d and 5d could be incurred over this period.

The cover illustrated in Fig. 1 must have been 1d postal rate (up to $\frac{1}{2}$ oz) plus 4d registration fee (1863).

This cover alone provides much of interest to the postal historian other than the total rate, for instance, the special shape of the registration handstamps (struck in red), the 14 in an

oval of bars cancelling the stamps, could provide subject matter for collection and study.

The other cover illustrated, Fig. 2, was used from London to Manchester on 25 May 1859 and has another 'impossible' rate (for weight) and no other indication of the reason for a 3*d* postal rate.

Examination shows that it is a cover which must have contained an enclosure which, from its dimensions and folds, suggest that it could well have exceeded $\frac{1}{2}$ oz in weight giving it a postal rate at this time of 2*d*. By further reference to the Post Office records, in this instance, an 1858 British Postal Guide, it was found that a system existed, which, for the payment of an additional fee, a letter would be included in a despatch for which the letter box (or office receiving window) had been closed. This facility, known as the 'Late Fee' system had a wide coverage and developed with many different rates, times and conditions.

In the case of the cover illustrated in Fig. 2, a fee of 1*d* had been paid by the addition of an additional stamp, thus allowing the sender to

catch a post some 15 to 30 minutes later than the normal last posting time (some offices varied in actual times). An interesting sideline was shown up in the study of the late fee system, for in 1858 a special notice to the public was issued and from which we quote ('The Late Fee on Letters posted after the ordinary Letter Box has been closed, must not only be prepaid in Postage Stamps, but the Postage Stamps must in future be placed on the Letters by the Senders themselves. Any Officer of the Post Office who may hereafter receive money for such Fees, will render himself liable to dismissal from the Service'). The implication of this notice is that, prior to 1858, the late fee had often been taken in cash and become a Post Office official's perks.

This then explained the 3*d* rate on the cover illustrated and many more inland unregistered letters with 'odd' postal rates. The collection of material showing evidence of late fee paid, too late handstamps together with the different rates and markings associated with the late fee system form yet another subject of its own.

F M JOHNSON

European Architectural Heritage Year Postage Stamps

by Peter Gauld

I was very pleased to be asked to submit designs for stamps commemorating European Architectural Heritage Year. I had previously been successful with six stamps depicting British Cathedrals, and as the buildings were similar to each other in scale and silhouette they lent themselves quite readily to translation into minuscule design.

Choosing subjects for this set was more difficult. It created problems not only of architectural period and style, but of presenting buildings of different scale in a given area, with a sense of each belonging to the same set.

The major problem was what to include in the final choice. How could one leave out the Welsh castles, the City of Bath, the great country house and the Cathedrals? However,

as some of these buildings had already been depicted on postage stamps my final decision was simplified. In addition the Post Office had asked me to include three buildings which had birthdays in 1975, St George's Chapel, Flamsteed House and the National Theatre, all of them of great intrinsic architectural value.

From the beginning I felt the need to present as broad a picture of British architecture as possible showing buildings from the Middle Ages—when British architecture was beginning to develop a national character—to the present day. Originally, I chose Chester to represent the domestic medieval style. The North-western part of England is particularly rich in timber and plaster buildings, called black and white architecture. I naturally

decided on Chester as it abounds in this style, and it is a city I have known for thirty years.

Not only are the buildings of Chester a particularly happy solution to town planning, they have also been sympathetically restored and added to over the centuries. The Victorians uncharacteristically restored the Rows with some sensitivity and it was a Victorian restoration I eventually depicted.

So, instead of Chester, St George's Chapel, Windsor became the first stamp in the set which represents the medieval period. The style is called Perpendicular, the last and logical development of Gothic in this country. Perpendicular remains a purely English style and it was not to be the only time that our architects ignored the Continent and developed a new style in isolation.

Flamsteed House, the old Royal Observatory built on a hill at Greenwich by Sir Christopher Wren on the order of Charles II in 1675-6 is much smaller in scale than St George's Chapel, Windsor. It is the only drawing in which I show the complete building. Although it was officially an Observatory, Tony Aldous, writing the presentation pack for these stamps, quotes Wren as saying it was 'for the Observators habitation and a little for pompe'. I think some of the best of our architecture is represented in the small house and this building is a charming example.

A visit to Edinburgh was necessary to see the so-called 'New Town' which, with the City of Bath, is the best preserved example of British 18th century town planning. These two cities are a unique part of the European Architectural Heritage. The North side of Charlotte Square designed by Robert Adam is the view I chose. I received much help from the Scottish National Trust in Edinburgh. It is fitting that they have their headquarters in this fine example of town architecture.

Since my student days I have had a love of modern architecture. Although the quality over the last half-century has been somewhat variable, buildings of real merit and invention are appearing in greater numbers now, and

surely the National Theatre is one of these. What attracts me to this building—or rather to this complex—for there are three theatres on this site, is the simplicity of line and strong vertical masses. Positioned as it is on the South Bank of the Thames, east of Waterloo Bridge, it seems to have a nautical character. The view I have taken has, I think, a distinctly thrusting prow-like quality.

It is good to have had the opportunity to design these stamps, particularly as I feel strongly about the conservation of architecture, not only in this country but also in the rest of Europe.

We seem to be destroying buildings faster here than abroad, so I hope these stamps may help in some way to draw attention to conserving our unique Architectural Heritage.

Recent and Forthcoming Changes

New one-bar 5½p stamp

A new 5½p stamp for the basic second-class letter rate with a single phosphor bar went on sale on 17 March when the new postage rates were introduced.

It is the same colour—dark purple—and design as the present double-phosphor bar 5½p stamp. At first the new stamp will be available from post offices in areas where mail is handled by machine, from philatelic counters and from the Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh EH3 9BB. At other offices, the present double-bar 5½p stamp will remain on sale until stocks are used up. Eventually, all post offices will sell the new single-bar 5½p stamp.

Collectors pack 1974

The 1974 Collectors pack (Nov 1974 Bulletin) will remain on sale at the Bureau and philatelic sales counters until 26 November 1975.

Stamped stationery

New 7p first class postcards and 7p first class letter cards were put on sale at the Bureau and sales counters on 14 April 1975.

British Special Stamps

9. Olympic Games, 1948

Perhaps only once or twice in a lifetime does one have the opportunity of viewing—in one's own country—the greatest of all international athletic events, the Olympic Games. They are held every four years in a different country, and for the host nation the Games are both an honour and a colossal expense. The first really international meeting was the fourth Olympic contest of 1908, held in London which was again the venue in 1948.



one or two instances, by the dull monochrome colours. The one uniform feature was the usual profile of King George VI—Dulac's own—with the crown in 'suspense' above his head.

Percy Metcalfe's design for the 2½d ultramarine indicated that the artist, who was best known as a designer of coins and medals, was 'playing safe' with a kind of formal 'stock' design—the Globe within a laurel wreath (the



The Post Office apparently gave the event a 'four star' rating, issuing four commemorative stamps on 29 July 1948, the opening day of the Games at Wembley in north-west London. The designs, in horizontal format, were all symbolic and emblematic, representing the individual concepts of four well-known artists—Percy Metcalfe, CVO, Abram Games (whose name was his good fortune!), Stanley D Scott and the erudite Edmund Dulac. They were four basically sound designs, somewhat marred by the different styles of lettering and layout and, in

honorary wreaths of the ancients), and the Olympic rings in a straight line, which is not the way they are usually arranged and which, strictly speaking, were not the recognised Olympic symbol. The main motif and the King's head were, however, nicely balanced within the dark centre panel. The lettering 'OLYMPIC GAMES' was suitably 'Greek' in appearance, especially the seemingly 'hand-carved' 'M's.

Abram Games, FSIA, designed the 3d violet which was perhaps the most original of the four designs. His experience in designing

posters was evidently applied to good purpose, the poster technique being apparent in the theme—an athlete's thrusting head emerging from the Globe, symbolising 'speed', the Olympic rings superimposed thereon and most of the toned background a void suggesting 'space'. Stanley Scott, who was then employed by Waterlows and is now a leading light of Harrison and Sons design studio, placed the King's head squarely in the centre of his 6d bright purple, backed it with the Olympic rings and flanked the whole ensemble with two upright fronds of laurel. The colour was extremely garish.

For the 1s brown, Edmund Dulac selected the classic figure of the Winged Victory crossing the Globe, described by a critic at the time as 'a half-dressed soubrette in an old-look petticoat'. The stamps were photogravure-printed by Harrison and Sons, and were sold, by present-day standards, in enormous quantities—155 million of the 2½d, 32 million of the 3d and 1s, and 24 million of the 6d. The stamps were surcharged for use in British Post Offices in Bahrain, Kuwait, Muscat and Morocco. JAMES WATSON

Philatelic Music Circle

During the fortnight commencing Saturday, 21 June 1975, the Scottish National Orchestra is holding its Promenade Concerts in the Kelvin Hall, Glasgow and at the same time, also within the Kelvin Hall, the Philatelic Music Circle is presenting an international exhibition of music on stamps.

Exhibits have been invited from members of the society, which caters for collectors of musical philately and has over three hundred members in thirty-one countries of the world. These frames will be devoted to a variety of subjects within the music theme—the lives of composers, opera and national anthems being but a few. As most of the displays will have been successful entries in previous competitions, they will be of high standard and will be pleasing even to non-collectors.

The Scottish National Orchestra's Promenade Concerts are a great attraction each year and are an extremely successful venture. It is hoped that the 'promenaders' will also wander along to take a peep at this display of 'Music in Miniature'.

Any enquiries regarding either the Philatelic Music Circle or the Kelvin Hall exhibition should be sent to the Hon. Secretary of the Philatelic Music Circle.

Mrs Gwyneth Williams
3 Lydstep House
Bishops Close
Whitchurch
CARDIFF
CF4 1PE

First Day Cover Services

Sailing

To mark the occasion of the many sailing anniversaries taking place in 1975, four new postage stamps, values 7p, 8p, 10p and 12p are to be issued on 11 June. The following first day cover services will be offered by the Philatelic Bureau, Edinburgh.

Service A

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

The cover will be cancelled 'Philatelic Bureau, Edinburgh' and despatched for a charge of 50p. For deposit account customers the charge will be 47½p.

Service B

Customers own pre-addressed covers will be given the full set of stamps, cancelled and despatched for 43p.

Service C

For bulk orders of 50 or more covers all to the same address, under the conditions of Service A, the charge is 47½p per item. The usual first day of issue facilities will be available at offices with philatelic posting boxes.

Glasgow 800

Glasgow 800 is a celebration to mark the 800th anniversary of the granting of the Burgh Charter to Glasgow by King William The Lion and on 15 May 1975 the city will be incorporated into the new local government system as part of the Strathclyde Region.

Glasgow Philatelic Society is making a major contribution to the celebrations by mounting one of the biggest stamp exhibitions ever held in Scotland, under the general title, 'The Postal History of Glasgow'. It will be held in the Glasgow Art Gallery and Museum, by courtesy of the convener and members of the Glasgow Corporation Civic Amenities, from Saturday, 28 April to Saturday 17 May 1975.

Scottish Pictorial Air Letters— Glasgow

The third in the series of Scottish pictorial air letters will go on sale at post offices in Scotland and philatelic counters throughout Great Britain on Monday, 12 May.

This air letter will feature the City of Glasgow and its issue date coincides with celebrations of the city's 800th anniversary.

Designed by James Smith, MSIA of Glasgow, the pale blue air letter, printed by McCorquodale & Co Ltd features colour drawings of the 13th century Glasgow Cathedral in its modern setting and Provand's Lordship 1471—reputed to be the oldest house in Glasgow. Also featured is a drawing taken from part of a 1749 Burgess Ticket of the famous bird, tree, fish and bell which are incorporated in the coat of arms of the City of Glasgow. The airletter will cost 9½p.

The Post Office will also provide two special handstamps at Glasgow Head Post Office where reposting facilities will be provided. Items posted into two special philatelic posting boxes will receive these cancellations.

On Monday 12 May, a handstamp incorporating the symbol of the Glasgow 800

Organising Committee will be provided. On Thursday 15 May—the last day before local government reorganisation in Scotland—a handstamp featuring Glasgow's Coat of Arms will be available.

Blank air letter forms will be available from the British Post Office Philatelic Bureau, Lothian House, 124 Lothian Road, Edinburgh EH3 9BB, and will cost 17½p—the price of the air letter plus a handling charge. No other specialised service will be available.

Further pictorial air letters featuring Edinburgh and the Highlands are being planned for the summer.

Book Reviews

Mr O W Newport's 'Price Catalogue of Channel Islands Postal Markings', published by the Channel Islands Specialists' Society is the fourth edition of this useful and up to date little book. Well illustrated with clear line drawings of postmarks, it gives an accurate indication of the popularity of all the Channel Islands markings, because of the obvious increase in the prices of such material.

Obtainable from Mr O W Newport, 4 The Cottages, Les Hétres, St Peter, Jersey at £1.10 including postage, it is a worthwhile publication.

Music on Stamps

In our review of 'Music on Stamps' which appeared in the March edition of the Philatelic Bulletin, it was erroneously stated that 1984 marks the 150th anniversary of the deaths of Elgar, Delius and Holst. This should have read 50th anniversary. We apologise for this oversight.

Special Announcement

We have been receiving some complaints from Philatelists whose covers have become damaged when put through stamp cancelling machines for Slogan impressions. It would be helpful if collectors could use a stiffener in all their covers.

British Empire Exhibition 1924

Prompted by the article and letters to the Editor, which have appeared in a recent issue of the Philatelic Bulletin concerning the 'WEMBLEY' postage stamps, Mr S C Ball of Dumfries has kindly sent us a first day air mail cover posted from the exhibition ground on 23 April 1924.

The cover, destined for Paris, bears a 2d KGV definitive stamp which was the correct postal rate for a letter weighing 1 oz. It is open

to speculation as to whether the BEE 1d and 1½d stamps were in excess or added to cover another ounce.

Mr Ball's assumption, made in his accompanying letter, that the 'British Empire Exhibition May—1925—October, cancellation was used outside the Exhibition ground, is correct. May we thank him for sending us his excellent cover which we are happy to reproduce.



Travelling Post Offices of Great Britain

by H. S. WILSON

East Anglian TPO

This service began on 2 August 1869 as a Sorting Tender between Norwich and Ely when the London and Peterborough RPO was abolished. It was worked by two sorters from Norwich who were paid a trip allowance of 1s 6d each per day.

Apparently, when the London and Peter-

borough RPO ceased, a Sorting Carriage continued to run on Saturday and Sunday nights between London and Ely as a letter of 29 September 1870 to the Great Eastern Railway Company stated that this SC was to cease and the Norwich and Ely ST was to run seven nights and not five.

I have not been able to discover when the duty was extended to London but it is shown thus in the January 1893 List of Duties. It ran via Cambridge and Ely.

A major reorganisation took place in March 1929. The Norwich SC was transferred to the Ipswich line and became the East Anglican TPO. The new TPO began on 3 March and ran via Ipswich to Haughley Junction and the main Mail carried on to Norwich while a branch TPO called the 'Kings Lynn Section' ran via Ely and March to King's Lynn. Three sorters and a postman from King's Lynn were employed in the King's Lynn carriage and an overseer and nine sorters and two postmen in the main TPO. On and from 7 April 1929 the King's Lynn carriage ceased at March on Sunday night/Monday morning.

The TPO ceased during the War and resumed on 7 October 1946. On and from 30 October 1949 the King's Lynn section was replaced by an extended service to Peterborough. Haughley Junction was closed in November 1966 and the train divided at Ipswich.

Letters to the Editor

Dear Sir,

I wonder why the Philatelic Bureau sticks stamps on first day covers in descending order of value from the left?

We read from the left, and write a line of figures in ascending order from the left, and most of us mount our stamps with the low values to the left, and the higher values to the right.

I would prefer to have the stamps on the first day covers mounted in the same way, but what is the general opinion.

Yours faithfully,

Chippenham, Wilts.

H F BENNETT

Editors Note

It was decided to affix stamp sets with the higher values to the left on first day covers, as the top right hand corner is the most vulnerable part of an envelope, likely to be

damaged in transit through the post.

Although of course any damage, impairs a cover, it was felt that this arrangement was in the best interest of collectors.

Dear Sir,

Power for the Post Office if not for the Bosses Stuart Rose has methodically answered much of my criticism about the last Christmas stamps (p. 12, Vol. 12, No. 7, March '75) but rationalising decisions is no substitute for inspired design.

Some designers such as Dulac and Freedman mastered the problem better than many of their successors and explaining the problems emphasises that many modern artists have lost communication with their clients (the public).

Taking the points in order:

1 & 2. 'Drawn reproductions lacked authenticity', this could well be true but the decision to achieve authenticity (presumably he means realism as opposed to formalism) is an artist's personal choice; it tends to 'date' a design instead of investing it with an ageless universality.

3. The need to identify values rapidly was once an essential requirement of stamps. It was condition number three in the specification of the original Treasury competition, the remainder of which designers today could do well to study. A pretty picture need not conflict with a useful article.

4. By counting the last 14 *issues* Mr Rose has cheated by inferring that well under half had a sans serif typeface. In fact 32 actual stamps out of a total of 46 had this characteristic. The previous 5 *issues* had a total of 21 stamps *all* of which can be included. By saying 'In the last 19 issues over 76% had a sans serif typeface' Mr Rose will see what I mean.

5. This really gives the show away. So the Post Office did influence the students in their choice of lettering, and to describe it as the 'least important part of the design', is again a personal choice. There are many powerful stamp designs to contradict this view; eg the

first issue of Zurich, Brazil and many postage due 'labels'.

6. The reason for the design within the format for Christmas stamps is indeed news to me so why not enlarge the scope by reducing the size. Our definitive shape has produced charming designs such as Netherlands 1954, 1959, Switzerland 1948, Germany 1948, Israel 1965, several Japanese from 1947 to 1960. I do know, Mr Rose, that you do your professional homework and I also know that there are three essential requirements to improve stamp design.

Firstly, look at lots and lots and lots more stamps from over a thousand postal administrations that have issued adhesive stamps many of them for over a hundred years.

Secondly, give up scissors and paste and have all essays drawn stamp size.

Lastly, leave out a few colours, but on purpose!

GERALD DAVIS,
London, SW19. FRPSL, ARIBA, AADIPL, FSPH

Special Handstamps

Unless otherwise stated, items for reposting bearing at least 6p in postage, should be sent to the Head Postmaster of the town where the special posting box is located, or the relevant District Postmaster in London, marking the outer cover 'Special Handstamp'.

6 May 1975 (P/R)

National Stamp Day Stamp Fair 6 May 1975 London WC2. Special posting box at Strand Palace Hotel, PO Box 124, 372 Strand, WC2R 0JJ.

7 May 1975 (P/C)

The Guild of St Helena 100th Anniversary 7 May 1975 British Forces 1875 Postal Service. Items for reposting/special posting box as for handstamp of 25 March 1975.

10 May 1975 (P/R)

The Camping Club North Central Regional Meet 10 May 1975 Uttoxeter, Staffs. Special posting box at Uttoxeter

Race Course, Uttoxeter, Staffs.

10 May 1975 (P/R)

Amy Johnson Festival 10 May 1975 Bridlington, North Humberside. Special posting box at Sewerby Hall, Sewerby, Bridlington, North Humberside, YO15 1EA.

15 May 1975 (P/R)

The Corporation of the City of Glasgow Bids Farewell 15 May 1975. Special posting box at Head Post Office, Glasgow.

15 May 1975 (P/R)

1140-1975 15 May 1975 Royal Burgh of Lanark. Special posting box at Post Office, St Leonards Street, Lanark, ML11 7AA.

17 May 1975 (P/C)

Brighton Festival the Grand Tour 17 May 1975. Special posting box at the Philatelic Exhibition, Pavilion Theatre, New Road, Brighton.

17 May 1975 (P/R)

Austrian Stamp Club Exhibition (125 Jahre Österreichische Briefmarke 1975) 11 May 1975 Manchester. Special posting box at Cross Street Chapel Hall, Cross Street, Manchester, M2 1NL.

26 May 1975 (P/S)

Surrey Police Display County Show 26 May 1975 Guildford. Special posting box at the Surrey County Show, Stoke Fields, Guildford, Surrey.

27 May 1975 (P/C)

The Royal Naval Association Silver Jubilee 27 May 1975 British Forces 9426 Postal Service. Special posting box/items for reposting as for Handstamp of 24 March.

27-31 May 1975 (P/R)

Eisteddfod Genedlaethol Urdd Gobaith Cymru 27-31 Mai 1975 Llanelli ar Clych Dyfed. Special Posting Box at Stradey Castle Grounds, Pwll, Llanelli, Dyfed, SA15 4PL.

29 June 1975 (P/R)

Brooklands Circuit 1907-1939 Reunion 29 June 1975 Weybridge, Surrey. Special posting box at Brooklands Circuit, Brooklands Road, Weybridge, Surrey.

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'.

17 April-16 May 1975

Devon County Show Exeter 15-17 May 'Our Farming Heritage'. To be used at Barnstaple, Exeter, Newton Abbot and Plymouth. First Class.

23 April-17 June 1975

European Architectural Heritage Year 1975. To be used at Leicester 23 April-20 May 1975. Coalville, Hinckley, Market Harborough, Loughborough and Melton Mowbray, all from 21 May-3 June 1975. Leicester 22 May-17 June 1975. First Class.

27 April-31 May 1975

St Neots Riverside Festival '75 31 May-1 June. To be used at St Neots. First and Second Class.

28 April-4 June 1975

Fiesta 75 Wolverhampton 30 May-7 June 1975. To be used at Wolverhampton. First Class.

28 April-28 September 1975 (P)

1875-1975 The Ravenglass and Eskdale Railway Centenary Year. To be used at Carlisle. Second Class.

28 April-1 June 1975

17 May-13 June 1975

1 December 1975-4 January 1976

Listen 261 A New Plymouth Sound. To be used at Plymouth. 28 April-1 June 1975 Second Class. 17 May-13 June 1975 First Class. 1 December 1975-4 January 1976 both First Class and Second Class.

28 April 1975-27 April 1976 (P)

West Devon Gateway to Dartmoor. For details write to District Council Offices, Kilworthy Hill, Tavistock, PL19 0BZ. To be used at Tavistock and Okehampton. First Class.

1 May-30 June (P)

City of Swansea Heritage Year 1975. To be used at Swansea. Second Class.

3 May-31 May 1975

Kendal Grammar School 1525-1975 450 Years Kendal Cumbria. To be used at Kendal. First and Second Class 2 dies.

5 May-31 August 1975 (P)

Chichester Festival Theatre 1975 Season 14 May-20 September. To be used at Chichester, West Sussex. First and Second Class.

5 May-24 May 1975

Rothmans Guildford Tennis 19-24 May. To be used at Guildford, Surrey. First and Second Class.

5 May-31 May 1975

Rothmans Surrey Tennis Championship at Surbiton 26-31 May. To be used at Surbiton. Second Class one die transposed.

5 May-26 July 1975

The Enfield Literacy Scheme 01-366 6565. To be used at Enfield. Second Class.

5-18 May 1975

Operation Gatepost Help Emergency and Public Services Put a Number on Your Gate. To be used at Bradford.

5-25 May 1975 (P)

Chatham Navy Days 25 and 26 May. To be used at Medway, Kent. First and Second Class.

5 May-7 June 1975

Headingley Amateur Operatic Soc. Silver Jubilee Year Amateur Premier in Leeds The Gipsy Princess 2-7 June Grand Theatre. To be used at Leeds. Second Class.

5 May-1 September 1975

Estates and Industrial Developments Dept Shaw 44411. To be used at Oldham. First and Second Class.

11 May-8 June 1975

The Samaritans Distress Despair Phone or Visit in Confidence. To be used at Gravesend.

19 May-31 May 1975 (P)

Eisteddfod Genedlaethol Urdd Gobaith

Cymru 27-31 Mai 1975 Llanelli ar Cylch. To be used at Llanelli HPO. First and Second Class.

16 June-13 July 1975

The Samaritans Distress Despair Phone or Visit in Confidence. To be used at Medway.

1 July-31 August 1975

Grand Theatre Living Theatre in Swansea. To be used at Swansea. Second Class.

1 July-31 August 1975

Glynn Vivian Art Gallery and Museum Swansea Continuous Programme of Exhibitions. To be used at Swansea. First Class.

6 July-30 August 1975 (P)

Brighton International Exhibition 23-31 August. To be used at Brighton. First and Second Class.

1 September-31 December 1975

City of Swansea A Great Place for Industry to Grow. To be used at Swansea. Second Class.

1 November-31 December 1975 (P)

Swansea Airport for Business and Pleasure. To be used at Swansea. First Class.

Repeat Campaigns

19 March 1975-18 March 1976

Catch the Sun in Thanet at Broadstairs, Margate Ramsgate. To be reused at Margate Ramsgate (Thanet).

1 April-9 May 1975 (P)

Fairfield Croydon 01-688 9291 Events Diary From Box Office. To be reused at Croydon. First and Second Class transposed.

1 April-29 September 1975 (P)

Jodrell Bank Open Daily 2pm to 6pm Easter-October. To be reused at Manchester South PDO. First Class.

7 April-31 August (P)

Samaritans Distress Despair Phone Bognor 25555 in Confidence. To be reused at Bognor. Second Class.

8 April 1975-7 April 1976 (P)

Knowsley Safari Park Prescot Merseyside Open Daily Throughout the Year. To be reused at Liverpool Head Office. First and Second Class.

10-31 May 1975 (P)

See A Live Show Ashcroft Theatre 01-688 9291. To be reused at Croydon. First Class transposed.

In addition to

10-28 March 1975

previously notified.

18 May-31 May 1975

22 June-5 July 1975 (P)

Kirkcudbright Summer Festivities. Mid July to End of August We Welcome Visitors. To be reused at Dumfries. First and Second Class.

Please note the following:

The Postmark Slogan **The British Deaf Association Cares About Lifelong Deafness** will run from 22 December-28 December 1975 and not 22 November-28 December 1975 as shown in Postmark Bulletin Vol 4 issue 21 of 27 January.

We have been advised that the dates of use for the Postmark Slogan **Barnes and Richmond OS Fiddler on The Roof Richmond Theatre 19-24 May** are 22 March-17 May 1975 and not 22 March-17 April.

The Postmark Slogan **Choose Sunny Avon Bognor Regis Arundel Littlehampton Illustrated Literature Room PM Tourist Information Centre Bognor Regis Sussex** should read **Choose Sunny Arun Repeat Arun-Bognor Regis etc** and not **Avon.**

For the Postmark Slogan **Highland Wildlife Park by Aviemore** the dates of use will now read **17 March-30 August 1975** and not **17 March-28 June** and **11 August-13 September 1975.**

The Postmark Slogan **Oldham Attracts Industry Tel Shaw 47292** will now be withdrawn on **4 May 1975.**

P denotes Pictorial R denotes Rectangular
C „ Circular S „ Square

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