

Philatelic Bulletin

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Contents

- 2 Editorial
- 3 Gems from the R M Philips Collection
XXXVI The So-called Royal Reprint
of the 'Penny Black'
New Country Definitive Postage Stamps
- 4 The King's Stamps
- 8 The History of the Aerogramme and the
Start of Commercial Air Mail—
Part Four
- 11 Postage Service Changes
- 12 Roses Special Stamp Issue 30 June 1976
- 14 Rose Stamp Issue Postcards
In the Year of the Rose
- 15 Sailing Preliminary Designs
- 16 Stamp Collecting for the Beginner
- 19 Four Roses Which Make History
- 21 Philatelic Bureau New Handling Charges
Book Reviews
- 22 Special Handstamps
- 23 Postmark Slogans

Editorial

We are more than pleased to introduce in this edition of the Philatelic Bulletin, part 1 of our new series of articles written jointly by Mr A G Rigo de Righi, Curator of the National Postal Museum, and Mr Alain de Cadenet.

The articles, collectively entitled, 'The King's Stamps 1910-1936', deal in some depth with introduction, designs, essays, colour and printing techniques of the low value definitive postage stamp issued during the reign of King George V.

While readers are quite familiar with Mr Rigo de Righi's monthly 'Gems' and far ranging philatelic knowledge, Mr de Cadenet may not be so well known. He is in fact one of Britain's leading authorities on this particular aspect of philatelic interest; the author of three standard articles on the KG V Head dies; a member of Council of the Great Britain Philatelic Society; Gold Medallist, Stampex 1973 and Vermeil award at Internaba, Basle 1974, as well as possessing a unique collection of KG V material.

The articles coincide with the current exhibition, recently opened in the National Postal Museum, which bears the same name. The exhibition is scheduled to run for about six months and contains items displayed publicly for the first time, including material from the Royal Collection, started by King George V before his accession to the throne. These items have been loaned by kind permission of Her Majesty The Queen. Other exhibits on show are taken from the National Postal Museum and Post Office archives, as well as Mr de Cadenet's private collection.

Collectors who have seen blocks of the Pioneers stamps—especially the 10p value will have noticed the way in which David Gentleman has treated his subjects to provide a pleasing whole. In next months Bulletin we will have an exclusive feature which will show how the final result was achieved.

In order to include all the features and to do full justice to the Roses stamps the size of the Bulletin has been increased this month.

Gems from the RM Phillips Collection

XXXVI The So-called 'Royal Reprint' of the 'Penny Black'

I wonder if any readers of the Philatelic Bulletin have, in their collections, a mint Penny Black which is not what it seems. If what they have turns out to be a 'Royal Reprint'

are a corner strip of three (multiples are rare) and that, therefore, the margin shows the plate number 66, which, of course, makes identification very easy. Incidentally, these should



then they possess an item of greater interest than the normal (though catalogued somewhat less).

Apparently, in either 1864 or 1865 (authorities differ), a very few impressions were taken in black (and red) from plate 66 of 1d Die II (the Humphrey's re-engraved die with the rounded chin etc). Either four or five sheets were printed in black from this plate, all of which had the 'Large Crown' watermark inverted. One story has it that these prints were to present to various young collectors in the Royal Family; another version (supported by the actual order letter) is that these were ordered from the printers directly by Ormond Hill for an unspecified purpose.

The particularly nice aspects of the three examples in the R M Phillips Collection illustrated above as this month's gem are that they

correctly be described as black proofs (of plate 66) not reprints because, of course, plate 66 was only printed for use in red.

A G RIGO DE RIGHI

New Country Definitive Postage Stamps

Two new Country Definitive postage stamps, values, 10p (beige) and 11p (rose) are to be issued on 20 October 1976. The design will be the same as for previous issues, incorporating the Scottish Lion (for Scotland), the Welsh Dragon (for Wales), and the Red Hand (for Ulster). For this issue however, the background colours will be slightly lighter than the Queen's profile.

Further details will be announced later.

The King's Stamps 1910-35

By Mr A G Rigo de Righi and Alain de Cadenet

Introduction

The first Georgian stamp series which took over three years (May 1910–August 1913) to design and produce, was the product of a virtual revolution in the history of British postage stamps. Along with the accession of a new monarch, keenly interested in stamps, came changes of designers, engravers, plate-makers and printers, and it coincided with the period when the Art Nouveau style was sweeping away the last vestiges of Victorian art forms. Towards the end of King George V's reign a second major

By 1881 they had eliminated their old rivals, Perkins Bacon and Co, the printers of the Penny Black and its successors, and had secured a monopoly position in Britain. Thanks to the undoubted excellence of their printing methods and their expertise with security inks, De La Rue obtained, and kept, the contracts for all British postage (and revenue) stamp printing for nearly 30 years after 1881. These contracts covered, not only stamp printing but, in practice, the designing of the stamps, the engraving of the steel master dies, and the making of the printing plates.

But by the turn of the century the earlier concern for high standards had diminished, due possibly to their dominant position which left them less ready for change. Whatever the cause Edwardian postage stamps showed almost no variations in design from the 1887 issue of Queen Victoria, apart from the change in the Sovereign's head.

King George V, Philatelist

When King George V came to the throne he was already a distinguished philatelist of many years standing having started collecting at least as early as 1890.

Though he was also a general collector, the new King's especial interest lay in the designing and production of postage stamps and he had read a paper on this aspect of the Edwardian issue to the Royal Philatelic Society in March 1904. As monarch, George V would have to approve all postage stamps before they were issued, a practice which had originated with the Penny Black in 1840. He could therefore be expected, both as monarch and philatelist, to take a particularly keen and knowledgeable interest in the new stamps for his reign.

New reign Printers and Engravers

It was a curious coincidence that De La Rue's stamp printing contract was due to expire at the end of 1910 and so, shortly after the King's accession, printing firms were invited to tender for a new contract. De La Rue's were over-



A design submitted privately by a member of the public.

change took place. The definitive stamps of 1934-35 marked the watershed when typography (surface-printing) was for the first time replaced by photogravure, the printing method still most widely used for British stamps.

The De La Rue Monopoly

The death of King Edward VII on 6 May 1910 marked the end of an era in British stamps. For over 50 years the famous printing firm of Thomas De La Rue and Co had been building and consolidating its position as the leading stamp printers of the world, producing the postage and revenue stamps for most of the British Empire and many foreign countries.

confident, and the new contract went to Harrison and Sons the general printers, who though inexperienced in security stamp printing, offered to do the work at prices which the Inland Revenue could not turn down.

Harrison's had none of the back-up facilities and equipment of De La Rue and it was decided to give the task of making the necessary dies and plates to the Royal Mint who were familiar at least with dies, if not printing plates. In the event the Royal Mint had to get some technical know-how and skilled workmen from De La

and as many different frame designs as will be used for a series of stamps. From duplicates of the complete dies, impressions are struck in lead and the requisite number of these are assembled in a forme. This is placed in an electrolytic bath where a metal skin is grown on the surface of the 'leads'. The skin is removed and backed with heavy metal to make a



One of the three designs by Garth Jones, all were rejected by the King on 1 October 1910.

Rue's and it was some time before they could turn out the same high quality work.

In barest outline the making of a plate for surface printing starts with the artistic ability and skill of a specialist engraver. Using his own sketch to interpret the artist's original design, the engraver cuts out of a piece of steel either the die for a complete stamp design or more frequently separate dies for the King's head



One of the three designs by C W Sherborne, all were rejected by the Post Office 1 August 1910.

solid flat printing plate, every individual stamp design on which duplicates the original die. Although the Royal Mint's roster of engravers had included some very celebrated artists, they all specialised on the engraving of high relief steel dies for stamping coins and medals. Stamp dies were very different. The young engraver who agreed to undertake this work for the Mint was J A C Harrison* who was making a name for himself with fine work in recess-engraved bookplates and illustrations. Good as he was, he too had to learn a new skill, low-relief engraving on the miniature scale of the postage stamp. His initial unfamiliarity with

this specialised work is shown by the relative coarseness of his 1910 stamp dies—his later work is outstanding.

It has already been noted that the new printing contractors, Harrison and Sons, had not previously done any postage stamp work. They quickly discovered that the fine detail of the designs and the special fugitive inks which had to be used raised special problems which could only be resolved after much experience. The poor quality of the first Harrison and Sons printings in 1911 can be blamed on the inexperience equally of the designer, the plate makers and the printers.



Essay submitted on their own initiative by Thomas De La Rue & Co who had been informed that King George did not like the crown suspended over his effigy.

The Artists

Nor were things made easier by the otherwise very laudable determination of the King and the Postmaster General (Herbert Samuel) wholly to abandon the 1887-1910 designs and to commission up-to-date work from estab-



Eight essays, partially hand drawn, believed to have been produced by the Royal Mint and bearing the inscriptions "United Kingdom" or "British Kingdom".

lished artists. Designs for printing on the miniature scale of postage stamps must, if they are to be successful, be adapted for the particular



Of two portrait photographs taken in June 1910, the King (and the PMG) preferred the lower.

printing process involved. Few artists were familiar with the surface printing of designs, which is probably why Bertram Mackennal's (Seahorses) design for the recess engraved high value was more successful than his 'Lion' design for the surface-printed 1911 one penny.

The Choice of Designs

The first priority was to obtain suitable new stamp designs. The Postmaster General approached the Royal Academy and the Art Workers Guild (whose members were designers and industrial artists rather than academic painters) to suggest the names of artists who might be commissioned to design the royal portrait and the frames respectively of the new postage stamps.

In the meantime many members of the public submitted their ideas (often accompanied by elaborate sketches) to the GPO, and established security printers such as Perkins Bacon and De La Rue went to the length of designing and printing essays for the new stamps. The Royal Mint also insisted on submitting designs (in the form of elaborate hand-painted stamp-size essays) claiming that the work of designing, engraving and plate-making should be the responsibility of a single organisation as it had been in the days of the De La Rue contract. Though none of the work produced by private individuals or by the printers was shown to King George, the Royal Mint's designs were. They were later rejected as being insufficiently artistic.

Before any of the recommended artist could be invited to make a portrait of the King the Postmaster General agreed with a suggestion from the Palace that a recent three-quarter face photograph of the King by W and D Downey should be used for the royal effigy.

Of the four artists invited during 1910 to submit frame designs—Garth Jones, C W Sherborne, G W Eve and Bertram MacKenna (who was already working on the new coinage head)—only the two latter produced acceptable designs, subject to later modifications [suggested by both the King and the Post Office].

The History of the Aerogramme and the Start of Commercial Air Mail — Part Four

Post-War Aerogrammes of Great Britain up to 1966

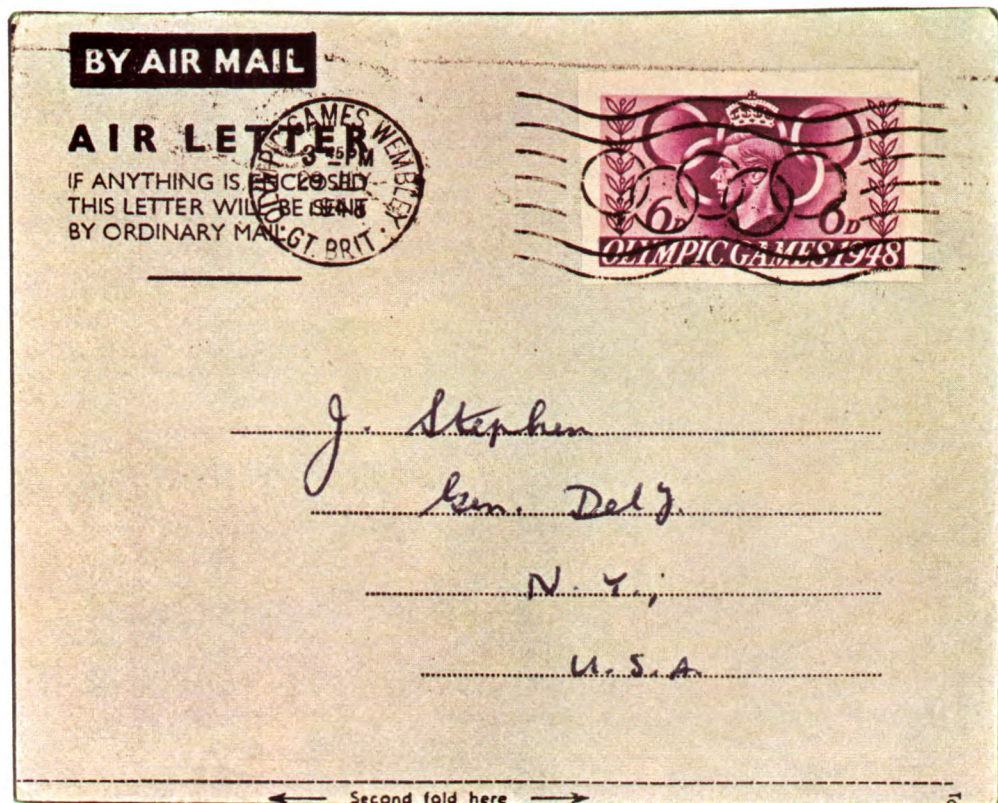
Together with a set of four postage stamps, Great Britain issued a special Air Letter form on July 29, 1948 to commemorate the Olympic Games, held at Wembley.

4,000,000 forms were printed by McCorquodale & Co Limited, at Wolverton, on grey azure paper, using an American reel-fed rotary letter-press machine. After printing the forms were sent to Harrison & Sons Limited, at High Wycombe, in uncut sheets of eight, where the impressed 6d stamp designed by Stanley D Scott, was printed, using the photogravure process. The forms were then returned to Wolverton for cutting and gumming with Gum Arabic.

On May 3, 1951, Great Britain issued two postage stamps to commemorate the Festival of Britain. No special Air Letter form was issued by the Post Office but forms with the 'Festival' symbol privately applied (with official sanction) were issued.

At the XIII Universal Postal Union Congress, held in Brussels May 4-July 15, 1952, a resolution was passed: 'Official recognition of the category of articles which will henceforth be known as 'Aerograms', which do already exist under such names as 'Air Letter', 'Letter Avion', without official recognition'.

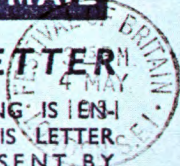
The British Postal Authorities chose the term 'Aerogramme' (which spelling was first



BY AIR MAIL

AIR LETTER

IF ANYTHING IS [EN]
CLOSED THIS LETTER
WILL BE SENT BY
ORDINARY MAIL.



Festival

MR. I. H. C. GODFREY,
P.O. BOX 2838,

JOHANNESBURG,
SOUTH AFRICA.

used by Israel on airmail stationery in 1951) to comply with the UPU ruling.

In August 1952, the Post Office were thinking of overprinting the standard British Air Letter with a Coronation Symbol in a two or three colour design. However, in September they decided not to modify the standard form but to make a special Coronation issue which would be put on sale on June 2, 1953.

On February 27, 1953, Warrant No 494 was issued to McCorquodale for ten million unstamped Coronation Air Letters and at the same time a warrant was issued to Harrison & Sons for the stamping of the forms with a special 6d Coronation stamp. In all, 21,500,000

forms were printed by McCorquodale & Co Limited at Wolverton, on light blue paper, using the old rotary letterpress Postal Order machines. After printing the forms were sent to Harrisons at High Wycombe, in uncut sheets of eight, where the impressed 6d stamp—a modification of M C Farrar-Bell's design for the 1/6d commemorative, incorporating the Dorothy Wilding photograph of the Queen—was printed, using the photogravure process. The forms were returned to Wolverton for cutting and gumming. Together with four commemorative postage stamps the forms were put on sale on June 3, 1953 (all Post Offices were closed on Coronation Day, June



2) and remained on sale until December 31, 1953.

When the Air Letter form with an impressed stamp was first introduced by the Post Office in June 1943, it was pointed out that the mitre corner of the 'Gumbley' form was covered by a patent and a suitable alternative had to be adopted so the 'curved cut corner' was used on all Great Britain Air Letters. However it was decided to modify the corner of the new Coronation issue and new cutters were ordered in February 1953, but rather than hold up production the old cutters with curved corners were used on the very early deliveries, until the new cutters arrived.

On January 1, 1954, a modification of the

Coronation Air Letter was issued with the emblem omitted and 'sixpence' substituted for '2nd June 1953' on the impressed stamp. The forms were printed by McCorquodales at Wolverton on light blue paper and were sent for stamping at Blades East & Blades, a McCorquodale subsidiary, which was later to be absorbed by Charles Skipper and East, another subsidiary at Basingstoke.

From June 1953 until the beginning of 1955, a two-line text was printed on the back of the form reading:

'If anything is enclosed this letter
may be sent by ordinary mail'

A change was made in January 1955, when a stronger admonitory test was substituted, read-

ing, in three lines:

'An air letter should not contain any enclosure; if it does it will be surcharged or sent by ordinary mail'

On September 12, 1957, a special Air Letter was issued to commemorate the 46th Parliamentary Conference held in London.

A new stamp designed by Lynton Lamb, showing the Houses of Parliament and the Dorothy Wilding portrait of the Queen had a two-line letterpress overprint in blue reading, '46th Parliamentary Conference'. Six million forms were printed by McCorquodale & Co Limited at Wolverton and were on sale until October 13, though only in the London Postal Region. For the duration of the Conference a special large LONDON SW1 postmark depicting Big Ben was used.

On October 20, the form was put on sale without the overprint and remained on sale until June 1960 when, as an experiment, the top right hand part of the Air Letter was transferred to the bottom right hand portion. Only 1,000,000 forms were printed in the new style so as to assess public opinion as to whether the new arrangement of the panels should be made standard in future printings. The new style was adopted for general use in July 1961 and the old style printing was discontinued. The first delivery of the new style took place on July 10, 1962.

On May 20, 1965, a trial order of 4,000 each of two kinds of gum was supplied to the Post Office gummed with PVA adhesive. Previously, the adhesive used on all Air Letters produced by McCorquodales was Gum Arabic. In this trial batch 'RES' was printed on the sealing tab of those forms gummed with Samuel Jones' Res and 'LX409E' on those forms gummed with Sichel adhesive. These forms were put on sale at selected London Post Offices during the early spring of 1965. The Post Office selected Sichel LX409E.

On October 12, 1965, McCorquodales received instructions from the Post Office to replace all dotted lines with continuous lines and to dispense with arrow heads. The new

type of Air Letter appeared in Post Offices as old supplies became exhausted. They were first seen in the middle of January 1966.

In the House of Commons on June 20, 1966, it was announced that as from October 3, there would be changes in some of the charges for inland and Overseas Postal Services and this included the Air Letter form which was increased from 6d to 9d. The design for the 9d stamp was the same as the 6d with only the value changed. As fairly large supplies of the 6d form remained the 9d form did not appear in most Post Offices until near the end of October and consequently a 3d adhesive postage stamp had to be added to the form to make the postage rate up.

Next time, Pictorial issues up to 1973.

PETER JENNINGS

Postal Service Changes

Changes in postal services announced in February as part of an all-out drive to maintain price stability in basic letter rates, have been introduced.

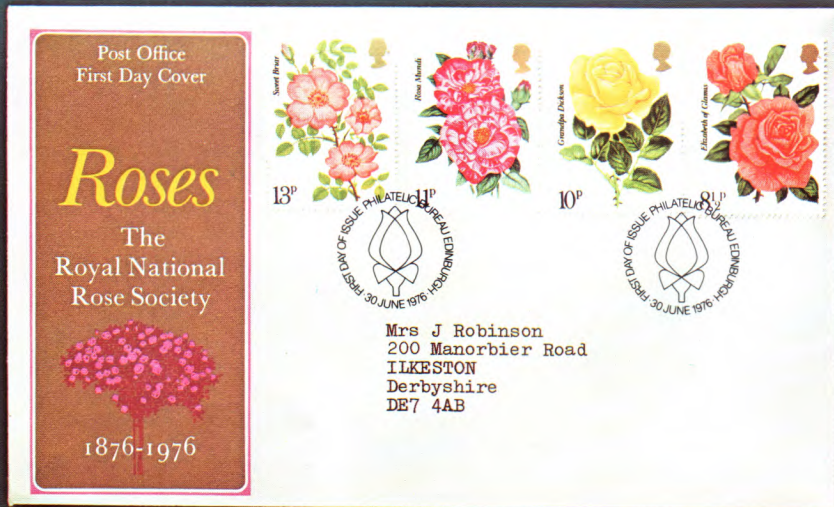
From May 2, letter collections on Sundays were suspended. Weekend mails, however, will still be cleared before Monday mornings if posted in time for the Saturday morning collection in country districts or the Saturday collection in towns, which is made between noon and 1 pm.

From Monday, May 3, the last collection from street letter boxes on weekdays will be made between 5.30 pm and 6.30 pm in towns in the provinces and between 6 pm and 7 pm in central London. The collections made from a very restricted number of boxes between 7.30 pm and 8 pm in the provinces and 7.45 pm and 8.30 pm in central London will be suspended and the final clearance from many main Post Offices and Sorting Offices will be brought forward. Details of the latter changes have been made known locally.

At the end of a year these changes will be reviewed. In the current financial year, they will have produced savings of nearly £10 million in postal operating costs.

Roses Special Stamp Issue

30 June 1976





A special issue of four postage stamps depicting roses will be made on 30 June 1976. The Centenary of the Royal National Rose Society of which HM The Queen Mother is the Patron, falls this year.

The four roses illustrated on the stamps are: Elizabeth of Glamis, 8½p: a salmon pink floribunda named after Her Majesty the Queen Mother. Grandpa Dickson, 10p: a lemon yellow Hybrid Tea. Rosa Mundi, 11p: a shrub rose with semi-double light crimson flowers. Sweet Briar, 13p: with single pink flowers and aromatic leaves.

Designer : Mrs Kristin Rosenberg

Printer : Harrison & Sons Ltd

Process : Photogravure

Size : 41mm and 30mm

Format : Vertical *Perforation* : 15 × 14

Adhesive : Pva Dextrin *Sheet size* : 100

Phosphor : All over

Colours : 8½p black, lemon-yellow, Rosine pink, grey, Deep dull green, gold. 10p black, pale lemon, light brown, grey, bright green, gold. 11p black, lemon-yellow, bright crimson, grey, deep dull green, gold. 13p black, yellow, rose-red, reddish-brown, yellow-green, gold.

First Day Cover Services

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 to the correct postal address of the destination required, and bearing all four stamps. The cover will be cancelled, 'Philatelic Bureau, Edinburgh' and despatched for a charge of 60½p. For deposit account customers the charge will be 56p.

Service B

Customers own pre-addressed covers, bearing the correct postal address, will be given the full set of stamps, cancelled and despatched for a charge of 50½p.

Service C

For bulk orders of 50 or more covers all to the same address, under the conditions of Service A, the charge is 58p per item.

A special pictorial handstamp depicting a rose-bud will be applied.

The usual first day of issue facilities will be available at offices with philatelic posting boxes.

Application forms, available from the Philatelic Bureau, Edinburgh and at all Head Post Offices, should be returned not later than 21 June 1976.

Rose Stamp Issue Postcards

Four new picture postcards which depict enlarged versions of the four Roses postage stamps, will be available from the Philatelic Bureau, all philatelic counters and selected main post offices during June, price 7p each.

In the Year of the Rose

On 30 June, in the Year of the Rose, the first British Postage Stamps ever to feature roses will be issued. 1976 is also the centenary year of the Royal National Rose Society.

The Royal National Rose Society—it became 'Royal' eleven years ago—was founded in December, 1876, with Dean Reynolds Hole as first President and the Reverend Honeywood D'Ombraim as the first Honorary Secretary. Ever since 1888, the Society has enjoyed Royal Patronage; Queen Alexandra, when Princess of Wales, Queen Mary, the Princess Royal and, since 1965, Queen Elizabeth, the Queen Mother.

Today, this Society is the world's largest, single flower society. When other countries formed their own rose organisations, many of them based them on Britain's original National Rose Society and adopted its rules.

At the RNRS colourful gardens at Bone Hill, St Albans, some nine hundred out of more than two thousand, named varieties are cultivated. The gardens spread over about twelve acres and were constructed sixteen years ago. The prime objectives were to demonstrate the wide range of varieties in the genus, the diverse ways in which they may be used in a garden and to test new varieties. The testing includes searching out and assessing their qualities before offering them commercially.

For rose lovers, with or without gardens, a selection of the world's varieties is readily available—on stamps! Rose stamps have been issued by such countries as Australia (Stuart's Desert Rose), New Zealand (Stirling Silver and Lili Marlene), Algeria (Rose Odorata), Poland (Rose Monique) and Hungary (Tea Hybrid)—depicting but a few of the varieties of roses printed on postage stamps.

Armed with his handbook, the lay gardener has found that there's much to be learned about the sweet-scented rose, from collecting rose stamps!

Sailing Preliminary Designs

by ANDREW RESTALL MSIA



Stamp Collecting for the Beginner

Part Three Mounting a Collection

Before discussing the merits of mounting a stamp collection, one should be aware of what is meant by the 'condition' of philatelic material. Brief guidelines are as follows:

Unused stamps: These should be as fresh as the day they were delivered to the Post Office counter; fully gummed, unsoiled; not torn, creased or damaged in any way, all perforations intact.

Used stamps: The used stamp is one which has done the service it was intended for, the prepayment for the carriage of a letter. It may have travelled over long distances and been handled a number of times during the course of its journey, but in spite of this, it should be clean, fresh looking, not torn or creased in any way. The cancellation should preferably be a circular date stamp rather than part of a slogan, and light enough for the stamp to be easily recognised beneath the cancel. Used stamps should have been soaked off and have no paper on the back. To soak stamps and remove any paper from the back, they should be floated, face up on a tepid water surface until the back is wet enough for any paper and gum to be removed. When quite cleaned, it is put face down on clean blotting paper to dry. A stamp stuck on coloured paper should be held under a trickle of running water so that it is continuously being washed. Care should be taken with some of the older stamps which may not be colour fast in water.

A condition which applies to both used and unused stamps is that they should be well centred, that is to say that the picture area should be surrounded by four equal margins of white paper including the perforations, thus avoiding a broad margin on one or two sides and narrower borders on the others. A stamp should never be thinned; that is, bits torn off from the back which can easily be noticed when it is held up to the light; such a fault is not always visible when the stamp is mounted on the album page. To have such examples in ones collection is like wearing clothes held on by safety pins! One must not look underneath!

For a cover, the postal markings should total



up to the correct rate of postage for the item at that particular time and of course the cover should be clean and attractive to look at.

What does one Mount?

Mounting a stamp collection is done to one's own liking and pleasure. If, as had been sug-

gested, one starts by keeping a stock-book up-to-date, selection for mounting is then comparatively easy as the period chosen for mounting is already sub-divided and selection for individual pages can be done in a balanced way. Common sense in deciding what should

date of issue order, as listed in the catalogue.

When mounting stamps according to date of issue, do be sure that enough space is left between each set so that it can be seen that they are separate issues. For example, the 1957 Interparliamentary Union Conference stamp



be included or left out is invaluable. Let us assume that we are dealing with the first issues of QEII definitives. The set exists with three different watermarks, some of the values have sideways watermarks as well as graphite lines and phosphor bands in different settings, if all these are taken into account there are 118 stamps to be dealt with. These could be arranged as a study of individual values dealing with the watermarks, graphite and phosphor lines etc, or in their set sequence in

issue consists of one stamp only, so in a general setting of GB stamps it would obviously need a line of its own, even if it may look lonely. If you should have a cover or the aerogramme bearing this stamp and a first day cancellation on it, or one which was posted at the Conference itself, the envelope and the stamp would make an attractive page on their own.

When mounting stamps on plain loose leaf album pages, avoid repetition. If the same lay-out is used for all pages this tends to be

GPO FIRST DAY COVER



**700th
ANNIVERSARY OF
SIMON DE MONTFORT'S
PARLIAMENT**



**MOSDEN STAMP SHOP LTD
277, REGENT STREET
LONDON, W.1.**

monotonous. If both used and unused stamps are collected, keep all the cancelled ones on one page and the mint ones on another. Try to include different size pieces in your collections; whether they are blocks of four or more stamps, strips or pairs, the fact that there is a variety of items on display adds to the attraction of a collection. Never treat a large piece or multiple as though it were one stamp with a number of duplicates! Such pieces should always be kept whole and given pride of place.

Mounting stamps on a narrow black mount is recommended because the stamp is mounted once only, and any re-arranging of album sheets does not necessitate another hinge on the stamp but only on the backing. Care should be taken to avoid the backing over-shadowing the mounted item (stamp or envelope) in the case of the stamp the backing should be no greater than the width of the perforation, but

just a little wider for an envelope. Do not give your items the appearance of being in mourning. Avoid the use of more than one colour as backing, I have seen album pages with items mounted on red and blue as well as black and they are far from attractive. It is acceptable to mount with a very thin white border prior to the final mounting on black, but do not go beyond this limit.

Should one use protective mounts?

This is a vexed question, 'unmounted mint'. There are a number of plastics from which transparent films are manufactured but some may not be safe for prolonged contact with stamps. Stamps tend to move within a transparent mount and appear to be lopsided on the page. For my part I mount all my stamps on a backing as mentioned, and do not use these specially made protective mounts.

What about illustrations?

Are these really necessary? After all one is mounting and displaying a stamp collection, and any item not of a philatelic nature has little place in it. Such items can be kept for reference purposes, and information taken can be used in the write-up if necessary. A golden rule when deciding what to include on the album sheet being prepared is that it is a **STAMP DISPLAY** and therefore material which is not relevant to the stamp album should only be used to illustrate a difference referred to in the text or to that which may occur on a stamp, or as an enlargement of a variety being shown to differentiate it from the norm. If maps are used they should only encompass the area of importance to the subject being dealt with and should not overshadow the stamps on the page.

How should one write up a collection?

There are many different ways of doing this, whether by letraset, stencil, typewriting or a neat personal handwriting. The most important thing to remember is that the text must be easily readable. Every display should have a Title telling the reader of the subject matter. Three different sizes of lettering can be used within a display, the Title being of larger size, sub-titles medium and the text, which obviously requires more wording, in small lettering. The use of different colours is to be discouraged, it only detracts from the stamps. Underlining should only be done if the text to be underlined really needs to stand out from the rest of the statements made.

What should one write up?

A heading or title to state the Country and period:-

GREAT BRITAIN GEORGE V ISSUES

A sub-title

THE MACKENAI ISSUE 1910-1911

BRITISH WEST INDIES GEORGE V ISSUES

A sub-title

TRINIDAD AND TOBAGO

Details:- points relevant to the issues being displayed, watermarks and printing details as indicated by the need of the display.

DIFFERENCES BETWEEN DIE A AND DIE B

PICTORIAL SET ISSUED ON 1.2.1935

Too long a text can weary the reader. What is written up should be concise, state facts clearly in the right place, and tell your audience what you know about a subject. The well balanced and written up display will give pleasure to the collector and to his friends, whether it is admired in the comfort of an armchair or at a society display.

ALMA GRUNBERG

Four Roses Which Make History

The four roses featured in the special issue of stamps which celebrate the 100th anniversary of the Royal National Rose Society, cover far more than one hundred years of history. The Sweet Briar, one of the four, is a species or wild rose, and fossils of species roses millions of years old have been found in North America and other parts of the world.

The Sweet Briar is, like the rather better known Dog Rose, one which is native to the British Isles and as with so many of our wild plants, has several names. Botanically, it is known as *Rosa rubiginosa*, and also as *Rosa eglanteria*. Shakespeare knew it as Eglantine and, in *A Midsummer Night's Dream* comes this well-known verse:

I know a bank where wild thyme blows,
Where ox-lips, and the nodding violet grows;
Quilt over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine.

Quite what rose he referred to as the musk rose we do not know, as there is some doubt whether the true musk rose reached western Europe until a good deal after his time.

The Sweet Briar makes a very large, tangled, thorny bush with arching canes, spangled in early summer with single pink flowers. These are scented, but an unusual quality of this rose is that the leaves are scented, too. This alone

has caused it to be used for breeding a number of hybrids, many named after characters in Sir Walter Scott's novels, and mostly of rather better garden value than the Sweet Briar itself, as its flowers are very fleeting. Sometimes the Sweet Briar or its hybrids are used in bigger gardens to make quite impenetrable hedges, and the scent of the leaves on damp, warm evenings is unforgettable. On top of this the rose is laden with the brightest red and very shiny hips, like drops of scarlet sealing wax, from late summer until the birds raid them in winter.

Rosa Mundi is said to have been named after fair Rosamund, the mistress of Henry II, but as there are only records of it going back to the 16th century, this may be a romantic legend. Anyway, it belongs to the Gallica group, the oldest family of garden roses that we know, and from which a large number of our modern roses are descended. Its immediate parent, from which it sported, was the Red Rose of Lancaster from the Wars of the Roses. Sporting occurs when a rose, due to mixed ancestry, sends up a shoot bearing flowers quite different from those on the rest of the bush. In this case a red rose produced Rosa Mundi, which has deep pink stripes and splashes on the palest, blush-pink background, though occasionally an odd spray will revert and display a few of the red flowers of the parent.

Rosa Mundi and many other Gallica hybrids make fine shrubs for small gardens, as most of them grow no more than four or five feet high. They carry their flowers well above the leaves, and are useful for low hedges, very gay in June and early July, though there will be no flowers later. Most of them have hairy bristles in place of thorns, and in winter they can be gently clipped over, rather than pruned.

From the Gallica Roses there is a direct line of descent progressing, through the Damask Rose, the Bourbons, Portlands and the Hybrid Perpetuals and Tea Roses of our grandparents, to the modern Hybrid Teas. On the way, roses from China were crossed with some of them to bring their recurrent-flowering habit to the

once-blooming European varieties. In 1900, the crossing of a Hybrid Perpetual with a wild yellow species from Persia brought strong yellows and orange and flame colours to our rose gardens for the first time. Before that date there had only been reds, pinks, purples, maroons and whites and the colours took the western world by storm so that a lot of the fine old roses simply faded from the scene and were almost forgotten. The Persian rose gave us black spot, too, as it seems to have been unknown before that time.

Grandpa Dickson, the third of our roses, is a soft yellow Hybrid Tea, introduced from Ireland in 1967, and is a direct descendant of those early yellows. It quickly became extremely popular as it is one of the few roses which are equally good for garden display and for exhibition. It has the high-centred, many petalled blooms and good lasting qualities when cut so prized by the exhibitor but, unlike so many highly-thought-of show varieties, it stands up well to rainy weather. It makes a fine show in the garden and the flowers are well set off on the rather upright plant by the bright green, shiny leaves.

One of the loveliest of all modern roses is the last on our list, the floribunda Elizabeth of Glamis, named by permission of Her Majesty Queen Elizabeth, the Queen Mother. Its beautiful blooms bear traces once again of the old Persian rose ancestry in the soft orange-salmon of the petals. Floribundas are more modern than Hybrid Teas, though their habit of flowering in trusses of bloom goes back to an old Japanese forbear, *Rosa multiflora*. They were developed from the early 1920s onwards and only really began to rival the Hybrid Tea in popularity since the last war. Elizabeth of Glamis was a Gold Medal winner, and a winner with the public from the start. Where it grows well, it just seems to keep on flowering until late in the autumn, when it is outstandingly good. Unfortunately it does not always flourish on cold, wet soil, though even in these conditions it is worth a try, for there is no rose more lovely.

MICHAEL GIBSON

Philatelic Bureau New Handling Charges

Philatelic Bureau customers will be pleased to know that, from 7 June 1976 as a result of the limit of compulsory registration being raised from £2 to £10, all orders under £10 will be sent by the ordinary post.

Book Reviews

The Postal History of Cardiff

'The Postal History of Cardiff' is a handbook, published jointly by Sybil Morgan and Michael Scott James. Students interested in this particular area of postal history will find the handbook of inestimable value. Apart from the introduction, which gives a brief account of the emergence of Cardiff into the postal history scene, the detail of postal markings, including many drawings in black and white, used in the area since 1705 are very comprehensive. A great deal of attention has been paid to detail in the preparation of this handbook which is a credit to its authors.

The cost is £2.00 plus postage, and further details can be obtained from Mrs E L Morgan FRPSL, 88 Eaton Crescent, Swansea SA1 4QP.

New Checklist for Isle of Man

'Collect Isle of Man Stamps' a new checklist in the highly successful 'Collect' series, is now available.

This comprehensive work, with its current prices, is prefaced by a description and history of the island, and will provide a useful reference guide at low cost for the large and ever-increasing number of collectors now interested in Isle of Man stamps and postal history.

Its scope includes all the island's early postal markings from the first straight-line handstamp in black ink of 1767 and all the island's stamps from the British Post Office issues of 1958-73 right through the Independent Postal Administration issues to the very latest set for the American Bicentenary issued this March.

One hundred Isle of Man postal markings are illustrated as are all the island's stamps, the latter in their respective colours. Listings of the stamp issues incorporate such information as stamp designers and printers, number of printings (for definitives), cylinder and plate numbers, sheet sizes, imprints, quantities sold and withdrawal and invalidation dates.

Collectors who know something about Isle of Man stamps and its postal history will be amazed how much detail is given, and those who know nothing at all will be surprised by the considerable interest and scope Manx philately and postal history has to offer. 'Collect Isle of Man Stamps' is published by Stanley Gibbons Publications Ltd, price 75p.

Handbook of Irish Postal History

In his foreword to this new handbook Robson Lowe starts by saying that the Postal History of Ireland is distinctive from but closely allied to that of the rest of the United Kingdom. For that reason alone the book is a useful addition to the postal historian's bookshelves.

The joint authors David Feldman and William Kane trace the story of the posts in Ireland up to the introduction of the adhesive postage stamp.

Much of the book is devoted to the special postmarks applied to letters transmitted by post and an exhaustive index makes their identification a simple matter.

Mr Lowe ends his foreword by noting that Ireland mixed her logic with her magic. This book provides the introduction to the magic of Irish Postal History.

Handbook of Irish Postal History by David Feldman and William Kane is published by David Feldman Ltd, price £6.50.

Stage Coaches and Carriages

1784 saw John Palmer's plan to take the Mail from the Post Boy on horseback to the purpose run Mail Coach, adopted. Nevertheless the history of stage-coaches in Britain began 200 years earlier. According to John Stow, the historian, a Dutchman introduced a coach to

the ladies of Queen Elizabeth's court in 1564 and the new contraption caused quite a furore. Since this book by Ivan Sparkes deals with early travel, private coaches and the light carriages in common use until their future was eroded by the motor car, the horse-drawn Royal Mail part of the story can be assessed against that of the stage-coaches and carriages as a whole. The book is aptly described as an Illustrated History, for its 160 pages are enlivened by no less than 86 pictures, most of which are taken from old prints including a nice selection from the Record Room at Postal Headquarters.

This is as it should be for this is one of those books where to achieve communication a working partnership between words and pictures is essential. What comes over very plainly is the importance of roads, for it is their condition which determines the design, nature, and use made, of the vehicles travelling upon them. The state of roads in Britain prior to the mid 18th Century was dreadful. Their maintenance depended upon 'statute labour' and even where parishioners could be persuaded to gather together to repair the roads they were under no supervision, and what work they did do was of little avail.

Gradually the Turnpike Trusts, collecting tolls from road users, which paid for their maintenance effected great improvements and made possible rapid coach travel, and the fast Mail Coaches 'one of the greatest reforms ever made in the Post Office' as the Postmaster General wrote in his report on the introduction of Mr John Palmer's plan.

One of the many attractions of this neither too long nor tedious book is the list of Museums containing Coach and Carriage exhibits, and the Bibliography. Together these appendices will help those whose interest has been stimulated to seek further.

Postally speaking there are some surprising omissions, for the author neither mentions nor illustrates those horse-drawn inter-city Parcel Coaches which were extensively used in the early days of this century. They were a device

to keep parcels 'Road Borne', for if they went by rail the postage had to be shared with the Railway Company. Another surprising omission is the Mail Cart now supplanted by the little red vans. It was an elegant turn-out familiar to countrymen until the 1920's.

Despite these omissions this book deserves a place on any library shelf.

An Illustrated History of Coaches and Coaching. 'Stage Coaches and Carriages' by Ivan Sparkes is published by Spur Books Ltd, price £4.50.

Special Handstamps

Unless otherwise stated, items for reposting should bear $\frac{1}{2}p$ in excess of the normal postage and 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'.

11 June 1976 (P/C)

'John Constable Bicentenary June 11 1976 East Bergholt Colchester Essex'. Special posting box at the Forecourt East Bergholt Post Office, The Street, East Bergholt, Colchester, Essex CO7 6TB.

21 June-3 July 1976 (R)

'The Championships A.E.L.T.C. 1976 Wimbledon'. Special posting box at the Mobile Post Office All England Tennis and Croquet Club Church Road, Wimbledon SW19 5AE.

26 June 1976 (P/C)

'Aldershot Army Display 26 June 1976. British Forces 1538 Postal Service. Special posting box/items for reposting as for handstamp of 22 April 1976.

26 June 1976 (P/C)

'Essex Cub Scout Diamond Jubilee 26 June 1976'. Special posting box at Essex Show Ground, Great Leighs, Chelmsford, Essex.

30 June 1976 (C)

'The Mothers Union Centenary 30 June 1976 London SW1'. Special Posting Box at Mary Sumner House, 24 Tufton Street,

- London SW1P 3RB.
 4 July 1976 (P/R)
'200 Years of Life Liberty and the Pursuit of Happiness London SW1 July 4 1976'. Special posting box at South Western District Office, London SW1P 1AA.
 24 July 1976 (P/R)
'Essex International Jamboree 24 July 1976 Hockley Essex'. Special posting box at The Belchamps Training Ground Main Road, Hockley, Essex.

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'.

- 3 May-26 June 1976 (P)
'30th Edinburgh International Festival 22 Aug-11 Sept write for programme'. To be used at Edinburgh. First and Second Class.

- 10 May-8 December 1976
'National Savings Diamond Jubilee 1916-76 Go on Saving at the Post Office'. To be used at the following offices in First Class machines from 10 May-8 December 1976 unless otherwise stated.

Glasgow	10 May-13 June 1976
Edinburgh	12 July-8 December 1976
Cardiff	28 June-8 December 1976
Newport (Gwent)	
Belfast	
Liverpool	
Manchester	
Durham	Second Class
Leeds	Second Class
Nottingham	
Coventry	10 May-1 June 1976
	17 June-26 September 1976
	10 October-8 December 1976

Leicester
 Bristol
 Torquay
 Bournemouth

Brighton
 Tunbridge Wells
 Cambridge
 London: Croydon
 Harrow
 WCDO
 Battersea
 SWDO
 NWDO
 ECDO

- 18 July-4 August 1976 (P)
'Children's International Summer Villages for World Peace 25th Anniversary'. To be used at Leeds. Second Class.
 1 August-4 September 1976 (P)
'Guildry of Stirling 750th Anniversary 1226-1976'. To be used at Stirling. Second Class.

Repeat Campaign

- 1 April 1976-31 March 1977
'Wigan Metropolitan a Strategic Communication Centre'. To be re-used at Wigan. First Class.
 1 April 1976-31 March 1977 (P)
'Haigh Hall Mini Zoo for a good day out in Metropolitan Wigan'. To be re-used at Wigan. Second Class.
 8 April 1976-7 April 1977 (P)
'Knowsley Safari Park Prescot Merseyside Open Daily Throughout the Year'. To be re-used at Liverpool. First and Second Class.
 3 May-26 September 1976 (P)
'Wickstead Wonderland Park Kettering Northants Open Daily'. To be re-used at Kettering Northants NN16 8AA. First and Second Class machines.

Please note: that from 1 April 1976 until 31 December 1976 the Postmark Slogan **'Build Your Factory at Grimsby Details from the Town Clerk'** will be in use and will replace the dates published in Volume 13 Issue No 7.

P denotes Pictorial
 C „ Circular
 R „ Rectangular

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