
Philatelic Bulletin

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Contents

Introduction	2
Postal Minibus for Kent	2
Thoughts on the Maltese Cross	3, 4, 5
With what shall I write it?	6
Gum Arabic for 4p Stamps	6
European Community Stamps— First Day Cover Services	7
The Guernsey Victorian Letter Box	7
Book Review	7
European Community Stamps	8
Printing Processes and British Stamps	9, 10, 11, 12
An Unusual Collection	12, 13
Unusual Letter Box	13
Special Handstamps	14
Postmark Slogans	14
Letters to the Editor	15

Introduction

Last month we were privileged to feature the domesticity of the Royal Silver Wedding with its essential “family” background. This month another family – that of the European Community – is marked by details of the special stamps to be issued to welcome Great Britain’s entry into the enlarged community.

In the October *Bulletin* we are pleased to publish a typically outspoken article by Dr John Sugden in which he commented at some length on some of the problems we face in

forming our philatelic policy. We are grateful to him for providing a second major feature on “Printing Processes and British Stamps”, a subject on which he is an acknowledged expert.

Postal Minibus for Kent

South-East England’s first Post Office minibus, in a new red and yellow colour scheme, is now in service, carrying passengers and mail in rural areas near Canterbury.

The bus will make a morning and an afternoon round trip of about 20 miles, Mondays to Fridays, from Canterbury bus station to the villages of Solestreet, Crundale, Godmersham and Thruxted. On Saturdays, only a morning run will be made.

The vehicle, a Bedford Utilabus, can carry nine passengers as well as the driver. It has red bodywork, with yellow roof and lettering – the first use of this colour scheme for postal minibuses.

The new service stems from a request by the Kent County Council for the Post Office to help to solve transport problems in rural areas. A number of possible routes were considered before a decision was made, in consultation with local bus companies, to introduce a pilot scheme in the Crundale area, which has lacked a bus service for many years.

The economics of the service will be examined during the first six months to see whether the Post Office should seek any subsidy from the Kent County Council.

If the pilot scheme is successful, the Post Office, in collaboration with the County Council, has plans for several other services in Kent.

Nine other rural minibus services are already operated by the Post Office – six in Scotland, one in Devon, one in Wales and one in the Lake District. Five of the Scottish services were introduced this year, and more are planned.

Thoughts on the Maltese Cross

I suppose the "Maltese Cross" design of 1840 must be the best known cancellation in the world partly, no doubt, because it was the very first one of all; but partly also because it is so attractive. Some doubts have been expressed as to whether this standard-type canceller issued to Postmasters on 25 April 1840 has been correctly named by philatelists (the Post Office used no descriptive name). English heraldic usage is to call any cross in which the arms become broader as they leave the centre a "cross patée". The French on the other hand call a cross of this type with square ends to the arms a "*croix de Malte*". A Mr Chaplin in 1936 suggested that the 1840 cancellation was a combination of the cross patée and a four-petalled Tudor rose.

A real mystery, nevertheless, surrounds the origin of the design. James Chalmers, foreseeing the need to cancel his proposals for a form of adhesive postage stamp, defaced his rectangular labels of February 1838 and his 1839 circular Treasury Competition entry with a two line hand-stamp reading "USED, DUNDEE/date". Cancellations of various types were also a feature of entries submitted in 1839 by Henderson, Hennington, Charles Whiting and others.

Curiously enough the very earliest reference to the Maltese Cross cancellation produces it in its finished design, and in the correct colour. This is the minute written by William Bokenham of the Inland Office of the GPO to the Secretary of the Post Office, Lt Col Maberley, on 31 March 1840 reproduced here from the Reginald M. Phillips' Collection in the Museum (figure 1). The text of the minute reads:— "*I beg to submit to your notice specimens of the stamps proposed for destroying the One Penny and Two Penny Letter Stamps which if approved of the Contractors have undertaken to supply at a cost of 1/- each and at the rate of 1,000 per week*". But not a hint of why this design was selected or by whom. In view of the cool personal and official relations between Maberley and Rowland Hill it is hardly surprising that Hill makes no mention of the genesis of the

cancellation in his diary, which contains such a wealth of detail on so many other aspects of the creation of the first postage stamps.

Examples of several other trial cancellations used in the second quarter of 1840 are on view in the R. M. Phillips' collection. The two most spectacular are the diagonal bars and the eight concentric ovals, both struck on Penny Blacks (see figures 2 and 3). Somebody must also have considered whether to use date stamps as cancellers because there exist two pairs of One Penny Blacks in the collection, one stamp of each pair bearing a Maltese Cross in red, the other stamps being struck with date stamps in black and red (figure 4). There is also an extraordinary pair of One Penny "VRs" one cancelled with a red and the other with a black Maltese Cross, obviously for purposes of comparison.

Attractive though it was the orange-red colour adopted for use in May 1840 ran into trouble (fraudulent removal etc) within a fortnight, but that is another story which I hope to explore in a later article. But the Maltese Cross itself was not wholly satisfactory as a "stamp for destroying the . . . Letter Stamps". It was small in size, and sometimes too lightly impressed; most important it did not in itself give any indication of the office of origin. One restricted attempt to meet this last criticism was the series of 12 "numbered crosses" used at the London Chief Office in March and April 1843.

The death blow to the original Maltese Cross was the introduction in 1844 of numeral cancellations, an idea put forward by Francis Abbott, a senior clerk in the Post Office. Some one thousand eight hundred and thirty Post Offices received these numeral cancellers in replacement of their Maltese Cross hand-stamps, but there appears to be no record of the fate of these latter. Neither the National Postal Museum nor the Post Office archives have one and I know of no example in private hands. It is just possible that an original example may still be found, forgotten at the back of a cupboard or elsewhere in some old Post Office building. Its



Fig 2



Fig 3



Fig 4

discoverer would be a real benefactor to philately.

The basic idea of the Maltese Cross was not allowed to die in 1844. Various offices of the London District Post Office used dated hand-stamps of this shape in the 1840's and 1850's and similar postmarks were used in Perth, Western Australia around 1858.

In 1940 the Stamp Centenary Exhibition at Bournemouth (but not the London one) had a special cancellation incorporating a small 1840 Maltese Cross, as did the cancellation used at the 1933 Coronation Year London Stamp Exhibition. At the 1950 London International

Exhibition, the cancellation was of the combined or duplex type, the right hand element reproducing exactly one of the 1843 London numbered crosses.

The National Postal Museum has used the Maltese Cross as the motif of the two cancellers used since February 1969 to cancel mail posted in the museum as well as in the London slogan postmarks used to publicise the Museum. There have probably been a number of other occasions on which this most famous of all designs has been incorporated in a modern cancellation.

A. G. RIGO DE RIGHI

With what shall I write it?

The success of the complementary campaigns of the early 19th century for literacy and postal reform had repercussive effects on many business enterprises. Slates and slate pencils were all very well for school children learning the discipline of writing, but for business and social purposes more sophisticated writing instruments were needed. It was because of this that in 1840 no less than twenty-two million goose quills were imported into the country for the home-grown supplies were totally inadequate to meet the growing need for this basic writing tool.

On every 1000 quills an excise duty of 2s. 6d. was levied and the preparation, cutting and trimming of pens was a minor industry. A good craftsman could cut about 800 pens a day. The output of a single house in Shoe Lane, London is said to have been some 6,000,000 pens annually. Unfortunately ink softened the quill and frequent mending was necessary, and although we have long ceased to "mend" a pen it is because of this that we still carry penknives in our pockets or handbags.

Early in the 19th century attempts were made to arm the writing tips of the quill pens with metal and experiments were made with pens made of horn, tortoiseshell and glass. None of these devices was successful and in 1823 small diamond, ruby or gold points were embedded in horn handles. These proved durable but expensive and to prevent injury to the all important tip, rubber lined inkwells were introduced.

The credit for the first steel pen nib goes to a Mr Wise of Birmingham who in 1803 constructed a barrel pen of steel mounted in a bone case for carrying in the pocket. It was a costly and not very effective device. Much improved versions of the Wise type steel pen were devised by a Mr Gillott and a Mr Perry who were able to produce nibs at a cost per gross which was little more than a single pen by Mr Wise's process. Made in carefully tempered springy steel these long-lasting pens soon ousted the quill which for

all practical purposes was abandoned. The old problem of ink corrosion which had caused the softening of the earlier quills had not been cured. Until stainless steel nibs were introduced in the 1930's it was necessary to clean a steel pen nib before laying it aside for the night.

Thousands of little girls stitched together circular discs of felt to make a "pen wiper" for their fathers' desks. It was a simply made useful article on the outside of which the maker could let imagination run riot. More sophisticated desk wipers had a stiff brush embodied in the top of a heavy paper weight or some similar device. Everyone accepted the necessity of keeping a steel pen clean. Perhaps the most ingenious pen wiper of them all was a Shot Pot. This was literally a small glass jar (or pot) with a glass stopper. It held an assortment of shot, as used in a sporting rifle, and a pen pushed up and down a few times in the Shot Pot had lost all traces of congealed ink.

Today the desk top inkstand, the pen wiper, the functional penknife and the shot pot are obsolete. In its place is the ubiquitous ballpoint pen. Not perhaps so very far removed from a metallic tip on a quill pen. Come what may it still remains true that a postal service draws its life blood from a people's ability to write. And writing like other skills depends on efficient tools for the job.

F.M.A.

Gum Arabic for 4p Stamps

Gum arabic adhesive, now being used on the $\frac{1}{2}p$ and $3p$ definitive stamps and $2\frac{1}{2}p$ Scottish and Welsh definitive stamps is also being used on $4p$ stamps from 1 November. The stamps are on sale from the Philatelic Bureau in Edinburgh, the London Chief Office and other Head Offices with philatelic counters. Other post offices will put them on sale as their present stocks of $4p$ stamps with polyvinyl alcohol (PVA) adhesive are used up.

European Community Stamps – First Day Cover Services

A series of three European Community stamps has been produced to commemorate Britain's entry into the EEC. One 3p stamp and two at 5p each will be issued on 3 January 1973.

The following first day cover services will be provided by the Bureau:

Service A This consists of a specially designed envelope addressed by the Bureau, bearing the three stamps and post-marked "Philatelic Bureau, Edinburgh". The charges are 24p for non-deposit accounts and 21½p for deposit accounts.

Service B Under this the customer's own envelopes will be stamped and cancelled by the Bureau with their own postmark for a charge of 18p a cover.

Service C This operates for bulk orders of 50 or more covers, all bearing the same address. It consists of the 'A' service at a reduced rate of 21½p per cover.

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

The Guernsey Victorian Letter Box

The article in the August *Bulletin* on the Guernsey letter box now standing outside the South Western Postal Region's headquarters in Bristol aroused some interest and comment. We can now say that although the "VR" cypher is consistent with the box's date of manufacture as 1853, the armorial bearings on the box are not. Because of the Hanoverian Electoral Hat (or Bonnet) surmounting the small shield borne on the main shield, the arms date from the period 1801-1816 during the reign of George III. It would seem that a representation of obsolete arms was attached instead of those of Queen Victoria which are, of course, the same as those of HM Queen Elizabeth II.

Book Review

Stamp Year Book '73

The high standard of previous issues of the *Year Book* is maintained in the 1973 volume, which, with the great variety of its features, gives extremely good value for money. Notable is the continuing good quality of the illustrations, for example in the article on Chinese gift coupons. The geographical spread of subjects is wide with articles on stamps and covers in Czechoslovakia, (paintings on Prague stamps), Japan (sports stamps), India (symbols on letters), Sweden (engraving) and Australia. The range in time is also extensive, with historical matters well treated. These include World War II, the reign of Mussolini in Africa, and the hazards of the mail-carrying packet boats in the 18th century.

The *Year Book* is published by Link House Publications Ltd, Dingwall Avenue, Croydon, Surrey CR9 2TA, at a price of 50p.

*The Post Office
wishes the readers of the
Philatelic Bulletin
a very happy Christmas
and a
prosperous New Year*

European Community Stamps



We seem to have been discussing Britain's entry into the European Community for longer than most of us can remember. Now however, this event is imminent and three special stamps are to be issued on 3 January 1973 in commemoration.

There are to be three stamps, one single at 3p and two se-tenant at 5p. They show a jig-saw design symbolising the nine countries of the enlarged community, with one jig-saw piece as a Union Jack to represent Britain's entry. They were designed by Peter Murdoch Des.RCA, a newcomer to successful British stamp design. He studied at the Royal College of Art and later spent two years in the US on a scholarship before moving to Mexico, where, with an American partner, he produced the graphics for the 1968 Olympic Games in Mexico City. Now he is based in England and concentrates on building up his design interests.

Printing Details

Size : 40 × 31 mm.

Perforation : 15 × 14

*Diameter
of Holes :* 0.035

Format : Vertical

Printing : Photogravure

Printers : Harrison & Sons Ltd.

Paper : Coated, unwatermarked
phosphor

*Stamps per
sheet :* 100

Colours : 3p – black, dark blue, dark red,
yellow ochre, lilac.

5p – light blue, dark blue, mid
blue, red, green, black. *This
range of colours covers the two 5p
stamps.*

Printing Processes and British Stamps

At first sight there would seem to be only a very limited number of printing processes available to print anything, including stamps. That is, once one has appreciated that many of the descriptive terms used in the catalogues are synonymous. For instance, recess, intaglio, and line engraved printing are one and the same thing, and the surface printing of earlier days is only what we now refer to as typography or letterpress.

If one then reads in the same catalogues the usual brief descriptions of the various processes, one may be left with the impression that the whole thing is very simple, and that really, no prospective issuer of stamps should have any trouble in deciding which method of printing to choose. Needless to say, such is not the case, and whilst I must assume that the majority of readers of this *Bulletin* are already conversant with the basics, I hope I will be excused for reiterating some of them.

The vast majority of British stamps since 1934 have been printed by photogravure. The advantages of the method are, firstly, that it will print large numbers of stamps to an "acceptable" level of reproduction rapidly, and relatively cheaply. Secondly, it allows multi-colour printing with tone, as well as colour reproduction. Its disadvantages are that reproduction is inferior to that of recess printing, that the registration of different colours is seldom perfect, and that minor printing flaws abound.

Throughout the same period, our high value stamps have been line engraved. This method offers easily the best reproduction of any which it is practicable to use for the mass production of stamps, and printing flaws are kept to a minimum. It has the disadvantages of being relatively costly, and incapable of reproducing tone. Some might quarrel with this last statement, but the impression of tone produced by variations in the number and depth of the engraved lines on a recess printed stamp, are not quite the same thing as the visually continuous graduations in tone which can be produced by a printing process

involving a screen.

Recently, a third process has been used. Two special issues, the Post Office Technology commemoratives of 1969, and the Commonwealth Games commemoratives of 1970, were lithographed by De La Rue. Their Delacryl process is described as an advanced form of off-set photo-lithography. Lithography differs from other printing methods in two major particulars. Firstly, it is a wet process. That is to say, the printing plate is so prepared that the ink only adheres readily to the printing surfaces, the non-printing surfaces being continuously wetted to keep them free from ink. Secondly, it is usually, but not exclusively, an off-set process. That is to say, unlike other printing methods which print direct onto the paper, the image from the printing plate is normally transferred onto a rubber "blanket", which then prints the design on the paper. The advantages of this method of printing are, that it can again produce large numbers of stamps relatively cheaply, that within its limitations, reproduction is good, i.e. compares favourably with photogravure, and that minor printing flaws are much less common than with that process. A photo-litho process can reproduce some impression of tone, but its chief disadvantage is that it is incapable of the same degree of fine detail as can be obtained with photogravure. Traditional litho printing cannot reproduce tone, since the images on the printing plate do not incorporate a screen.

The fourth major process, typography, is no longer used on British stamps. Until quite recently, the postage due labels were printed typo, but the last stamps printed in this way were the 1924 to 1934 definitives, and the 1929 low value PUC issues. This process has certain disadvantages compared with those previously described. Although theoretically it can be used on a rotary press, as is done in the printing of newspapers, stamps are normally printed on a flat-bed press and it is, therefore, rather slower than any of the preceding processes. Cost wise it

compares well enough with them, but tone is difficult to reproduce, the standard of reproduction is poor, and extraneous ink marks are common.

These then are the major processes available for stamp printing. Embossing, although used for a few stamps during the middle of the last century, is out of the question for printing sheet stamps. Whilst giving superb reproduction, it is very expensive as a process, prints only a single colour, and requires a much thicker paper than would now be used for stamp printing. The process is slow and, with the exception mentioned below, is only used for printing single images, or a small number of impressions, as on our current stationery.

Not quite the same thing as embossing are the gold blocking and embossing process which was used on the 1966 Christmas issue, and the blind "embossing" technique developed by Harrison's for use on a photogravure press, and now standard to British Special issues. In both instances, only a small part of the design, namely an outline portrait of the Queen's head is involved. In the former case, the dies were simple to make, since the detail normally associated with embossing was absent. A line of ten pairs of dies were used, with the sheets being moved on after each column of stamps had had the heads impressed, until the entire sheet had received the impressions. In the latter case the process is not, in fact, true embossing at all, the impression of the head being obtained by running the printed stamps under tension over a single cylinder with a raised portrait.

The few remaining printing processes known, such as type-setting, hand-stamping and type-written impressions, are slow, primitive, and out of the question. They have only ever been used for printing stamps in emergency. There is, however, a recent development of the line engraved process which hasn't been mentioned so far. This is electrotyping. The traditional line engraved process demands the engraving of a master

die, from which every single impression on every plate made is taken direct, until the master die itself wears out. A new master die then has to be engraved. It is obviously very much simpler if one can copy a complete plate in one operation, and this is the basis of electrotyping. Once a satisfactory printing plate has been made, copies are taken from it until it wears out. A new plate can then be made from the master die, which will still be in good condition, having been used very much less than formerly would have been the case, and the new plate can then be copied in turn until it wears out. The only drawback is that the electrotyped plate copies, although cheaper and more quickly made, have a much shorter life than the plate from which they are taken. The multiplicity of Machin decimal 20p plates already known bears witness to this.

It can now be seen that in choosing a printing method for any new stamp one is faced with certain basic choices, i.e.:

- (1) Between monochrome or multi-chrome reproduction. So far, in this country, the choice of multi-chrome has automatically excluded recess printing. This is curious when one thinks of, for instance, the 1935 Silver Jubilee Omnibus and many other Overseas issues since. Admittedly, bi-coloured essays have been produced relatively recently, when the high values to follow the "castles" were under consideration, but the results were rejected. All other processes described are available whatever the choice.
- (2) Between a process capable of reproducing tone and one which cannot. At first sight this choice would appear to be between the use of either photogravure or lithography and other methods but in fact comes down to the use or non-use of photogravure. When everything goes right, photogravure undoubtedly gives better reproduction than photo-lithography, but it is more prone to printing flaws, and because of the

kind of images one is trying to reproduce, a greater proportion of unsatisfactory results due to poor registration of the different colours.

- (3) Between reproduction by a single printing process and reproduction by a mixed process. Until recently the choice of a mixed process would have severely limited the number of Security printers able to undertake the work and considerably increased the printing costs. Like so many other things in stamps, this situation is however changing as more firms install the latest printing machinery.
- (4) Between the various methods, considered only from the point of view of their suitability for reproducing certain designs. In other words, which horse for which course. Certain designs are patently more suitable for reproduction by one method than by any other, and it is here that I would suggest we have sometimes been in difficulty in this country. All our established minuscule artists are more used to designing for photogravure printing than any other, and when one is inviting essays from only a limited number of artists, one may sometimes choose a printing method and then be unable to select designs entirely suitable for reproduction in the way chosen. Whether or not this has actually been the case, one might be excused for thinking that it had.
- (5) Between the various methods, considered only from the point of view of the finished appearance which one hopes to achieve. There is a world of difference between the visual effect of printing by recess, photogravure, and lithography or photo-lithography.

Obviously this list of choices is not exhaustive. In relation to our own stamps, there are undoubtedly times when expediency and certain less directly relevant factors influence decisions. For instance, the time

interval between the decision to make an issue and when it must be available may be unduly short, as happened with the World Cup Winners stamp in 1966. Alternatively, limitations may be imposed by the printers chosen for a contract being already over committed, or having plant out of commission.

Equally obviously, none of the choices outlined can be made in isolation. All are inter-related, and have been separated only to illustrate the kinds of decision with which one is faced. Further, they are all based on the assumption that the stamps contemplated are to be printed on gummed paper, of the kind which we have always used for our stamps, and that no gimmicks are allowed. It is likely that, even if in the future we have stamps printed by alternative methods, and alternative printers, this assumption will still hold, and that we will continue to regard gimmicks as amongst the less desirable philatelic possibilities which I mentioned in my previous article. Nevertheless they should be mentioned.

"Gimmicks" in stamp printing, and I use the word for want of a better, are of two kinds, both having the same intention namely, to radically alter the appearance of stamps printed by one of the methods already described. One need only look as far as the recent issues of Bhutan to see both at work. The first involves printing the stamps on a material other than paper; very thin metal in the case of one of the Bhutan issues, but several other possibilities exist. The second involves overlaying the design of the stamp with prismatic plastic to give a three dimensional effect. Again there are other possibilities which have not yet been tried, such as varnishing the finished printing.

It remains only for me to relate the foregoing more specifically to our own stamps. During the present reign, a total of four printers have been employed. One only has printed all our definitives, regionals, postage due labels and, with isolated exceptions, special issues. Three have printed our

high values, of whom two have printed high values only, though the stamps produced by one did include two commemorative high values. The third firm has also printed two, and two only, of our more recent special issues. In terms of processes used, we have had virtually all lower value stamps produced by photogravure, and virtually all our higher value stamps produced by monochrome recess. The exceptions have been sufficiently infrequent to note individually. One higher value commemorative stamp was printed photo-multichrome. Two other commemorative issues were printed litho. Finally, our postage due labels were printed typo until four years ago, though the process now seems to have been abandoned.

The advent of Harrison's new Gemini

press, which is capable of printing both photo and rotary recess together, offers the hope that we will shortly have our first issues printed by a dual process. It is, however, unlikely until the Post Office are prepared to offer contracts more widely, that we will see any printed by a combination of litho/recess for some time. This is a pity since, in my opinion, some of the most successful stamp issues of the last few years, have been printed by a dual process. In addition, one should perhaps make the point that the limitation in the number of Security printers who are offered contracts, is a pity for an additional reason, namely that no two printers using a similar process are going to produce exactly the same finished result.

JOHN SUGDEN

An Unusual Collection



Have you ever considered adding toys to your Postal History collection? Not nearly as childish as it may sound.

For many years I have been trying to obtain a Post Office Pillar Box because I

feel that it would add just the right touch to my vast collection of early picture postcards. Knowing this, a friend sent me a money-box in the shape of a pillar box as a joke. It had me fascinated and was the start of a long

search to try and discover just how many different types of "model" mailboxes exist. Each week or so I manage to find something new to me and it seems that it will take a lifetime to complete the collection if it is to include an example of every miniature ever made!

To date I have about 50 of these small "souvenirs", each one different. It is obvious that pillar boxes were of great interest to our grandparents who had replicas of them in all shapes, sizes and materials.

The majority of mine are the small china crested ones which were a popular gift to take home from the sea-side in the Edwardian era. These are comparatively easy to find but the variety is large. Most are round with the town crest on the front, some have in addition a message on the roof; "I can't get a letter from you so am sending you the box", is a typical example. A few are the oval shape.

I also have some brass money-boxes but these are rather crudely made. The best scale models are the tiny lead ones which formed part of the station furniture of the Edwardian child's train set. The earliest one in my collection is of cast iron and is a pepper pot (anyone got the salt?), it is an almost exact replica in miniature of the Penfold 1865 design.

My most unusual one is in red leather, the top of which springs open to reveal an inkwell. This is a GV.

I have a number of the red tin money-boxes but even with these there are many varieties and are from Edward VII to the present day. A few weeks ago I was thrilled to find an oval tin one, it is a blue "Airmail" box complete with the times of collection from Croydon!

The largest box I have is, for some obscure reason, in tartan and has "Post War Credits" encribed round the base. This toy collection has not lessened my desire for the real thing, in fact I feel the need is greater now as these infant pillar boxes want a "Dad"!

Psst! Anyone want a miniature telephone

box? It was given to me last week and I dare not risk getting "hooked" on these too!

J. McTAVISH

Unusual Letter Box



The position of this letter box comes as a surprise to the visitor to West Lulworth, Dorset who wishes to post a letter. It is situated about nine feet above the ground. Obviously the box is not intended to be used and is there as a relic of the past.

The Head Postmaster at Bournemouth, in whose area the box is situated says that, "Some years ago the Victorian wall letter box which had served the village of West Lulworth for many years, was being replaced. The Parish Council requested that the box should be retained as a point of local interest and a site was provided which was acceptable to the local residents."

We are indebted to Mr R. J. Hall of Leamington Spa who sent this photograph and story.

Special Handstamps

Unless otherwise stated items for reposting bearing at least 3p in postage should be sent to the Head Postmaster of the town where the special posting box is located marking the outer cover "Special Handstamp".

We will, in future, distinguish between pictorial and plain handstamps and slogans. Beginning with this issue, all pictorial handstamps will be indicated by the letter (P) beneath the date.

1 November – 21 December 1972

Fiftieth Anniversary of the BBC 1922-1972 London W1. Special posting box at the Langham Hotel, London W1.

Postmark Slogans

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

27 November 1972 – Until further notice

Remember to Use the Postcode. To be used at Banbury, Abingdon, Didcot, Wallingford, Wantage.

23 September 1972 – 22 September 1973

Invest and Advance with Hartlepool. To continue in use at Hartlepool.

Now in use until 25 June 1973

Business Comes to Life in Cwmbran Garden City of Wales. To continue in use at Cwmbran Mon.

28 November – 12 December 1972

Are you on the New Voters List: Check Now. To be used at 122 offices including: Aldershot, Canterbury, Carlisle, Dumfries, Dundee, Enniskillen, Exeter, Grantham, Ipswich, London NDO, London NWDO, London SWDO, London SEDO.

30 October 1972 – Until further notice

Remember to Use the Postcode. To be used at Enfield and Barnet.

12 November 1972 – 13 January 1973 (P)

Lewisham Concert Hall SE6 4TU 01-690 4331 For all the family Robinson Crusoe Christmas 1972. To be used at Catford Sorting Office.

Help Your Postman. Keep your paths clear. To be used at:

11 December 1972 – 24 December 1972
London WDO.

15 January 1973 – 28 January 1973
Birmingham and Manchester.

12 February 1973 – 25 February 1973
Cardiff and Glasgow.

5 March 1973 – 18 March 1973
Brighton

27 November 1972 – 26 February 1973

21st Year Agatha Christie's The Mouse-Trap Ambassador's Theatre London. To be used at London WCDO.

22 December 1972 – 16 February 1973 (P)

The Gondoliers Shrewsbury Amateur Operatic Society Music Hall Shrewsbury 12-17 February 1973 1923-1973 SAOS Golden Jubilee. To be used at Shrewsbury.

REPEAT CAMPAIGN

1 December 1972 – 30 November 1973 (P)

Great Yarmouth and Gorleston-on-Sea fine for family holidays. To be reused at Great Yarmouth.

15 October 1972 – 31 March 1973

Hastings Popular with Visitors since 1066. To be reused at Hastings, Sussex.

Until 31 August 1973.

Hawick for Woollens Sport and Tourism. To continue in use at Hawick, Roxburghshire.

CORRECTIONS

20 November 1972 – 17 February 1973

Remember to Use the Postcode. Please note that this slogan will be used at Barking **NOT** Dorking as previously announced.

The correct dates of the following campaign are:

Remember to Use the Postcode.

4 September 1972 – Until further notice
To be used at Weybridge, Surrey.

18 September 1972 – until further notice
To be used at Kingston-upon-Thames.
New Malden already in use.

13 November 1972 – 20 January 1973 (P)

**Forest Philharmonic Sunday Concerts
Walthamstow Booking Now Details
01-989 7531.** To be used at Walthamstow
E17.

27 November 1972 – 4 February 1973

**New Theatre Cardiff Harry Worth in
This Year's Pantomime Goldilocks.** To
be used at Cardiff.

4 December 1972 – Until further notice

Remember to Use the Postcode. To be
used at Southall and Uxbridge.

3-30 December 1972

**Visit the Wyvern, Swindon's New
Theatre.** To be re-used at Swindon.

1 January 1973 – 31 December 1973

Visit London Zoo Anytime of Year.
To continue in use at London NWDO.

Letters to the Editor

Dear Sir,

In the September *Bulletin* you printed first details of the 1973 stamp programme. Generally it seems to me a fairly good selection achieving a balance between commemorative and pictorial stamps, and there are enough stamp issues to satisfy the ordinary collector while at the same time there are not too many issues to cause a falling off of interest.

However, not every philatelist will be pleased with the programme as many thematic collectors will still find their subjects inadequately covered, and on this point I find that the Post Office can be justly criticised.

One of the distinctive features of British stamp issues of recent years has been the policy of the Post Office in issuing a series of stamps on one theme, several years in succession. This is basically a good idea, but I fear one subject – British Architecture has already been dealt with adequately since the series began in 1969 with British Cathedrals. We have also had enough stamps issued on the theme of British Paintings to satisfy the thematic collector and pay due deference to our national heritage of great paintings.

In the future therefore, I hope to see an even greater variety in annual stamp programmes.

Yours faithfully,

T. L. FRANCK

Southall, Middx.

Dear Sir,

In his interesting article on Henry Corbould's portrait of Queen Victoria in the September issue of the *Philatelic Bulletin*, Mr F. Macus Arman states that the Corbould drawing "precisely fits" the blank central panel of the "Keepsake" cartouche. This would probably be so if the drawing was fitted in the blank space upside-down!

This leads to doubts on the theory that the Corbould drawing was done especially for the publishers of Heath's *Book of Beauty*. It would seem that the drawing had already been made for some other purpose, and was later adapted by someone: hence the filling-in of the upper spandrels, at the sides and finally the provision of an additional base.

Yours faithfully,

B. L. JENKINS

Penarth

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