

Philatelic Bulletin

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Introduction

Over the past few years Christmas has been featured on our stamps in many different ways. Some have had the secular approach of children and toys while others have depicted the traditional angels, Three Kings or Good King Wenceslas.

This year a partnership new to stamp

design has adopted yet another approach and have produced a striking set of stamps which feature decorative wall bosses from churches and cathedrals. We are grateful to the Peter Hatch Partnership both for the designs and for their article which explains something of the subject and how they dealt with the design problems.

New Stamp Advisory Committee

The Stamp Advisory Committee for the next three years was announced by the Post Office on 10 September. It includes one new member – Mr. Ernle Money.

The Committee advises on all stages of the preparation of special stamp issues – choosing and briefing the designer for example, and continues to advise until the final designs are submitted for Royal approval.

All the other 11 members were retained from the previous committee. The retiring member is Professor Richard Guyatt, who has advised on philatelic design for many years and designed several items such as the 2/6d stamp in the “700th Anniversary of Parliament” issue in 1965.

Chairman of the Committee for a second term is Mr. George White, Director of Postal Marketing. The other members are:— Mr. Kenneth Chapman, Mr. David Elliott, Mr. Ronald Lee, Mr. Anthony Lousada, Mr. Eric Ogden MP, Mrs. Gabrielle Pike CBE JP, Sir Paul Reilly, MA, Hon. Des RCA, Hon. FRIBA, Hon. FSIA, Mr. Stuart Rose, CBE, FSIA, and Dr. Herbert Spencer, RCA, RDI.

Collectors Pack 1974

The pack will contain all special issues of 1974 and will cost £1.60 (£1.50p for orders of 100 or more). It will be issued on 27 November 1974 and will be available from all offices which normally sell presentation packs.

Gems from the R M Phillips Collection **XVII Colour Trials of June 1840**



Rowland Hill was already worrying as early as the end of April 1840 about the ability of dishonest persons to remove the red cancellation which has been decided on for the new postage stamps. A series of experiments (which ended towards the end of May) and the strong recommendations of J B Bacon (of Perkins Bacon and Petch, his printers) decided Hill to change the cancellation ink to black. This in turn strongly suggested that a new colour must be found for the one penny stamp if the cancellation was to be clearly visible even in the poor light of a Victorian sorting office.

Perkins Bacon were therefore asked by Rowland Hill to print specimens of stamps in a variety of colours using, firstly, vegetable inks and then oil and water-based inks. For printing these specimens Perkins Bacon made use of the special miniature plate of 12

impressions which had previously been used for the cancellation trials; impressions printed from this (and another plate of 3 stamps only) have been called 'Rainbow' trials since 1863. Some time in June 1840 J B Bacon sent Rowland Hill the 10 colour trials using oil-based inks illustrated above, stuck onto a double sheet of paper, on the right-hand side (since detached) of which was written opposite the pink stamps "different mixtures to produce different shades and in all cases the clearest prints have the strongest oil. All fugitive". Opposite the two blue trials was written "2 shades of blue both fugitive and printed in oil".

For the record, specimens numbered 1, 2, 3, 9 and 10 are on medium white wove and nos. 4, 5, 6, 7 and 8 on medium bluish laid paper.

A G RIGO DE RIGHI

British Special Stamps

4. Coronation of King George VI, 1937

The accession of King George VI on December 11 1936 had immediate repercussions for the Post Office. The Coronation, planned for 12 May 1937, was just five months away, not very much time for the selection, preparation and printing of new definitive stamps and a projected Coronation issue which everyone would expect to be on sale at the time of the crowning of the new King. In the event, the issue of a single, low-value Coronation stamp had the virtue of simplicity, born of necessity.

Artist Edmund Dulac and typographer Eric Gill were commissioned to design new low-value definitive stamps for early release, and at the same time they were asked to submit ideas for a Coronation issue. Dulac's first designs, and those submitted later by Eric Gill and Harrison & Sons, the printers, proved unacceptable to the Post Office: it was now mid-March and there was time only for the production, in adequate quantities, of a single denomination. This, it was decided, would be a 1½d. (normal letter-rate) stamp in double size, showing full-face portraits of the King and his Consort, Queen Elizabeth.

The main difficulty throughout this period of trial and error had been that of finding photographs suitable for reproduction by the photogravure printing process. This problem was finally overcome when drawings of selected Royal portraits, based on photographs, were commissioned, and Edmund Dulac's version, taken from photographs by Dorothy Wilding, was, at last, accepted.

The portrait of the King in the uniform of an Admiral of the Fleet was an interesting variation on the numerous full-face and three-quarter face portraits adapted from photographs by Bertram Park and Dorothy Wilding for use on the various contemporary stamps of the Commonwealth countries. Virtually none of them depict the King at quite the same angle, turned slightly to his left. The head of the Queen, shown in formal tiara and dress, is similar to that used by



Canada and Newfoundland for their Royal Visit stamps of 1939. Interesting also is the significance of the Queen portrayed on the King's left as on state occasions, an aspect of protocol which was blissfully ignored by the designers of the Coronation stamps for the Colonies.

Prominent in the GB Coronation design is the crown, placed centrally above a special monogram in which the Queen's initial has been incorporated with the traditional 'GR'. The words 'POSTAGE' and 'REVENUE' flank the top of the crown, while the date '12 MAY 1937' appears in somewhat larger lettering across the foot, the figures of value '1½d' in the lower corners. The dual portraits are flanked by decorative spandrels, surmounted by 'Maltese cross' devices suggesting Union Jacks and embracing symbols of the Coronation itself – the Orb, a golden ball surmounted by a cross (part of the King's regalia), and the Ampulla, an eagle-shaped gold vessel containing the holy oil used in the ceremony. The chosen colour for the stamp was a brownish maroon, suggesting an over-ripe Victoria plum or a bar of Bournville plain chocolate.

Coronation Day was a public holiday, and the eagerly-awaited commemorative stamps, 'intended to convey a feeling of rejoicing', and printed by Harrison & Sons literally with hours to spare, were placed on sale at all post offices on the following day, 13 May. The 1½d. stamp served as a definitive for about ten weeks until 30 July when the new

permanent stamps were issued, the first $\frac{1}{2}d.$, $1d.$ and $2\frac{1}{2}d.$ definitives having been released on 10 May, just prior to the Coronation.

Britain's first Coronation stamp was well-received and it was noteworthy as the first British stamp to include the Queen's portrait as well as that of the King. The stamps were issued in sheets of 120 arranged in twenty rows of six, and some 500 million were printed of which approximately 389 million were sold. They were photogravure-printed on paper watermarked Multiple Block GVR and Crown.

The stamp has been extensively studied and numerous minor flaws and varieties are known and recorded in the Gibbons *GB Specialised Catalogue Vol. 2*. Among them are the 'spur' flaw – an extra serif at the foot of the 'A' in 'MAY'; the 'comet' flaw consisting of a white spot adjacent to the diamond-shaped hyphen between 'MAY' and '1937'; the 'colon' between '12' and 'MAY'; and a 'beetle' within the monogram. The stamp itself is still moderately priced in the catalogues, but a First Day Cover is rated at £1.75.

JAMES WATSON

Book Review

Stanley Gibbons British Commonwealth Stamp Catalogue

The 1975 edition of the Stanley Gibbons British Commonwealth Stamp Catalogue contains an additional 33 pages of main listings – a measure of the new issues during the past year. However, this increase is less than in 1973 or 1974. Possibly it signifies a spread of greater moderation in stamp-issuing policies.

Price increases are more numerous and frequently steeper than before, particularly for stamps of the more reputable countries or periods. The cause is undoubtedly inflation combined with continued growth in demand for classics and middle period issues. With good stamps holding up better than many investments, it is reasonable to

assume that non-philatelic demand for investment purposes has contributed to the higher catalogue prices and the frequency with which estimates are exceeded at auction. Collectors too must by now have been made aware of the appreciation of their holdings, if only through the need to increase insurance cover.

So far as specific price changes in Great Britain are concerned it is interesting to consider what has happened to the examples quoted in our review of the 1974 edition.

SG	M/U	1974 Price	1975 Price
I	M	£160	£200
I	U	£15	£22
118	M	£100	no change
185	M	£500	£750
192	M	£14	no change
211	M	£9	£12
211	U	£2	£2.50

There have been selective changes in the twentieth century issues. For the period up to George VI the most spectacular are the 1929 PUC £1 (SG 438), now £145 M and £85 U (formerly £75/65), and the 1948 Royal Silver Wedding £1 (SG 494), which is now priced at £10 M or U (formerly £6). In the Elizabethan issues the first decimal special stamps of 1971 and 1972 show widespread, if modest, increases while those for the preceding years are generally unchanged.

The "Stanley Gibbons British Commonwealth Stamp Catalogue" (1975 Edition) is published by Stanley Gibbons Publications Ltd, 391 Strand, London WC2R 0LX, price £4.00.

Bournemouth Philatelic Counter

From 2 September 1974, the Bournemouth philatelic counter hours of opening changed to the following:—

Monday–Friday	9.30 am–12.30 pm 1.30 pm– 4.30 pm
Saturday	10 am– 12 noon

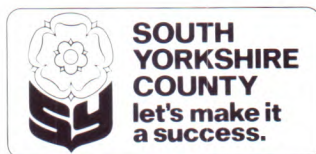
Local Government Reorganisation 1974 – Special Postmarks

In the largest ever reorganisation of local government in England and Wales, which took effect from 1 April 1974, some familiar county names have disappeared from the face of the map. At a stroke, historic counties like Cumberland and Westmorland have given way to such new names as Cumbria, as they are now known under their new title. We have new counties such as Humberside, Cleveland and Tyne & Wear, although the largest county reorganisation has been made in Wales where the whole of the Principality has been reshuffled to make a total of eight counties with names like Gwynedd, Clwyd, Gwent, Dyfed and Powys; the other three are West, Mid and South Glamorgan.

However, the changes are more involved than the mere merging of existing counties under new titles, as in many cases existing county boundaries have been altered and towns and villages have, overnight, been 'moved' into what was previously a neighbouring county.

Naturally such administrative changes are highly significant for postal addresses and the Post Office announced that from 1 July 1974, most of the new county names would be adopted with two exceptions – Greater Manchester and Hereford and Worcester (because of confusion with the post towns of the same name). Additionally, Humberside, for postal purposes, was to be prefixed 'North' or 'South'. There would be a year's phase-in period up to 1 July 1975, when both old and new names would be acceptable. Only the county names would change – Postcodes and post towns would remain the same – but 394 of these post towns, out of a total of 1,570, would have a new county name in their postal addresses. These addressing changes will also affect postmarks, especially interesting for the many postmark collectors who specialise in a particular county or postal district.

Several local authorities, whose borough or county councils were to disappear after 31 March 1974, decided to mark the passing with special postmarks and quite an inter-



Some special postmarks associated with the local government reorganisation.

esting collection can be put together of these. In addition, two or three councils also used slogans to show the introduction of the new councils from 1 April.

Changes have also been made on a vast scale to local government and its many services within the county areas, where the number of borough, urban and rural district councils have been considerably reduced and merged as larger district councils. In many cases, boroughs with royal charters dating back several centuries, have disappeared and there were a number of postmarks marking these.

The first group of postmarks were used by those authorities which were ceasing their functions on 31 March 1974. Several held special exhibitions to mark their passing and the postmarks were used in connection with these events. This was the case at Devizes where the Borough Council staged an exhibition early in March to commemorate

its long history since 1141. The Borough of Monmouth traces its history back for 900 years, as was shown on its special handstamp. Other boroughs of more recent origin which used special postmarks were Blackburn, Widnes, Swindon, Flint and Sunderland. Royston Urban District and Sowerby Bridge Councils also were included in the list.

The only disappearing County that had a special postmark was Rutland, with the handstamp used at Oakham, the county town. What was England's smallest county has now been absorbed by Leicestershire – but not without a long hard fight!

The local government changes have also brought about alterations in the services under the control of the district or county councils and two postmarks were used for these changes. At Birmingham there was one for the last day of the City Police Force and at Worthing, Sussex, one was used to mark the 77 years of the local council's library service.

The second group of postmarks were those used for the new or reorganised authorities. Heading the list was the new County of Cumbria, whose birth on 1 April was marked by a special handstamp at Carlisle. The new South Yorkshire County had a slogan cancellation in use from 1 April at several centres within the County, including Sheffield, to announce its arrival on the map.

Other postmarks used, on the first day of their existence of new Councils, were a handstamp for Rotherham Borough and slogan cancellations from Thamesdown, formerly Swindon, for one day only on 1 April, and Oldham Metropolitan Borough. On 2 April, the City of Durham used a special handstamp to commemorate its first Annual District Council Meeting.

Finally, the Dudley Metropolitan Borough sponsored a slogan postmark announcing the new authority, but not until 1 June, whilst a few weeks earlier a special handstamp was used at Grimsby for the 'Bridging the Gap' Exhibition, which explained to the public, the new Humberside County, now in two separate

parts – North and South of the Humber River – but which will be joined when the 'gap' is closed by the new Humber Bridge at present under construction.

Based on an article by Alan G. Finch and reproduced by kind permission of the British Postmark Society.

EDITOR'S NOTE

Both operational and philatelic postmarks are affected. The new cancellations will be phased in gradually. We regret, however, that due to the immense size of the task – many thousands of operational date-stamp dies being affected – it is quite impossible to announce these changes to postmark collectors, and there can be no 'first day' facilities for the new counties' first appearance in local postmarks.

On the other hand, because the special philatelic handstamps are individually produced for each special event as it occurs, it has been possible for them to bear the new county names from the outset of the changeover period.

Recent and Forthcoming Changes

New Stamp Book

The first of the new stamp books to suit the postal price structure introduced last June went on sale at all Post Offices on 9 October. Preliminary details were announced in the August Bulletin. It costs 45p. The British Coin series continues on the brown cover of the new book – September edition – which contains two panes of five 4½p stamps with two phosphor bars. The Gold Crown will be repeated on the front cover of the December edition.

New Philatelic Posting Box Office

A philatelic posting box will be provided at Crewe Cheshire on first days of issue from 27 November 1974.

Christmas 1974 Stamp Issue



This year's Christmas stamps, values 3½p, 4½p, 8p and 10p, are to be issued on 27 November 1974. They depict roof bosses from four churches in different parts of the country. Although an architectural necessity, the custom of decorating roof bosses arose in Norman times and our stamps provide four beautiful examples of this art form.

The stamps cover and presentation pack were designed by the Peter Hatch Partnership who are newcomers to British postage stamp design.

Printing Details

Printer: Harrison & Sons Ltd.

Values and Subjects: 3½p Roof Boss York Minster (C1355) 4½p Roof Boss St

Helens Church Norwich (C1480)

8p Roof Boss Ottery St Mary Church

(C1350) 10p Roof Boss Worcester

Cathedral (C1224)

Size: 30 × 41 mm *Perforation:* 15 × 14.

Number to Sheet: 100

Paper: 3½p coated unwatermarked one phosphor bar. Others coated unwatermarked all-over phosphor.

Format: Horizontal. *Process:* Photogravure.

Date of Issue: 27 November 1974.

Designer: The Peter Hatch Partnership.

Colours: 3½p Stone, light grey, blue, gold black, brown

4½p Blue, orange, red, gold, brown, black

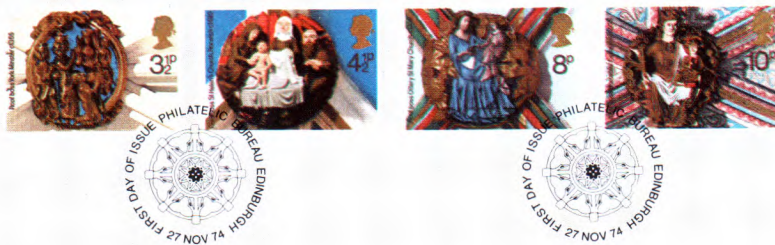
8p Blue, green, red, gold, brown, black

10p Orange, red, blue, gold, brown, black.

Presentation Pack



First Day Cover



Mrs J Robinson
200 Manorbie Road
ILKESTON
Derbyshire
DE7 4AB

**Christmas
1974**

Post Office First Day Cover

Preliminary Designs
by the Peter Hatch Partnership



Designing The 1974 Christmas Stamps

by the Peter Hatch Partnership

When Peter Hatch was invited by the Post Office to submit designs for Christmas stamps, and was searching a little feverishly for a preliminary idea to discuss, he remembered a visit to Worcester Cathedral several years before and the formal beauty of the carved roof bosses he had admired with the aid of a mobile mirror. It seemed to him that these would lend themselves particularly well to the design for a stamp – he did not then realise the formidable range of technical and design problems that this choice of subject would involve.

The first step was to find out more about bosses, their origins and where the finest examples might be found. A roof boss is the keystone at the point of a Gothic vault where four or more ribs meet and in late mediaeval times when masons indulged a passion for carving wherever there was a stone surface large enough to carve these became highly decorated. Favourite motifs include heraldic devices, decorative patterns of flowers and leaves, individual portraits and small groups of figures illustrating scenes from the Bible or from everyday life. Painted pictorial bosses of this last sort are one of the particular glories of mediaeval churches this side of the Channel.

Indeed the variety of subject matter was one of the problems in choosing suitable bosses for these stamps, for Nativity scenes prove to be relatively rare. Secular bosses abound, a few frankly ribald (for example lively interpretations of some of the deadlier sins) but the majority are imaginative representations of domestic tasks, farm work, music-making and hunting. Easter, as is natural, is the highest festival in the church calendar at that time, is far better represented than Christmas.

Subject matter was the first problem: we looked for nativities, wise men, adorations of shepherds and even flights into Egypt. The necessity for narrative rather than foliage, heraldic or simply figure bosses excluded many fine examples in Scottish

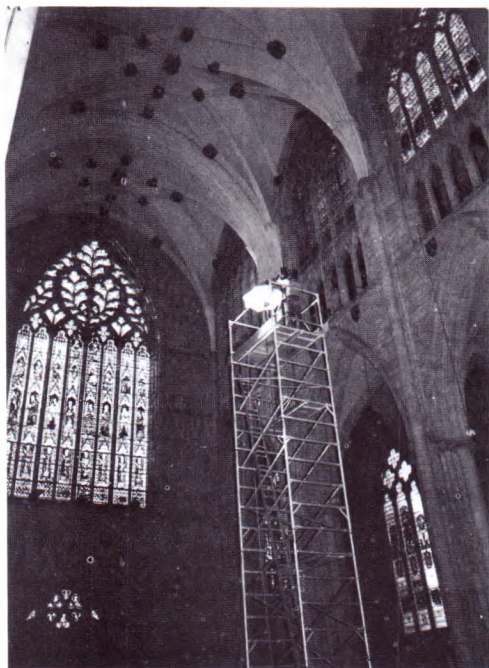
and Welsh churches. The condition of the actual boss came next: the carving had to be clear and undamaged and the colour bright and well-preserved or beautifully restored.

The first searches were made in reference books, guide books and the reports of the Royal Commission of Ancient Monuments in Scotland and Wales; from these searches a pretty long 'short list' was made and Peter Hatch then visited thirteen sites to see the suggested bosses.

On these visits he took black and white photographs and from these shots made drawings and mock-ups for the stamps: these were submitted to the Post Office who gave final approval to the idea. Further research followed to ensure a fully representative selection of bosses to include both cathedrals and small parish churches all over the country and a wider range of carving style. At this stage six values were planned but for various practical reasons this number was reduced by two and bosses from Chester Cathedral and Tewkesbury Abbey had to be omitted. The final choice of bosses was the Adoration of the Magi from the nave of York Minster, the Virgin and Child from the Lady Chapel of Worcester Cathedral, the Nativity from the south transept chapel of the Church of St Helens, the Great Hospital, Norwich and the Virgin and Child from the chancel of the church of St Mary of Ottery.

The problems then became technical. It was clear that using colour photographs as originals rather than flat art-work (either drawing, painting or engraving) would best bring out the texture, colour and quality of the carving. However, one could scarcely find a more difficult object to photograph as the bosses are high up in very dark positions (the York Minster one is the highest – about 90 feet) and all required special lighting to bring out the colour and modelling.

Nick Servian, the photographer, used a Hasselblad camera with a 500 mm Zeiss Tessar lens, a right angle view finder, a very large tripod and electronic flashes. He also



needed a scaffolding ladder. He is shown here at work on the scaffolding, showing the problems of height and light which were encountered. Not the least of our problems on these photographic expeditions was having to ask the church authorities for special facilities while being unable to explain our final intentions which were still necessarily wholly confidential.

It was of the utmost importance to balance the lighting: the single use of a direct light can flatten relief totally and all the fine carving of the mason would be lost. The main light was therefore placed high and to one side, in the clerestory for instance; and a weaker light was placed below to soften the strong shadow thrown by the main light. At St Helen's, Norwich, the lighting was particularly critical as the Virgin's face is in very low relief, the nose being scarcely visible and careful control of the shadow was

necessary if all the interest of the carving was not to be sacrificed.

The design problems were many: Peter Hatch's main concern was to make the subject of his stamp as immediately recognizable as possible. After all a roof boss is not a piece of church carving familiar to many and, isolated on a stamp, even when set against the roof ribs, this is even more true. Therefore although he had originally hoped to omit any explanatory lettering, it was eventually decided to add captions.

The corresponding pleasure was the thought that these stamps might be bringing the beauty of roof bosses to people's attention and would lead them perhaps to look at the whole rich field of mediaeval carving with fresh eyes.

Producing the stamps was an exercise in team work by the Peter Hatch Design Partnership – indeed it was in itself unusual for a partnership rather than an individual designer to be commissioned. Each member of the team played an important part: Peter Hatch was the overall art director, Peter Berry the designer, Nick Servian the photographer and Elizabeth Romanis the researcher.

Ottery St Mary on Christmas Stamps

One of the churches whose roof bosses are featured on this year's Christmas stamps, is the Church of St Mary of Ottery in Devon.

There are 8 roof bosses in the church – 5 are to be seen down the centre vaulting of the Chancel. Looking from east to west, the boss featured on the 8p stamps is the second one, which shows the Madonna and Child.

The Post Office will be putting a special preview exhibition of the new stamps inside the Church of St Mary of Ottery itself on 19 November until the day of issue of the stamps for the benefit of local people and visitors – probably the first time such a stamp exhibition has ever been mounted inside a church.

A handstamp, to be used on the first day of issue of the new stamps, has been locally sponsored. It was drawn by local art teacher Miss Vera Herridge and centres upon a sketch of an otter – an appropriate symbol for the church, which is set on a hill in the green valley of the River Otter, 12 miles east of Exeter. The handstamp reads: “The Collegiate Church Exhibition 27 Nov 1974 Ottery St Mary Devon”.



A special box will be provided in the Church on 27 November, where covers bearing the stamp(s) may be posted.

Special Handstamps

Unless otherwise stated, items for reposting bearing at least 4p in postage, should be sent to the Head Postmaster of the town where the special posting box is located, or the relevant District Postmaster in London, marking the outer cover ‘Special Handstamp.’ 28 November 1974 P/R

Infantry Historical – Documentary Exhibition at Gen Sikorski Museum
28 Nov 1974 London SW7. Special posting box at Polish Institute and General Sikorski Museum 20 Princes Gate London SW7 1QA.

1 December 1974 P/C

Opening of the Polish Social and Cultural Centre Hammersmith London
W6 1 Dec 1974. Special posting box to be advised later.

Mail Goes Metric Next Year

Metric standards for letters and parcels are to be introduced in September 1975, conforming with the policy of successive Govern-

ments to move measurements from imperial to metric units.

From then onwards, the weights which govern the Post Office’s price scales will be expressed in grams and kilograms instead of ounces and pounds, its size limits in millimetres instead of inches and feet.

This move was foreshadowed in March 1973 when the Post Office announced that it would give a year’s notice so that its customers – particularly the heavy users of the post – would have adequate time to prepare. Changes from imperial to metric measure have been taking place – largely by industry – for several years and the Post Office is moving broadly in step with the metrification being introduced in other consumer services.

For inland letters the present imperial weight scale consists of two-ounce steps. The Post Office proposes ultimately to convert this to a scale based on uniform 50 gram steps, when the present 2 oz limit for an ordinary first-step inland letter (57 g) will become 50 g, following the standards adopted in other countries.

Following consultations with the Post Office Users’ National Council the Post Office accepted that some people might feel concerned about the small reduction in the first weight step, and agreed to convert to a 60 g first step in September 1975 for an interim period of at least a year to ease the conversion process, and after this the 60 g first step will be replaced by a 50 g step.

For the other inland weight steps the conversion will be a once-for-all change. Because imperial measures do not convert exactly to simple metric equivalents the Post Office will adjust some prices for higher weight steps to protect its customers as far as possible from an unintended price increase.

The international weight scale for airmail letters – at present in half-ounces – will be converted ultimately to a scale of uniform 10 gram steps, typical of practice in most countries overseas. For reasons similar to

those which apply in the inland service, because $\frac{1}{2}$ oz is equivalent to 14 g, the Post Office will introduce initially a 15 g first step and a 30 g second step for a period of at least a year. For surface mail the metric weight steps are defined by international regulations: the scale for letters starts at 20 g (rather than 1 oz in the imperial alternative).

Inland parcels will be converted to a scale of 1 kilogram steps. International air parcels will be converted to weight steps of $\frac{1}{2}$ kg, surface parcels to steps of 1, 3, 5 and 10 kg.

In converting size limits for inland mail, the Post Office has "rounded-up" in almost

every case so that the new metric limits are very marginally larger than the present imperial sizes. For overseas mail, it has standardised on the metric sizes stipulated by international regulations, with some marginally larger than the imperial sizes, some marginally smaller.

To help those business customers most affected to plan for the change, the Post Office will shortly be sending full details to them. Nearer the time of the change full details will be given in post offices. Meanwhile details will be available on request from Head Postmasters.

Those First Stamps – The Role of Jacob Perkins

The current exhibition on the Art of the Stamp Engraver at the National Postal Museum very properly draws attention to the part played by Jacob Perkins in the production of those first adhesive stamps of 1840. What perhaps is not generally appreciated is the fact that Jacob had retired from his firm Perkins Bacon & Petch some four years before the stamps were thought of. He was born in 1766, ten years before the American Declaration of Independence and was therefore 74 years of age when the first stamps were printed. By that time his financial interest in the firm he had founded in London in 1819 had passed into other hands and his assets had been used up in experiments with high pressure steam engines and in other experimental and highly speculative enterprises. The management of the security printing business in Fleet Street had been for some years in the hands of Perkins' American son in law Joshua Butters Bacon. Bacon had a far better head for business than his father in law who, while diligent in experiment in matters which interested him, lacked staying power when it came to running an established business.

Jacob Perkins, from his youth onwards was always eager to run off on a new track. The imaginative qualities and resourcefulness of the really creative genius are seldom combined with the facility for making money.

Joshua B. Bacon had a very different character. He came to Britain from the U.S.A. and joined the London business in 1821 and was admitted into partnership in 1829. The firm, previously known as Perkins & Heath was then renamed Perkins & Bacon. Very soon after the Deed of Partnership had been signed Joshua contracted a crippling paralysis and thereafter was unable to move about save in a wheel chair. Thus handicapped he managed the affairs of the firm for over twenty years.

Since in 1840 Jacob Perkins had been retired for four years and was over 74 years of age, his role in the production of the first postage stamps must have been largely that of a consultant. His patented printing processes were of course in use by the firm but J. B. Bacon was what we should now call the Managing Director of the business. Jacob's finances moreover were in so poor a shape that his engineer son Angier (who had

set up in business quite independently) recorded that: 'I have to attend diligently to my business in order to meet heavy calls for the support of my father, mother, sisters and sisters' children, as well as my own family.' In these circumstances it seems fairly clear that whereas his process was used, Jacob Perkins can have had very little real say in the business arrangements made to get the classic postage stamps printed. With Jacob unable to pay the piper it must have been Bacon who called the tune!

F MARCUS ARMAN

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'.

1 November 1974-31 Oct 1975 (P)

Whitby, Filey, Scarborough Yorkshire's Holiday Paradise. To be used at Scarborough 1 First Class and 1 Second Class Machine. Whitby 1 Machine for First and Second Class.

30 December 1974-29 March 1975

1975 Ideal Home Exhibition Olympia London March 4-29 1975. To be used at London:

Eastern District Office

Paddington

South West District Office

North District Office

East Central

North West District Office

Mount Pleasant

In use until 21 July 1975

Livingston the New Town for People and Industry. To be used at Livingston PDO Bathgate.

23 September-16 November 1974

International Caravan and Camping Show Earls Court 7-17 Nov 1974. To be used at the following offices:—

Eastern District Office

Paddington „

South West „

Northern „

East Central „

North West „

Mount Pleasant „

22 September-31 December 1974 (P)

Centenary Year of the Express and Star Newspaper. To be used at Wolverhampton.

30 September-7 December 1974 (P)

Give Your Holiday a Flying Start Insist on Glamorgan Rhoose Airport. To be used at Cardiff.

17 October-16 November 1974 (P)

Dundee for Swimming Leisure and Pleasure. To be used at Dundee.

10 November-7 December 1974

20 December 1974-3 January 1975

Jack and the Beanstalk Malvern Festival Theatre. To be used at Malvern.

10 March 1975-6 April 1975

For Health and Safety Learn to Swim. To be used at Leicester.

Repeat Campaigns

28 November-12 December 1974

Are You on the New Voters List - Check Now. To be used at: 150 offices throughout the country.

11 November-8 December 1974

Enjoy a Sauna and Relax at St Margarets Baths. To be reused at Leicester.

'P' denotes Pictorial.

'R' denotes Rectangular.

'C' denotes Circular.

Correction

Christmas Air Letter

The date of issue of the 1974 air letter is 27th November and not as shown in the October *Bulletin*.

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