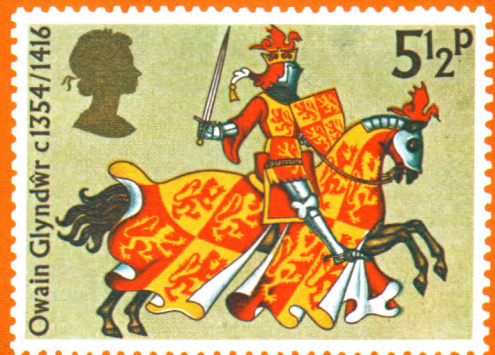


# Philatelic Bulletin

Volume 11 Number 12 August 1974



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## Introduction

Our recent series of articles on the British High Value stamps proved so much to the liking of our readers that we have asked the author, James Watson, to contribute a further series on the British Commemorative or "special" stamps issued from 1924 to 1963 when the *Philatelic Bulletin* was first published. It is hoped that this new retrospective series will "bridge the gap" and be of interest to our readers.

## Philatelic Bulletin Subscription

In a world of ever increasing prices we have kept the *Bulletin* subscription at 50p since September 1970. We must now face the facts that rising prices make it far too uneconomic to maintain it at that level and we have Price Commission approval to increase the annual subscription to 75p from 24 June 1974.

A moment's reflection that 12 issues a year costs at least 36p in postage will, we hope, reinforce our view that the *Bulletin* is still the best produced and cheapest of its kind.

## Commemorative Cover

### Plymouth Navy Days 1974 – 24, 25 and 26 August 1974

To mark Plymouth Navy Days 1974 a commemorative postal cover will be issued, bearing a picture of the aircraft carrier HMS *Ark Royal* and the legend "*Plymouth Navy Days 1974*."

A 4½p stamp will be given a handstamp bearing the British Forces Postal Service number 1469.

The cover is 30p if posted direct, or 35p if sent under cover. A limited number of Plymouth Navy Days 1970-73 commemorative covers are still available, price 35p if posted direct, or 40p if sent under cover.

Orders with the correct remittance should be sent to:

The Philatelic Officer  
Accommodation Office  
HMS *Drake*  
HM Naval Base  
Devonport  
Devon

Cheques/Postal Orders should be crossed and made payable to 'The Treasurer, Plymouth Navy Days'.

## Award For PO Design Adviser

Reginald M Phillips is perhaps best known for his superb philatelic collection which forms the nucleus of the National Postal Museum. In 1969 he instituted the Phillips Gold Medal for postage stamp design. The first medal was awarded that year to Mr David Gentleman and that for 1974 goes to Mr Stuart Rose, design adviser to the Post Office. It was presented to Mr Rose by the donor Mr Reginald M Phillips, CBE, on Monday 15 July at the Philatelic Unit, Sussex University.

Professor John West, director of the Philatelic Unit, said: "The award for 1969-74 is made to Mr Rose for his contribution to design through his work as adviser to the Post Office and his designs of the Ulster paintings issue of 1971 and Artistic Anniversaries (British Painters) of 1973".

Professor West was assisted in judging British stamp design over the past five years by:

Mrs Gabriella Pike, CBE, JP, Past President of the Women's Institute.

Sir Paul Reilly, Director of the Council of Industrial Design.

Mr George South, Vice-President, Royal Philatelic Society.

Professor West said: "In the past five years we have seen the most successful period in British Stamp design so far. We were impressed by the range of artistic interpretation of the themes. The world gets a good view of Britain from our stamps".

### Stuart Rose, CBE, PSIA

After leaving the Central School of Arts and Crafts in 1934 Stuart Rose worked with Ashley Havinden at Crawfords Advertising.

After World War II he was part-time typographer under Sir Francis Meynell at the Cement and Concrete Association, at the same time being Print Consultant to the Federation of British Industries. He was art editor of 'Design' magazine from 1947 to 1953.



He was appointed part-time Typographical Adviser to the Postmaster General in 1962 and full-time Director of Design for the Postal Business of the Post Office in 1968, a position he still holds. One of his many responsibilities is to direct the design of postal stamps.

Stuart Rose has been a member of the Society of Industrial Artists and Designers since 1934, becoming a Fellow in 1953 and President in 1964. He is also on the Board of Governors of the Central School of Art and Design.

He was a member of the Council of Industrial Design Stamp Advisory Committee until 1962 and has been a member of the Post Office S.A.C. since 1968.

He was awarded the CBE in the Queen's Birthday Honours List of 1974.

**Gems from the R M Phillips Collection XIV**  
**Two Shillings Brown 1880**



Although two shillings, or a florin, has been a very common denomination for our coinage, only two issues of postage stamps, both in the same design, have been made in this value. The first, in various shades of blue, was current from 1867 onwards and was designed to pay large rates of overseas postage. The second issue was made in brown on about 27 February 1880. The object of the change of colour was to avoid confusion with the 2½d value which had recently had its colour changed from rosy mauve to blue to conform with UPU

requirements.

The 2s brown had a very short life, being withdrawn in July 1880, when the balance of stock of some 657 sheets were destroyed. As only 1,000 sheets had been printed (from Plate 1 only) of the brown stamp it is quite scarce and this is reflected in the catalogue price. Curiously enough, copies on cover are very rare and that illustrated above is an exceptionally nice example on cover; used at the right period.

A G RIGO DE RIGHI

# British Special Stamps

## 1. British Empire Exhibition, 1924-25



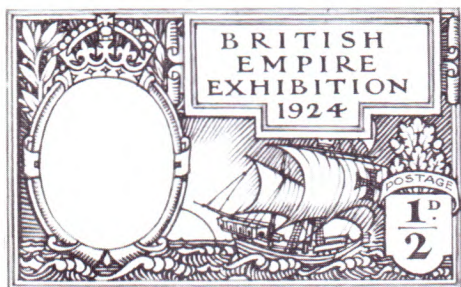
Had it not been for the outbreak of World War I, the great British Empire Exhibition, originally planned to take place in 1915, might have been held in Hyde Park, Earl's Court or the White City, like some of its famous London predecessors. Designed as a showcase for Britain's overseas Empire, the Exhibition was eventually sited at Wembley Park, north-west London, on land owned by the Metropolitan Railway Company. It was conveniently served by the 'Met' Railway from Central London, and it was already being developed as a sports centre and amusement park – the F.A. Cup Final of 1922 was held there, when Bolton Wanderers beat West Ham United by two goals to nil.

The Exhibition, with its many ornamental buildings and pavilions covering more than 200 acres, was opened by King George V in April, 1924. Two special commemorative stamps – 1d scarlet and 1½d. brown – were issued, available only at the Exhibition Post Office, on the 23rd of that month. These stamps are regarded as Britain's first commemorative stamps, and their interest is enhanced when one considers that their main purpose, along with the innumerable slogan postmarks, was to gain valuable publicity for the mammoth Exhibition – probably the first example of a not-so-discreet advertising campaign on stamps!

A number of artists were invited to submit designs for the new stamps to the specially-formed committee chaired by Sir Evelyn Murray, Secretary of the Post Office, and including as artistic adviser the distinguished painter and illustrator, Robert Anning Bell, R.A. One of five designs by Harold Nelson was eventually selected – it featured the dominant 'Wembley Lion' (as it came to be known), standing with legs astride in front of a 'sculptured' commemorative plaque. To complete the formality of style, the familiar profile of King George V was placed within a medallion on the right.

The 'British Lion' had long been the symbol of British influence and strength overseas (hence the term, 'twisting the lion's tail', or harassing Great Britain), and Harold Nelson was very astute in his choice of an 'Empire' subject. Design essays were also submitted by Eric Gill, J D Batten, N Rooke and E W Tristan. Later, Mr Nelson adapted one of his unadopted 'Wembley' essays very successfully for the PUC £1 stamp of 1929.

The stamps were recess-printed by Waterlow and Sons from dies engraved by J A C Harrison in sheets of 120 stamps comprising two panes of 60, the panes being separated before issue. The rather thin, tough paper bore the normal multiple Block Cypher



*Two of Harold Nelson's unaccepted essays.*

(GvR) watermark, and the perforation was at first by a 'line' machine with very small holes (perf. 14), later by a 'comb' machine with larger holes. The 1d. stamp was also obtainable from stamp vending machines in the Exhibition grounds – the rolls of 1,200 stamps were specially made up from sheets with consequent joins at every tenth stamp in the roll.

The 1d. stamp prepaid the postcard rate, and the 1½d. that of ordinary inland letters. In addition, a range of postal stationery – imprinted/stamped postcards, envelopes and registration labels – were issued. Major varieties include the 1d. stamp with bottom

margin imperforate, and the 1½d. with the left side margin imperforate, while both values exist with the overprints 'Specimen' or 'Cancelled'. Another variety is the 'N' of 'EXHIBITION' with a 'tail' which occurs on the 1d. – row 1, stamp 5 in the sheet.

The Exhibition closed in November, 1924, and re-opened in the following year. Similar stamps, inscribed '1925', were issued on 9 May and remained on sale until the Exhibition finally closed on 31 October. Total sales of the 'Wembley' stamps for both years were 17 million.

JAMES WATSON

## Stamps on Fire

Mr Editor and Mr Gentleman deserve congratulations for that splendid feature on the design of the fire stamps, but the Introduction (p.2 May 1974) is an understatement. The pictures show very much more indeed the care that goes into the preparation of a special issue.

As a designer and a philatelist, I find it possible to reconstruct David Gentleman's thought processes by studying the twenty four reproductions that have been selected (from many no doubt) for publication. The article was interesting as an extension of them, but alone they reveal much, as sketches are the language of the artist.

The problem was in three parts:

1. To "put over" the history of fire fighting graphically.
2. To do so in stamp size.
3. To produce a "set" of postage stamps in which each is related to its fellows.

When the author says, "... Of course it was the fire engines that leapt to mind straight away; but even so, I thought it best to explore the subject a little more fully, to make sure that a *better idea* was not being overlooked." – surely the pity is, that this is precisely what has happened.

The key to a good stamp design, regardless of what collectors or post office marketing people believe, is largely a matter of scale. The weakness of most of our stamp designs

is, that the dominant element (cathedral, bridge, skyscraper, ship, aeroplane) contains too much intricate detail to "read" when reduced to stamp size. Over the years the printers have achieved a fine record in technical competence in reproducing a multiplicity of colours millions of times, but I share Edmund Dulac's view that the simplicity of a few bold formalised shapes imparts a kind of heraldic dignity which is the essential quality *needed* in a postage stamp.

If one looks at the 9d value of the Prince of Wales Investiture issue of 1969, (incidentally by the same designer) it is almost the only modern stamp whose major feature was happily related in scale to postage stamp size. Now look at No. 2 sketch of the Fire Service issue, which it resembles so closely. We cannot tell how many colours the designer had in mind for this, but bright yellow for the plate, brown for the shadows and white left out for the highlights would have achieved two things. It would have made a most powerful image in scale with the stamp, and it would have been an innovation by doing it in just two colours.

The author has told us of his awareness of the "... telling detail like the familiar brass helmet ...", and what a wonderful stamp he passed up here. Had the helmet of No. 3 been drawn in pure silhouette with its chin strap hanging vertically and no face, then its characteristic shape and colour would have shouted "FIRE", anywhere. The traditional fireman's axe (worn on the belt for years) if subtly placed in relation to the helmet, could have created one of the most significant symbols of fire fighting in stamp history. The remarkable thing is that the artist was so very near the solution yet he rejected it, because of his pre-conception with engines.

The two designs I have selected could have shared the same colouring, in different proportions. Not a gold by the printers to look like real brass, but a subtle flat colour

which everyone would have recognised as indicating brass, as in a poster. Thus with the basic shapes and colours David Gentleman had within his range half of his set of four stamps.

The colour which is associated with fire, the world over, is red and the symbol is unquestionably, a bell. In illustrations 9 and 10, it is quite astonishing how near the artist was to the perfect stamps for the occasion. Bells are made of all kinds of metals and many could be depicted graphically in blue: again the shape, especially in two dimensions is not only unmistakable, it transcends language barriers. With a little imagination (and David Gentleman has more than most of us) he had, early on, hit upon his other two motifs and colours. Red for fire, and blue for the old bell and the new flashing light signal, which he has shown us in illustration No. 9 have a similarity of shape (they are both dome like) but for different reasons.

It would be most unkind to condemn his final fire engine set but he has admitted to us all that in designs 2, 3, 9 and 10, he had the germ of a truly magnificent idea. Simple symbolic shapes associated with the historic imagery of fire fighting. He could have imposed a restrictive discipline of colour by using a dominating one for each value (at one time a requirement of stamp design which has got lost on the road somewhere) and the same subsidiary colours as a theme carried through each value linking them. Above all this he might have designed a set of four stamps, all just as formal as the engines but all in scale with each other, almost to the point of heraldry, and thus made a masterly break from that pseudo-realism with which about 200 British stamps of this reign have been associated.

Why did he do all this? Was it the influence of the Stamp Selection Committee, the Post Office, the printers, or did he feel that the mixture as before was good enough? I would love to know. GERALD DAVIES

# Royal Society of Arts Industrial Design Bursaries : Postage Stamp Section

The object of the RSA competitions in industrial design is to encourage good design in this country by giving promising young designers an opportunity of widening their horizons by further travel and study abroad. The Post Office contributes to several sections of the scheme, but funds exclusively a bursary for postage stamp design. This was begun in 1970 with the object of encouraging new stamp designers, and since this time some of the designers involved have been invited to submit designs for postage stamps.

This year candidates were invited to design a set of 4 stamps on the theme "The Stockton & Darlington Railway 1825". They were given background information on the subject and technical advice on printing processes and design preparation.

There were 73 entries, reflecting the interest of students in this miniscule art

form. The jury recommended the following awards:—

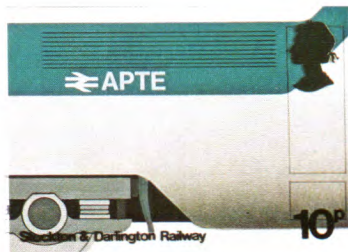
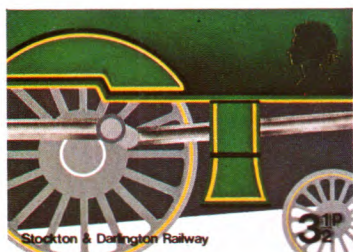
£200 to Stephen Moore, aged 19 (Southend College of Technology)

£100 each to John Hopkins, age 21 (Epsom School of Art & Design) and Anthony Thomas, aged 19 (North East Essex Technical College & School of Art)

Nicholas Ryde, aged 20 (Amersham College of Further Education & Art) was commended.

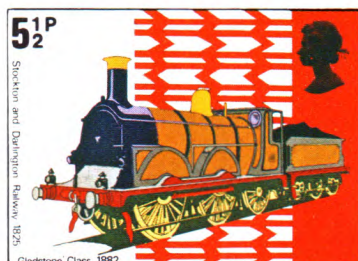
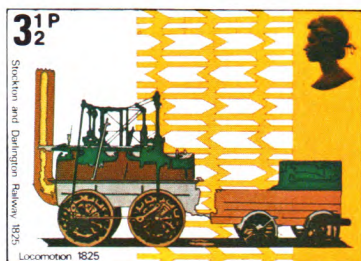
The Jury consisted of Sir Paul Reilly, MA, Hon Des RCA, Hon FRIBA, Hon FSIA, Chairman; David Gentleman, RDI, FSIA, ARCA; D W Barker; Stuart Rose, CBE, PPSIA, and R F York, OBE.

Some of the winning designs are here illustrated, with selected comments by the Jury.

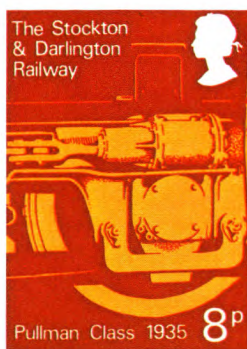
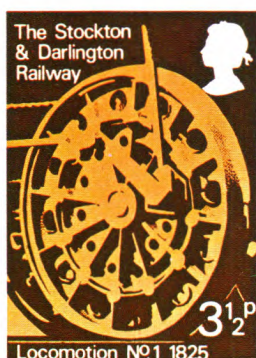


Stephen Moore

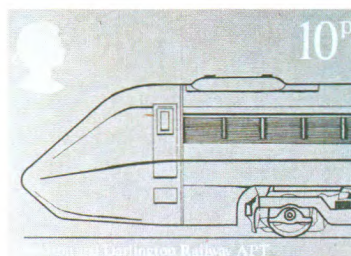
*The Jury considered that his engineering-type drawings in full colour stood out among the other entries, showing a good understanding of the technical problems of producing stamps.*



Nicholas Ryde was commended for his interesting stamps which expressed the feeling of the old railways and showed their development over the past 150 years.



John Hopkins used the bleached-out photograph technique to produce a good visual effect.



Anthony Thomas was praised for his use of a metallic stamp to emphasise the newness of the modern train.

## Book Reviews

### **Stanley Gibbons Great Britain Specialised Stamp Catalogue Vol 2 Edward VII to George VI 3rd Edition**

Appearing some four years after the previous edition and covering a period which appeals to most collectors, the new edition of the "Specialised GB Vol 2" contains very many price changes to reflect the active market for this material.

The publishers have taken the opportunity to re-arrange the listings to conform with Volume 3, so that the plate markings and controls, previously treated separately, are now integrated with the lists of the relevant issues. Each denomination is followed by its varieties and booklet panes, where they exist. The former appendix on booklets has been expanded to a separate section with new coverage of advertisement panes.

The extensive study of issues of these four reigns is reflected in the many new items to be found in the listings of the new edition. In particular there are new plate markings, die proofs and "specimen" overprints. Following the researches by Mr Alain de Cadenet, the listings of the 1911-12 KG V Downey Heads now appear as a separate sub-section.

The Stanley Gibbons Great Britain Specialised Stamp Catalogue Vol 2, 3rd Edition, is published by Stanley Gibbons Publications Ltd, 391 Strand, London WC2R 0LY.

### **Churchill Collectors Book**

To honour the centenary of the birth of Sir Winston whose 100th Birthday will be on 30 November 1974 the International Churchill Society has compiled a "Churchill Collector's Handbook".

The handbook is 34 pages of text and illustrations offset printed on 8½" × 11" loose leaf sheets suitable for inclusion in a binder.

It is essentially a check list covering regular issues of stamps, errors, varieties, forgeries, covers, locals, labels and forerunner issues. It is also hoped (space allowing) to cover

lightly the non-philatelic sidelines. These include coins, books, china, art, horse brasses and brass, together with other Churchilliana. The contents of the handbook have taken some three years to amass.

Copies of this handbook will be available in, at present, a limited number at 90p or \$2.00 USA, plus pre-paid parcel rates for postage.

Enquiries concerning this handbook and details of the Society and its membership can be had by writing to the United Kingdom Representative of International Churchill Society, Mr Fred B Hambrook, ICS and BPA, 91 Park Road, Farnborough, Hants. GU14 6LJ.

### **"World Postmarks" by R K Forster**

This is the work of an enthusiastic student of postmarks eager to make new converts to his hobby. He ranges widely and knowledgeably both in historic time and in the many facets of his subject which constitute hobbies in themselves. Throughout, he cannot hide his fascination for place-names and their connotations.

There is also ample coverage of practical aspects: the type of material available and hints to the collector about storage and presentation, which present their own difficulties due to bulk and classification problems. 'World Postmarks' then, is a most useful work for a new collector. The only drawback is the price, which might deter a potential collector: as a library book this would win many new recruits to the hobby.

"World Postmarks" by R K Forster is published by B T Batsford Ltd, price £3.50.

### **The Bookmark Catalogue of British Decimal Postage Stamp Books**

Any philatelic specialist will be familiar with the problem of information. Details which are too esoteric for even the specialised commercial catalogues can at best only be found in handbooks or specialised articles. Frequently ephemera such as auction cata-

logues are the only source of information on items such as stamp varieties. Finding such information is difficult enough; devising a system of access to it is vastly more so.

It is the more gratifying then to find in this new publication by the GB Decimal Stamp Book Study Circle a serious and largely successful attempt to create a framework within which the data revealed by their researches can be published for easy access and kept up to date. The primary divisions cover general aspects of stamp books and their production, lists of the decimal books, the stamps, the book panes, flaws and perforations. A further division on valuations has yet to appear. Each of these is sub-divided in a manner which makes for easy update. Here is a system which other specialised societies might well consider adapting to their needs and could even provide a model for an individual specialist.

The Bookmark Catalogue of British Decimal Postage Stamp Books is available price £3.35 post free.

For details of membership of the GB Decimal Stamp Book Study Circle readers are referred to the Secretary, Mr N A Emms, 89 St Edmunds Road, STOWMARKET, Suffolk IP14 1NZ.

## Special Handstamps

Unless otherwise stated, items for re-posting bearing the appropriate postage, should be sent under cover 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".

17 August 1974 P/C

**Shropshire Horticultural Society Centenary 17 August 1974 Shrewsbury.** Special posting box at the Showground Shrewsbury.

26-30 August 1974 R

**8th International Congress 1974 Cosmetics: Quality and Safety Grosvenor House London W1A 3AA.** Special posting box at Grosvenor House London W.1.

24 August 1974 P/R

**Centenary of Sheffield's Tramcar No 15 in The Tramway Museum 24 August 1974 Crich Matlock Derbyshire.** Special posting box at the Tramway Museum.

13 September 1974 P/C

**215th Anniversary Capture of Quebec 1759-1974 13 September 1974 British Forces 1459 Postal Service.** Special posting box at Home Postal and Courier Communications Depot, RE Inglis Barracks, Mill Hill, London NW7 1PX. Items for reposting to the Philatelic Officer at the same address.

## Airmail Blue Vans

In the article "Subjects of the UPU Stamps" in the June *Bulletin* it was stated that the airmail vans used for this service, of which one was depicted, were "probably Austins". In fact they were Morris vans and we apologise to our readers for this mistake.

## Great Britons Wallchart

In our July edition we featured illustrations from this wallchart produced for distribution to schools. It shows the "Great Britons" in armour with their respective coats of arms. It measures 25" x 38" and also features maps of the areas with which each of the characters is most strongly involved.

So much interest has been shown in the wallchart that we have now made it available to collectors. It can be bought from Philatelic Counters for 75p including VAT, and from the Philatelic Bureau for 85p, including VAT, packing and postage. The wallchart was designed by Roger Denning with illustrations by Fritz Wegner.

## New 6½p Definitive Stamp



A new 6½p definitive, peacock blue in colour, will be issued on 4 September 1974. The main use for the stamp will be first class inland letters (2-4 ozs)

### Printing Details

*Printer:* Harrisons & Sons Ltd

*Value:* 6½p

*Size:* 22 × 19 mm

*Perforation:* 15 × 14

*No. to sheet:* 200

*Paper:* Coated unwatermarked phosphor

*Format:* Vertical

*Process:* Photogravure

*Date of issue:* 4 September 1974

*Designer:* Arnold Machin, OBE

*Colour:* Peacock blue

## 6½p Definitive First Day Cover Services

Full first day cover services for this stamp will be provided by the Philatelic Bureau, Edinburgh on 4 September 1974.

*Service A* consists of the official Post Office cover, addressed as requested and bearing the 6½p stamp, postmarked 'Philatelic Bureau Edinburgh' or in this case 'Windsor Berks'. The charge is 19½p per cover, or 17p each for customers with deposit accounts.

*Service B.* Customers own pre-addressed covers will be accepted for stamping, and posting on the day of issue, cancelled with

either postmark. The charge is 12½p per cover.

*Service C.* For 50 or more covers to the same address, the conditions of Service A apply except that the price is 17p per cover.

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

## Illustrated First Day Covers

Illustrated first day covers have been the vogue for so long that they arouse little comment in these days of mass production. We recently heard of what was to us a fresh approach. Mr G L Mallett a member of the Goodmayes PS prepares and posts his own *blank* first day covers and at his leisure and after studying the subjects and colours of the stamps, he draws or paints his own design on the cover.

He writes –

"I began designing my own First Day Covers in 1967 with the E.F.T.A. stamp issue. Since then I have completed some fifty covers, mostly for commemorative stamp issues although I have designed covers for personal events, such as a "First Day of Independence" cover for a friend's eighteenth birthday or a "First day of Occupation" cover for another friend's move into a new house.

The designs for my First Day Covers are usually based on a symbol of, or an article relating to, the subject of the stamp issue in question; thus the British Literary Anniversaries cover depicts a quill pen and ink well of the type used by writers at the time of Wordsworth and Dickens, with an open book to symbolise literature in general.

The Christmas 1972 cover is designed around the "Christmas Rose" type of Christmas decoration along with the traditional sprigs of holly.

The centre piece of the Tree Planting Year cover is a section of tree trunk showing



Perhaps others may be sufficiently stimulated to try their own designs on their covers – if so this fresh branch of FDC collecting may be widened.

## Edwardian Postcards



Illustrated here are two fine examples of postcards posted at sea, endorsed “posted on the high seas”. They are shown by kind permission of Mr Frank Balfour of Hove.

## Blackpool Philatelic Counter Change of Hours

The hours of business of Blackpool Counter have been revised. They now stand as follows:—

**Monday-Friday**  
10.00 am–12 noon  
2.00 pm–4.00 pm  
**Saturday**  
10.00 am–12.30 pm

the age rings, with elm, oak and horse chestnut sprigs around”.

Other designs of Mr Mallett’s are unfortunately not featured here for lack of space. They include a pictorial British Explorers cover which uses the compass to symbolise exploration to the four corners of the earth, and a Royal Wedding cover centralised on the couple’s common equestrian interest, but worked out in the form of the traditional “Good Luck” wedding horseshoe.

## Recent and Forthcoming Changes

### One-Bar 3½p Stamp

A new 3½p stamp for the basic second-class letter rate with a single phosphor bar went on sale on 24 June. It is the same colour and design as the double-bar 3½p stamp. The new stamp will be available, at first, from post offices in areas where mail is handled by machines, from philatelic counters, and from the Philatelic Bureau, 2-4 Waterloo Place, Edinburgh EH1 1AB. At other post offices the present double-bar 3½p stamp will remain on sale until stocks are exhausted. Eventually all post offices will sell the new, single-bar 3½p stamp.

### Stamped Stationery

New ready-stamped A and B envelopes and letter-cards for second class post with a 3½p stamp and a single phosphor bar for machine handling went on sale on 24 June.

To meet the demand for these envelopes and letter-cards in the short time since the announcement of the new postal rates, the Post Office has made a change on the envelopes, from embossed, hand-engraved die-stamping (the dies can take up to nine months to produce) to the simpler, aniline printing process. The letter-cards will continue to be printed by photogravure.

Envelopes with the double phosphor bar (4½p) – first class – came on sale in July.

### New 7p to Pay Label

A new 7p label will be issued this month. Designed by Jeffery Matthews, MSIA, it is red-brown in colour and is printed in sheets of 200. It is obtainable from the Philatelic Bureau or philatelic sales counters.

### New Stamp Books

Three new stamp books are to be issued shortly to suit the price structure introduced on 24 June. Their values are 35p, 45p and 85p. The cover (blue) of the new 35p book which replaces the 30p book will carry a

'Canada Life' advertisement and contain two panes of five stamps at 3½p – with one phosphor bar – the second class basic letter rate. The 'British Coins' series continues on the cover (brown) of the new 45p book which replaces the 35p book and contains two panes of five stamps at 4½p – the first class basic letter rate. The new 85p book with a cover (cerise) also advertising 'Canada Life' replaces the 50p book and contains three panes of five stamps at 4½p and one pane of five stamps at 3½p. All three books will carry a September edition date. The 10p book remains unchanged.

## Military Cover

A cover is to be issued on 31 July 1974 to commemorate the Redesignation of Junior Infantrymen's Battalion Shorncliffe Camp to the Infantrymen's Junior Leader Battalion.

It will portray the statue of Sir John Moore after whom the Barracks, which house the Junior Leaders, are named and will also show the old Shorncliffe Camp Post Office No. F46.

Covers will be available from Philatelic Officer, Junior Infantrymen's Battalion, Shorncliffe, Folkestone, SCT20 3HL at 30p plus 4½p postage.

A limited number of covers signed by senior army personnel at £2.00, will also be available.

## RAF Display Covers

The following flown covers in the Royal Air Force Air Display series will be issued during August. All show famous air display teams and will be cancelled with BFPS commemorative handstamps:

Aug 7 – RAF (AD) 3 – RAF St Mawgan – International Air Day – The Red Arrows – BFPS 1476

Aug 17 – RAF (AD) 4 – Woodford – RAFA Air Display – The Falcons – BFPS 1477

Aug 17 – RAF (AD) 5 – RAF Gaydon –

RAFA Air Display – Rothmans  
– BFPS 1478

The covers will be flown by the display teams and in the case of the Falcons will be parachuted with the team. They will be available about 10 days after the displays at 30p plus 3½p postage from the following project officers:—

RAF (AD) 3 Master Engineer R A Foster,  
RAF St Mawgan, Newquay,  
Cornwall

RAF (AD) 4 Mr R A Nigh, 30 MU,  
RAF Sealand, Deeside

RAF (AD) 5 Flight Lieutenant C R Pye,  
RAF Bicester, Oxon.

Because of lack of space we were unable to record the flown cover issued in this series (RAF (AD) 2) to commemorate the Swords aerobatic team at the RAFA Air Display, Exeter on 6 July (BFPS 1474). This is available from the Project Officer, Corporal R Bellamy, RAF Rudloe Manor, Hawthorn, Wilts at 30p + 3½p postage.

## Fire Service Presentation Pack

The fire raid on Coventry took place on 14 November 1940 and not 24 as stated in the pack. We apologise for the error.

## Postmark Slogans

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

15 July 1974–14 July 1975 (P)

**Barnardo's Cares About Children**  
**Dr Barnardo's PO Box 1 Ilford IG6**  
**1QG.** To be used at:—Harrow, Hounslow, Ilford.

22 July–18 August 1974 (P)

**TSB Stockport Anniversary 1824-1974.**  
To be used at Stockport.

17 June 1974 – UFN (P)

**Oldham Attracts Industry Tel Shaw**  
**47292.** To be used at Oldham.

24 June 1974–23 June 1975 (P)

**Lee Valley Regional Park for Leisure**  
**Information and Literature Phone**  
**Waltham X 20711.** To be used at Enfield.

24 June–28 December 1974 (P)

**Bridlington The Floral Resort.** To be used at Bridlington.

30 June–10 August 1974 (P)

**International Lifeboat Exhibition 19**  
**July–17 August 1974 West Hoe Park**  
**Plymouth.** To be used at Plymouth.

2 September–27 October 1974 (P)

**Mansfield District Festival 1974 6–27**  
**October.** To be used at Mansfield.

9 September–12 October 1974 (P)

**Swansea Festival 1974 10-28 October**  
**1974.** To be used at Swansea.

9 September–8 November 1974 (P)

**Cheltenham Festival of Literature**  
**November 3-9 1974.** To be used at Cheltenham.

## Repeat Campaigns

2 September–8 September 1974

24 December–5 January 1975

**The Samaritans Distress Despair**  
**Phone or Visit in Confidence.**

6 January–2 March 1975

**Send 15p to Information Centre For**  
**Guide The Centre For The Cotswolds**  
**Cheltenham.** Design 1.

22 July–1 September 1974

3 March–4 May 1975

As above but Design 2.

9 November–23 December 1974

**See The Christmas Illuminations**  
**During December in Cheltenham.**  
All to be re-used at Cheltenham.

24 June–29 September 1974

**Come Wednesday Shopping in Brack-**  
**nell.** To be re-used at Bracknell.

3 July 1974–2 July 1975

**See Sussex From Sunny Worthing on**  
**The Warm South Coast.** To be re-used at Worthing.

'P' denotes Pictorial

'C' denotes Circular

'R' denotes Rectangular

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