

Philatelic Bulletin

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Introduction

It has been well said that the future of philately is in the hands of the young. We are always delighted when an opportunity occurs to encourage children and we are pleased this month to be able to report on the success of a children's stamp design competition organised by the Head Postmaster of Oxford. There would seem to be no shortage of stamp designers and many ideas which the youngsters suggested are worthy of further consideration.

Our Design Adviser, Stuart Rose, himself a designer of note, has done a considerable amount in recent years to improve both the standard of design in all postal spheres and the awareness of the debt we owe to our designers. We are pleased to have a contribution this month from Rosalind Dease,

one of Britain's foremost stamp designers, who has worked closely with Mr. Rose, on her Inigo Jones series.

Commonwealth Parliamentary Conference Stamps

First Day Cover Services

The following first day cover services will be provided by the Philatelic Bureau on 12 September for the 2 Commonwealth Parliamentary Conference Stamps, values 8p and 10p.

Service A

The full service consisting of the official Post Office cover, addressed as requested, bearing the 2 stamps postmarked "Philatelic Bureau Edinburgh". The charge is 27p for Deposit Account customers and 29½p for non-deposit account customers.

Service B

Customers own pre-addressed covers will be accepted for stamping, cancelling and posting on the day of the issue. The inclusive charge will be 23½p.

Service C

For 50 or more covers to the same address, the Conditions of Service A will apply, except that the price will be 27p per cover.

First day of issue facilities will be available at the offices where philatelic posting boxes are provided.

Stamp for the Royal Wedding

Two special stamps will be issued by the Post Office on November 14 to mark the wedding of HRH Princess Anne to Mr. Mark Phillips.

As with the stamps commemorating the Royal Silver Wedding of the Queen and the Duke of Edinburgh in November last year, the values of the new stamps will be 20p and the basic first-class letter rate.

Further details of the stamps will be announced later.

The $\frac{1}{2}d$ to 1/- Definitive Issues of King George VI

The abdication of King Edward VIII on 10 December 1936, quickly followed by the announcement that King George VI would be crowned on 12 May 1937 – the date originally fixed for his predecessor – obviously created problems for the Post Office. However, the first steps towards the production of postage stamps for the new reign were quickly taken.

On 24 December, Sir Thomas Gardiner of the Post Office wrote to Mr Pick, Chairman of the Council for Art and Industry, (CAI) inviting the co-operation of that body in obtaining suitable designs for new definite stamps. In his letter Sir Thomas revealed that the Post Office had just been told that the King had decided that the new stamps “should follow generally the design of the recent Edwardian issue but that he desires that they should be somewhat more ornamental”.

The Post Office wished to make the change-over (on values up to $2\frac{1}{2}d$) by Coronation day and the matter would therefore have to proceed with extreme rapidity – in fact it would be necessary for the new designs to be approved by 22 January.

The CAI Stamp Committee met on 1 January 1937, with two senior members of the Post Office present. They decided to invite four artists to submit designs within ten days, such designs to be based on four specific styles illustrated by specimen stamps. These were: a medallion; an early Victorian design such as the 1841 Penny Red; a design with lettered frame or decorations for which a Netherlands stamp was the example, and finally a later Victorian style (the example given was the hexagonal-framed Tasmania 6d Chalon Head).

It was noted that Edmund Dulac, (not one of the nominated four artists) had already submitted some designs to the CAI. There was general agreement that the stamps would be printed in a single colour, by photogravure.

At the second of two further meetings, the CAI decided to put forward (to the Post Office) Dulac's early Victorian design as its

first choice (fig 1), and Severin's “collar” design as its second (fig 2). Colour essays were made of slightly modified versions of both of these ($1\frac{1}{2}d$ values) in the standard colours of the Edwardian $\frac{1}{2}d$, 1d, $1\frac{1}{2}d$ and $2\frac{1}{2}d$ stamps.

In the meantime, the Post Office had invited Eric Gill to submit designs and to try out a modification of an (unadopted) Edward VIII “rectangular” design (see *Philatelic Bulletin*, December 1971), and had also gone to Harrison and Sons (the printers) for design ideas.

PRELIMINARY LIST OF DESIGNS CONSIDERED

On 2 February the Postmaster General considered colour essays of six designs:

- A Dulac's early Victorian design, recommended by the CAI
- B Severin's “collar” design which was the CAI's second choice
- C Gill's modification of the Edwardian “rectangular” design (fig 3)
- D A Gill design using the four national emblems (fig 4)
- E A Harrison & Sons design (actually by E Clark) showing the words “Postage” and “Revenue” placed diagonally above the Royal portrait (fig 5).
- F A Harrison design with the portrait in an oval above the national emblems. This was adapted from the Scottish Philatelic Society's (rejected) design for Edward VIII definitive issue (fig 6).

The portrait used for all these designs (except Severin's) was a photograph supplied by Bertram Park. This had been selected in preference to the new crowned and uncrowned medal and coinage heads which Paget had prepared in the form of bas-reliefs for the Royal Mint and of which the Post Office had photographs and a plaster cast.

It should perhaps be stated at this point for the record that other designs for this issue existed which had not so far been essayed. The most important was a hexagonal framed design



Fig. 1



Fig. 2



Fig. 3

by Dulac (fig 7). The Post Office has two original drawings by a Miss Sparkes (fig 8 shows that for the 1d value); and the sculptor Wheeler had submitted a medallion-type design which the CAI had rejected on 18 January. The CAI may also have considered designs by Robert Austin and Frampton, (engravers) and Harrison (letterer), but if so, the originals were returned to the artists.

The Postmaster General rejected the Severin design (B) and Harrison's "Scottish" design (F). The others were retained in the short list for further development. Among the modifications he suggested were that Dulac's A design might include the denomination in numerals, even if this involved the elimination of the GRI monogram, and that smaller figures of value might be used in Gill's "Four



Fig. 4



Fig. 5



Fig. 6



Fig. 7

Emblems" design. A minor alteration was also made to the background of the emblems in the "rectangular" design (C). After these alterations had been made fresh essays were prepared, again in the four standard $\frac{1}{2}d$ to $2\frac{1}{2}d$ colours.

On 13 February, the Director General of the Post Office was shown a new drawing of the King's head by Edmund Dulac. He found this so satisfactory that he decided that further colour essays should be made of the various designs, using this new portrait.

The four modified designs (A, C, D and E) were then submitted to the scrutiny of the Royal Fine Arts Commission (RFAC) on 18 February. The Commission expressed a preference for Gill's "four emblems" design (D) followed by the "rectangular" design (C).

On 24 February, the Postmaster General made his final selection of the designs which were to be submitted to King George VI. He considered, firstly, Gill's "four emblems"



Fig. 8



Fig. 9

design (D), both in its original form using the Bertram Park head, and as modified with the Dulac portrait and no circle round the figures of value (D2). Secondly, there were the two versions of the modified "early Victorian" (or "1840 No 2") design by Dulac (A2), one having the tones in the border reversed (A3) (fig 9). Also being considered were the second version of the "rectangular" design (C2) and two variations of Harrison and Sons "diagonal inscription" design (E and E2).

THE ROYAL CHOICE

Two days later the Postmaster General submitted to King George VI essays of four of the alternatives described above. Those selected were A3 (Dulac), E2 and C2 (both Harrison and Sons) and D (Gill). Dulac's

design was that favoured by the Council for Art and Industry; whereas The Royal Fine Arts Commission preferred the original Gill design but at the same time had suggested that the portrait used with it should be that drawn by Edmund Dulac.

The King's choice followed the RFAC suggestions and Gill's original "four emblems" design (D) used in conjunction with Dulac's portrait head was approved for the new $\frac{1}{2}d$, $1d$, $1\frac{1}{2}d$ and $2\frac{1}{2}d$ values. Three of these were issued on 10 May, two days before the Coronation, the $1\frac{1}{2}d$ value was held back until 30 July when it replaced the Coronation stamp of the same value.

In making his final choice, The King had put Dulac's design second. This very attractive "1840 No 2" was then held over by the Post Office for later consideration when work was started on the values from $3d$ to $1/-$. In fact, it was also modified by Dulac in 1940 as one of his submissions for the Stamp Centenary issue (to be continued).

A G RIGO DE RIGHI

Schools Stamp Design Competition

The opening of our latest philatelic counter at Oxford has stimulated so much interest among school children that at least twelve new philatelic clubs have been formed in local schools. One of the schools was prompted to organise a school project which involved the children in designing a stamp or copying a current stamp. The result was so impressive that the Head Postmaster of Oxford decided to enlarge upon the idea and, in co-operation with the Education Authorities, 350 schools were invited to submit entries.

Over 4,000 children in four age groups produced designs and after a preliminary selection the best 250 were displayed in the Town Hall, Oxford where they were judged by Mr S C Coates, Head Postmaster Oxford, Mr Ronald Maddox the famous designer who will be remembered for the 1972



Sarah Morris with her winning entry.

Village Churches stamps, and Mr A G Rigo de Righi, the Curator of the National Postal Museum.

The judges had a hard task to choose the various prize winners from so many excellent entries. Some of the themes were first class and while the execution of a few did not match the concept the judges were impressed by the very high standard reached. This was especially true of the entries submitted by the younger children.

In the evening nearly 1,000 children, parents and teachers packed the Town Hall to be entertained by films and attend the prize giving. The Head Postmaster of Oxford introduced the judges who spoke of their pleasure in being asked to attend and who gave hints to the budding designers. Mr G McMorran, Director of the Eastern Postal Region gave an interesting talk on the history

of stamps and the development of them before the Chairman of the judges announced the prize-winners, who received silver cups, books or stamps.

The overall winner for her very fine design of an owl was Sarah Morris, a diminutive 7 year old, from Chipping Norton County Infants' School who also, of course, won her age group.

Because of the huge number of entries in the 8-11 age group the judges were gracious enough to award extra prizes in this class.

Results:

Winner	Sarah Morris
Runner-up	Judith Dunn

Age Group Awards:

5-7 years

- 1 Sarah Morris, Chipping Norton County Infants' School.
- 2 Martin Hill, Hagbourne School, Didcot.
- 3 Paul Evans, Carterton Primary School.

8-11 years

- 1 Judith Dunn, Wantage County Primary School.
- 2 Phillip Allmond, Hagbourne School, Didcot.
- 3 Kay Gordon and Penny Brooke, Cumnor CE Primary School.
- 4 Basil Harris, Cumnor CE Primary School.
- 5 Adrian Flowers, Blackstone School, Wallingford.

12-14 years

- 1 Colin Profett, Marlborough School, Woodstock.
- 2 Elaine Sutcliffe, Didcot Girls' Grammar School.
- 3 Rosalind Knowland, Marlborough School, Woodstock.

15-16 years

- 1 Elizabeth Jennings, Cransford House School, Mouldsford.

The whole event was a huge success from all points of view. The children enjoyed competing and receiving awards while parents and teachers are to be congratulated on the good behaviour and excellent artistic sense of the youngsters.

The British Air Mail Society

Since it was established in 1958, under the Patronage of the late Lord Douglas of Kirtleside, GCB, MC, DFC (when Chairman of British European Airways), and the Presidency of James Wotherspoon, the British Air Mail Society has taken its place as one of the leading international Societies in aerophilately.

It exists to promote, encourage and contribute to the advancement of international aerophilately, and is affiliated to the International Federation of Aerophilatic Societies (FISA), the Philatelic Congress of Great Britain and the British Philatelic Association.

Membership is unrestricted as to nationality and open to all collectors of flown covers, air stamps, labels and etiquettes and to anyone, amateur and professional alike, interested in air mails, the history of aviation and in 20th century postal history which includes the development of air post services.

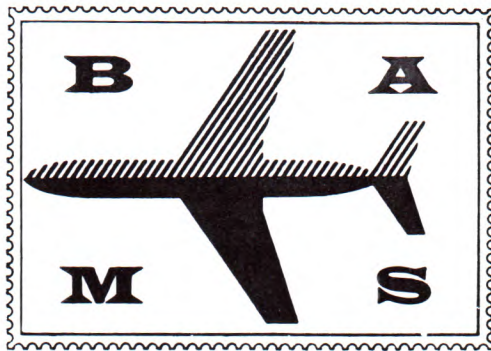
The Society holds regular meetings in London and occasionally elsewhere, organises sales packets and provides a postal library service for aerophilatic literature.

"Air Mail News", the Society's quarterly Journal, under the editorship of Donald Malcolm, FRAS, contains articles of historical and topical interest and news of the Society's activities.

An Annual Competition is open to all members for the Wotherspoon Cup, donated by the first President.

In 1961 BAMS and British European Airways jointly secured official recognition of the 50th anniversary of the first official British Air Mail Service, London - Windsor - London 1911; BEA flew mail by helicopter over the original route and the GPO co-operated by applying commemorative postmarks while the Society organised an Exhibition and Commemoration Dinner in Windsor, attended by the late Viscount Samuel PC, OM, GCB (Postmaster-General in 1911).

BAMS was host to the 4th FISA Congress in London in 1964 and to the 16th Annual



Convention of the Middlesex Federation of Philatelic Societies at Wembley in 1966. The BAMS London Group, being a member of the Federation, organised a Pigeongram Service in connection with this Convention. Among other achievements, the Society has initiated the use of GPO special handstamps featuring the Society, notably for Great Britain's First Day of Aerophilately in 1964 and for the Alcock and Brown Trans-Atlantic Commemoration in 1969.

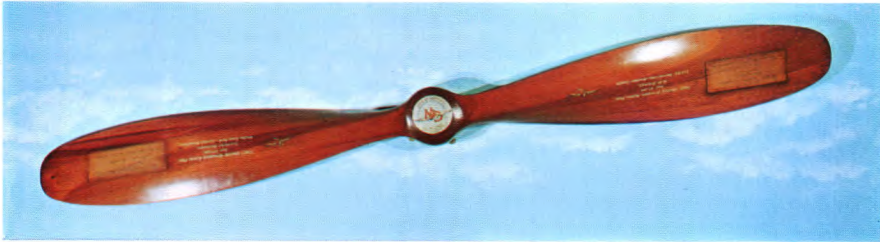
BAMS annual dinners, attended by leading aerophilatists and distinguished guests from all over the world have been held in Birmingham, Windsor and London, including two at the Guildhall.

The British Air Mail Society's Silver Medal is awarded for outstanding contributions to the advancement of aerophilately and more recently the Society instituted the award of its Bronze Medal at National level in both the British Philatelic Exhibition and Stampex.

As a specialist Society, BAMS is not in competition with local or regional philatelic societies, but indeed complementary as, from time to time, joint meetings are held with such societies.

If you would like to consider joining BAMS, our President, Mrs C M Gray of 35 Southwood Road, New Eltham SE9 3QE would be most happy to hear from you.

Britain's First Public Airmail Service
A Unique Souvenir



We recently located a most interesting memento of the historic London-Windsor Coronation Airmail flights of September 1911.

The service commenced on 9 September with flights from the old Hendon aerodrome to Windsor when one of the pilots was Mr G W Hamel whose aircraft also made the return flight eight days later piloted by a Mr Clement Greswell.

The two aviators were so convinced they were making postal history that they autographed the blades of their aeroplane propeller.

Thereafter the incident remained forgotten for many years until the propellor re-appeared in a London antique collection from which it passed into the hands of Mr Victor Brown of C & J Brown's furniture store at Edinburgh.

Mr Brown tells us that when Mr Hamel called at the store some years ago he was able at once to identify the propellor as the one he and Mr Greswell had autographed nearly fifty years earlier.

Doubtless many of our readers who are also enthusiastic 'aerophiles' will be pleased to know the souvenir is carefully preserved and equally glad to have this opportunity of seeing the inscriptions.

For those who are fortunate enough to have one of the special 1911 Coronation Air Covers our illustrations will be of particular interest as additional background material for their collections.

The New Welsh Air Letter Form

The new air letter has been designed by Mr Douglas Halliday, ARCA a freelance graphic designer, and Vice-Chancellor and Head of the School of Graphic Design at the Newport College of Art and Design Monmouthshire. His previous work includes design of First Day Covers and Presentation Packs for the



1969 Prince of Wales Investiture issue and Regional Decimal Definitives (1971).

The small panel on the design depicts Welsh peasant costume, the result of research into historical Welsh costume carried out with the help of the Welsh Folk Museum, St Fagan's, Cardiff, to which the artist is indebted. The second panel depicts the artist's impression of Snowdonia. The air letter will be available from all Welsh Post Offices, the Philatelic Bureau and all philatelic counters from 7 August 1973. Further details appeared in the Stop Press to the July Bulletin.

Designing the Inigo Jones Stamps

by Rosalind Dease

One day in the early spring of 1972, I was passing Post Office Headquarters, and I dropped in to see Stuart Rose, Director of Design, to have a little grumble about how hard life was for stamp designers – and he quite took the wind out of my sails. He casually asked me what I knew about Inigo Jones. Now Inigo Jones happens to be one of my favourite architects and I knew something of his stage designs – so I rattled on for a bit and fell silent. Stuart then asked me if, should the Post Office decide to go ahead with an issue, would I like a direct commission to design a set of engraved stamps for the quadricentenary of Inigo Jones' birth in 1973. Every stamp designer longs to have a direct (not competitive) commission and I'd never had one offered to me before, so I was delighted and proud to accept. On my way home, it suddenly struck me that being the sole designer wasn't going to be all jam: I alone had responsibility for the success of a set in a production technique I'd never used before. I very soon found out the other major drawback. Four hundred years is a long while ago, and as I boned up on the research for Inigo I found none of the books I read agreed on what really were Inigo's own designs. He was Surveyor of the King's works and had put out a lot of work to other designers, and so little was known of what was solely his own work. Also, in all these centuries, many of his buildings had been demolished or altered beyond recognition. I had to have expert advice, so I contacted the Library of the Royal Institute of British Architects (who have many of Inigo's drawings), and asked them which they thought were Inigo's most significant designs. I was told that scholarly research on him was only to be relied upon subsequent to 1960, and that Sir John Summerson, Curator of the Sir John Soane Museum, was the acknowledged expert on the subject. I belong to the London Library – an old private institution in St James's Square which lets one borrow books of great value and antiquity – so my

next visits were there. The most impressive book source I borrowed was enormous and very rare – a folio published in 1770 by William Kent, filled with wonderful period engravings of Inigo's buildings. In all I borrowed ten books on Inigo, and settled down to a month of research, sifting out the doubtful or unsuitable buildings, until I settled on the Banqueting Hall, Whitehall; St Paul's Church, Covent Garden; and the Prince's Lodging, Newmarket. Even here, nothing was as in the original. The Banqueting Hall had been refaced in Portland stone by Sir John Soane in 1829; St Paul's, Covent Garden, had lost its two side arches; and the Prince's Lodging, Newmarket, had been demolished at some unknown date. I had contemplated using the Queen's House, Greenwich, but it had later additions of two colonnades and an outside staircase. I had not been specifically asked to design stamps on Inigo's theatrical achievements, but I felt he was as much an innovator and was as important for this as he was for his architecture. He had journeyed twice to Italy and seen Palladio's revolutionary buildings and equally revolutionary Teatro Olimpico at Vicenza; and he had introduced into England, in royal court masques, movable scenery and trick perspectives, besides the innovation of using actresses, instead of young boys as in Shakespeare's productions. So I designed one stamp of his movable scenery for "Oberon the Faerie King", and another of an actor and actress in stage masque costumes. I used the pen lettering derived from Inigo's scrawls on the side of his sketches. While I was in the midst of this work, I went to a lecture by Ron Lee, of the Royal Philatelic Society and member of the Stamp Design Committee. During the interval, I chatted with him about my progress, and he discoursed to me about se-tenant mirror-image designs in stamps. This was just the idea I needed to integrate the theatrical and architectural sides of Inigo's work, and I radically altered my

designs to fit this concept. When the day came for the meeting of the Post Office Stamp Advisory Committee, I had the Banqueting House, Whitehall, as an alternative to the costume designs, as I was very doubtful if these would be accepted because they would mean a dual thematic issue – architecture and theatrical costume. I was also doubtful that the Committee would accept my se-tenant mirror-image idea. I know the members of the Stamp Committee pretty well by now but that doesn't stop one feeling nervous at presenting work to them. Luckily, all I wanted to do was accepted. I had at first put the two architectural subjects together and the theatrical ones also. But it was pointed out that the inland post would get only one theme and the overseas post another; so I swapped the designs around to get two themes in each pair. It is this sort of co-operation and exchange of views which makes meeting the Stamp Committee so worthwhile. Bradbury Wilkinson began work on the stamps, and then unfortunately ran into production difficulties over the engraving process, and the designs had to come back to me for amendment for a combination of both offset and direct letterpress production instead. Stuart Rose, and I went down on a visit to Bradbury's to see the new stamp sheets as they came off the press, and we were delighted with the quality of the work. All along I had worked in close conjunction with the printers over every minute detail of the designs – accuracy of register, fineness of line, colour accuracy, faithfulness to the original artwork. I got quite used to the trip down to their New Malden works and the friendly lunches we had afterwards. Designing stamps is really only one quarter pure creative work. The rest of the time is taken up in preliminary research, committee meetings and production supervision. Besides being a designer one has to be a public relations expert, a technician and a scholar, to do a cast-iron job that cannot be faulted on any count. There was also the First Day Cover

and Pack to design; and in this case, I wrote the copy on Inigo as well – quaking in my shoes lest I said anything that the scholars would fault. Having worked on the Inigo Jones stamp set, off and on, for nearly a year, I feel soaked in the subject. I hope that they will not only be liked but be right too. I certainly enjoyed doing them.

Book Reviews

The 12th edition of **Collect British Stamps** retains the format which has proved so successful for the Gibbons checklist. It is also gratifying to find that its price is unchanged.

The listing of special issues covers those of 1972 up to the County Cricket set. Elsewhere, the 50p all-over phosphor definitive and the £5 'to pay' label have yet to be included.

Presentation packs show the most notable price changes in the modern issues. Examples are Simon de Montfort's Parliament (SG 663/4) and the Battle of Britain (SG 671/8), which both rise from £2.50 to £4.00, and Robert Burns (SG 685/6) which rises from £1.50 to £2.00. However the most spectacular increase is that for the 1969 Collector's Pack – from £2.75 to £6.00: the individual set prices for its contents are unchanged. There are modest upward movements for some packs of 1970 and 1971.

Victorian issues show the most extensive changes of all, no doubt reflecting the perennial demand for them and the fluctuations in exchange rates since the last edition. Consideration of these trends is best undertaken in the broader context of 'Part I' when it appears.

Collect British Stamps (12th Ed.) is published by Stanley Gibbons Publications Ltd., 391 Strand, London WC2R 0LX. Price 30p.

Slogan Postmarks of the United Kingdom 1972

As well as containing complete, illustrated

lists of all new slogans issued in the UK during 1972, the new volume lists all previous designs of slogans re-introduced during the same period. It also includes tables of amendments and additions to previous listings, together with a list of Channel Islands slogans for the year.

Comprising 40 A4 pages (litho printed), *Slogan Postmarks of the United Kingdom: 1972* costs 60p (postage paid) and is available from George R Pearson, 42 Corrance Road, London SW2 5RH.

Copies of four earlier slogan postmark publications, which together list all UK slogans used since 1965 are still available. Regrettably the basic catalogue covering the period 1917-65 is out of print.

Collecting Postal History

by *Prince Dimitry Kandaouroff*

'Postmarks, Cards and Covers' is the subtitle of this book, which specialises in this branch of philately. The book has sections on transportation of the post - by air, sea and land - and an interesting chapter on the post in wartime. Each chapter starts in historical times sometimes going back into ancient history, and then brings the subject up to date. The author suggests these topics as areas of specialisation for collectors and the book is rounded off by a series of practical hints on starting and maintaining a collection. It is obtainable from Stanley Gibbons Publications Ltd, 391 Strand, London WC2R 0LX at a price of £2.50.

Charity Stamps Experiment

Money for charity is to be raised with one experimental issue of postage stamps with a premium, it was announced.

Details have still to be worked out but it is likely that charities to benefit will be nominated by an independent committee.

Values of the stamps are likely to be at the first-class basic letter rate, plus a premium for charity.

New Picture Cards



Reproduced from a stamp designed by Edward Ripley issued by the Post Office on May 16th 1973 to commemorate one hundred years of County Cricket

The Post Office is to produce a new series of picture Cards whose themes, we hope, will be of interest to collectors and postal historians.

The first card shows a reproduction of the recent 3p County Cricket stamp featuring W G Grace is now on sale price 5p from selected offices in England and Wales.

Philatelic Bulletin - Back Numbers

Mr J W Gray, The Cathedral Manse, Dunblane, Perthshire, has from March 1969 to April 1972, inclusive for disposal.

Mr R J Jeffs, 16 Broadway Gardens, Peterborough PE1 4DU, would like Volumes 1-6 and Volume 7 nos 1-6 inclusive.

Mr G P High, 11 Jupp's Lane, Goring-by-Sea, Worthing, Sussex BW12 4TG, would like Volumes 1 and 2.

Mr R E Carpenter, 115 Vivian Ave, Wembley, Middlesex HA9 6RJ, would like Volumes 1-9 inclusive.

Mr H A Schnaar Pr J W Frisolaan 70 Leidscheudam 2131, Netherlands, would like Volumes 1, 2, 3 and 7 inclusive.

Mr J Snaddon, 4 Park Hale Road, London N2 9PU would like Volume 3 nos 1-8, Volume 4 Nos 1-4, and no 12 Volume 5 no 2, nos 5-7, 9-12 Volume 6, nos 1-4 all inclusive.

Mrs R Brookes, 25A Ebenezer Street, Hednesford, Staffs WS12 4H, would like Volumes 1 and 2 and Volume 3 nos 1-5 inclusive.

Mr D F Collins, Stirling House, Craigiebarn Road, Dundee, has from Volume 1 no 1 to Volume 9 no 3 (November 1971) for sale.

Mr I Heap, Lancambria, 9 Fry's Lane, Yateley, Camberley, Surrey GU17 775 would like Volumes 1-6 inclusive.

Mr Spencer G Maurice, River Hill Cottage, Flamstead, St Albans, Herts would like to buy Volumes 1-4 inclusive and Volume 5 nos 1-5 inclusive.

Mr R Henderson, 45 Queen's Crescent, Sunderland SR4 9JJ, has the following issues for disposal: Volume 5 nos 5-7, 11 and 12; Volume 6 nos 1 and 2, 4-12; Volume 7 nos 1-12; Volume 8 nos 1-12; Volume 9 nos 1-12; Volume 10 nos 1-10.

Mr S R Christian, (C4281567), TRC, JOC Maastricht, BFPO18, would like to obtain Volumes 1-8 inclusive.

Mr J A Jones, 19 Rockbourne Avenue, Woolton, Liverpool L25 4TQ would like Volumes 1-5 inclusive. He is prepared to pay 5p per copy plus postage.

Mr B F Hodges, Rose Cottage, 6 Blenheim Avenue, Worthing, Sussex would like Volume 1 and 2, and Volume 3, nos 1 and 2.

Mr J W Golden, 29 Lister House, Croyde Avenue, Hayes, Middlesex UB3 4EP, has Volumes 3-9 inclusive, and Volume 10 nos 1-10 inclusive for sale.

Mr P Robinson, The Flat, 4 Pembroke Villas, The Green, Richmond, Surrey would like Volumes 1-3 inclusive.

Royal Air Force Flown Covers

No 15 in the Royal Air Force Museum series of Squadron Flown Covers will be issued to commemorate International Air Day and the history of No 42 Squadron. It will show the BE2c used by the Squadron in 1917 and the present equipment, Nimrod. It will be cancelled by a special British Forces Postal Service postmark (1412) in use on 8 August and flown on a special flight by the Squadron. Covers will be available on or about 29 August from the Philatelic Officer, No 42 Squadron, Royal Air Force, St Mawgan, Newquay, Cornwall, at 25p plus 3p postage.

A special cover in the series will be issued to commemorate the Royal Auxiliary Air Force and No 605 Squadron R Aux AF in particular. This will show the Westland Wapiti and the D.H. Vampire, the Squadron's last aircraft and it will be flown into the "Meet the Royal Air Force Exhibition 1973" at Birmingham after cancellation by a special British Forces Postal Service postmark (1375) on August 11. The covers will be available on or about 30 August from: Philatelic Officer, Royal Air Force, Digby, Lincs. at 25p plus 3p postage.

All proceeds go to the RAF Museum Appeal Fund.

Special Handstamps

Unless otherwise stated, items for reposting bearing at least 3p in postage, should be sent to the Head Postmaster of the town in which the special posting box is located.

8 August 1973 (P/R)

Rotary Club Golden Jubilee 8 August 1973 Darlington Co Durham. Special posting box at Dressers (Stationers) Ltd, 26 High Row, Darlington, Co Durham DL3 7QR.

13 - 18 August 1973 (P/R)

Third International Orthodontic Congress South Bank Arts Centre London SE. Special posting box in the Foyer of Queen Elizabeth Hall SE1.

8 September 1973 (P/R)

British Army Entry Round the World Race Departure from Portsmouth 8 September 1973 British Forces 1370 Postal Service. Special posting box at Home Postal Courier Communications Depot, RE Inglis Barracks Mill Hill, London NW7 1PX. Items for reposting to Philatelic Office at the same address.

27 October 1973 (P/R)

Centenary of St Jude's Parish Church Ballynafeigh, Belfast 27 October 1973. Special posting box at St Jude's Parochial Hall, Ravenhill Rd, Ballynafeigh, Belfast.

22 August 1973 (P/C)

Holland America Centennial 1873-1973 SS Volendam 22 August 1973 at Torquay.

6 September 1973 (P/C)

Holland America Centennial 1873-1973 SS Veendam 6 September 1973 Bournemouth. Special posting box on the SS Veendam at Bournemouth.

7 September 1973 (P/C)

Holland America Centennial 1873-1973 SS Veendam 7 September 1973 Torquay. Special posting box on the SS Veendam at Torquay.

29 September 1973 (P/C)

Moseley Football Club (Rugby Union) Centenary 29 September 1973 Birmingham. Special posting box at Moseley Football Club, The Reddings Road, Birmingham B13 8LN.

SPECIAL ANNOUNCEMENTS

There will be three posting boxes for the Special Handstamp, Monarchy 1000 Bath 22 May - 29 September 1973. They will be used at:

- 1 The Monarchy 1000 Exhibition, the Octagon, Wilson St, Bath.

2 The Pump Room Bath and;

3 The Assembly Rooms Bath.

Postmark Slogans

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

16 July 1973 - 14 January 1974

Newcastle Northumbria's Conference Centre. To be used at Newcastle-upon-Tyne.

30 July - until further notice

Remember to Use the Postcode. To be used at:— Carmarthen; Cardigan; Lampeter, Cardiganshire; Haverfordwest, Pembs; Tenby, Pembs; Pembroke Dock, Narberth, Pembs; Fishguard, Pembs; Milford Haven, Pembs; Sutton, Surrey; Epsom, Surrey; Leatherhead, Surrey.

30 July - 18 August 1973 (P)

Steam Engine Rally 18-19 August Chew Stoke Bristol Free Car Park. To be used at Bristol.

30 July - 27 August 1973

Birmingham Show Perry Park 31 August - 1 September. To be used at Birmingham.

30 July - 28 October 1973

Centre your interests in Rugby. To be used at Rugby.

27 October - 16 November 1973

Ulster Tree Week 12 - 17 November. To be used at Belfast; Ballymena, Co Antrim; Bangor, Co Down; Coleraine, Co Londonderry; Enniskillen, Co Fermanagh; Omagh, Co Tyrone; Portadown, Co Armagh.

1 July 1973 - 31 March 1974 (P)

50 Miles from London Sheppey for Holidays, Home and Industry Kents Own Sunny Island. To be used at North Western DO London.

2 July - 12 August 1973 (P)

Edinburgh Zoo is open today. To be used at Edinburgh.

16 September – 6 October 1973 (P)

The Friends of the Tate Gallery Celebrate 15 years. To be used at South Western DO London.

9 July – 25 August 1973

Rochdale 17 – 25 August 1973 Festival.
To be used at Rochdale.

9 July – until further notice (P)

Expand your Firm in the New Old Ham Acting Estates Office 061-622 8211
To be used at Oldham Lancs.

15 July – 1 September 1973 (P)

Swinton and Pendlebury Festival 18 August – 1 September. To be used at Swinton SSO, Manchester.

25 February – 9 March 1974 (P)

Southampton College of Technology write for course details. To be used at Southampton.

30 July – 9 September 1973

Remember to use the Postcode. To be used at Barnstaple; Bideford; Ilfracombe; Lynton.

30 July – 11 August 1973 (P)

RNM DSF Fleetwood Diamond Jubilee Fishing Exhibition 21 July – 18 August.
To be used at Blackpool, Lancs.

1 August – 2 September 1973 (P)

Harlow Show Bank Holiday Fun. To be used at Harlow.

6 August – 18 August 1973

10 September – 22 September 1973 (P)

Southampton College of Technology Professional and Diploma Courses.
To be used at Southampton.

20 August – 8 September 1973 (P)

Southampton College of Technology Enrolment Week 11 – 12 September 1973. To be used at Southampton.

2 September – 29 September 1973 (P)

Welsh National Opera at the New Theatre Cardiff 17 September – 13 October. To be used at Cardiff.

REPEAT CAMPAIGN

Until 17 January 1974

Leeds a Capital City for Work and Play.

'A' Machine

Leeds says be wise look before crossing.

'B' Machine

Leeds Motorway City of the Seventies.

'C' Machine

All to be used at Leeds.

'P' denotes Pictorial

'C' denotes Circular

'R' denotes Rectangular

Until 31 August 1973 (P)

Orsett Show First Saturday in September. 2 dies at Romford and Grays.

6 – 31 August 1973

4 dies in the Alf Machine at Romford.

18 June 1973 – until further notice

Remember To Use The Postcode. To be used at Sherbourne, Dorset.

Stamp Issues in 1974

February : British Trees.

April : Fire Service.

June : Centenary of UPU.

July : Historical Figures:

Boadicea

Robert the Bruce

Edward Plantagenet

Owain Glyndwr.

October : Centenary of the birth of Sir Winston Churchill.

November : Christmas.

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