

Philatelic Bulletin

Volume 17 Number 10 June 1980



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Definitives – AOP or PCP

Further to the notes in our April Bulletin, we understand from our Printers that a modification to the process for producing phosphor-coated paper (PCP) has resulted in a lower degree of gloss than that seen on the 1p and 2p values printed in November 1979. It will be remembered that these were much more glossy than any printed previously.

Stamps printed on paper which has been phosphor-coated by the modified process still show a marked 'sheen', in contrast to stamps printed on PPP (phosphor pre-printed paper). The effect is enhanced if the stamps are viewed at an angle to the incident light.

We wish to apologise for a typographical error which unfortunately crept into the April notes, as pointed out by a number of our readers.

The 5p and 20p values issued in October 1979 were on PCP and not PPP.

If memory serves, it was Neville Cardus, that master of the written word, whose standards we have aspired to but never reached, who related that it took him many years finally to make love to a girl who had long been his companion and who shared his passion for cricket.

She had been very patient and when Cardus ultimately overcame his shyness and came to her room, she chided him with 'Festina lente'. She meant, I am sure 'You have hastened slowly'!

Editorials do not normally commence in such flippant fashion. This approach however, offers me a simple way of announcing my retirement, for my 46 years with the Post Office seem in recent times to have 'hastened slowly'. By the time you read this I shall have left and handed over to my good friend and former assistant Editor – Frank Brench.

I have had the privilege of editing the Philatelic Bulletin for the past 15 years. They have been by far the most rewarding years I have spent in the Post Office, for as Editor I have made so many friends throughout the world. I must thank all the readers who have put up with the greatest patience all our sins of commission and omission because we were not always as topical as we would have liked, and a multitude of colleagues, printers, designers and other experts who have always been ready to share in the production of the Bulletin.

There will inevitably be changes with the advent of the new Editor. Knowing Frank as I do, I can commend him to you in the certain knowledge that he will 'hasten slowly' but that his fertile imagination will ultimately result in a better Bulletin.

Archie Page

'Victorian Ladies... or Gentlemen?'

The years spanned by the reign of Queen Victoria saw an age of political, social, intellectual and economic change such as had rarely been witnessed in English history. It was the age of Dickens, Thackeray, Tennyson and Trollope and the women novelists who have remained so popular to the present day, Mrs Gaskell, the Brontë sisters and George Eliot.

A common thread running through the lives of these remarkable women, apart from their intense powers of imagination and expression was their extreme diffidence and reluctance to offer their talents to the public. They were all born writers in an age with a passionate belief in freedom and progress, but the path from private expression to public fame was one which they all trod at first with difficulty or with their identities carefully concealed under male pseudonyms.

Mrs Gaskell's first anonymously published novel, *Mary Barton* (1848), had its roots in personal tragedy. It was written at the persuasion of her husband, the Unitarian minister, William Gaskell, whom she had married in 1832. He suggested she set down her feelings and experiences to blot out the pain following the death of her ten month-old son from scarlet fever. Following the acclaim given to this topical powerful study of the lives of the cotton workers of Manchester amongst whom she lived and worked, her husband encouraged her to further publication. The series of papers later published as *Cranford* (1853), and her second novel, *Ruth* (1853), a sorry tale of seduction and illegitimacy which created a great deal of disapproval, made her a successful and much discussed novelist.

By the time of her death at the age of 55, in 1865, this modest and self effacing lady had left six major novels and one of the greatest Victorian biographies, her *Life of Charlotte Brontë* (1857). It is only in recent years that she has been recognised as a far from ordinary novelist, whose very human and sympathetic recreations of the manners and behaviour of ordinary people bring the problems and attitudes of the period more alive for readers today than some of the more dramatic creations of George Eliot and the Brontës or the exaggerated and humorous population of the Dickensian world.

Compared with the calm and harmony of Mrs Gaskell's unsensational and worthy domestic existence, the life of George Eliot tends to resemble the plot of one of her own novels. Born Mary Anne Evans in 1819, the daughter of an estate manager in the Warwickshire countryside, her life was a succession of crises fired by her extraordinary intellectual enthusiasm. Like Mrs Gaskell, she too was only persuaded fairly late in life by the encouragement of her partner to venture into the world of fiction but by then at the age of nearly forty she had already established herself as a powerful and unconventional force on the literary scene. Her ambitions might never have progressed beyond dreams but for her move to Coventry in the early 1840's and her meeting with the local radical Bray family. Contact with this unorthodox and free-thinking family group and their friends allowed her to break free from the narrow religious atmosphere in which she had been brought up and to indulge her natural talents. Intense application and study had led to her mastery of the German language and she began her literary career as a translator with Strauss's *Life of Jesus* (1846). Her father's death allowed her to undertake an extensive journey abroad with the Bray's and on her return to England in 1850 she began a successful career as an anonymous freelance contributor to the prestigious literary periodical, the 'Westminster Review', becoming assistant editor in 1853. This post led her into contact with some of the more influential men of letters of the day, including the critic and writer George Henry Lewes with whom she fell in love – undoubtedly a mingling of like minds, fostered by her own intense loneliness and need for security. Lewes's disastrous marriage prevented their marrying but in 1854 they flouted Victorian convention by contracting a union which was to last until Lewes's death in 1878. The support and security of this relationship allowed her real talent to unfold and Lewes's encouragement and recognition of her ability led to the publication in 1857 in 'Blackwood's Magazine' of *The Sad Fortune's of the Reverend Amos Barton*. The author of this singularly powerful tale received the immediate acclaim of critics and public alike. Two more stories reprinted with the



first as *Scenes of Clerical Life* in 1858, followed by her first major novel, *Adam Bede* in 1859 set the seal on her popularity. A natural diffidence coupled with a desire to protect her cherished novels from the public scandal surrounding her private life led to the adoption of the male pseudonym, chosen as she explained to her second husband and subsequent biographer, John Cross, "because George was Mr Lewes's Christian name, and Eliot was a good mouth-filling, easily pronounced word". Anonymity could not last long and by the time of the publication of perhaps her best loved and most famous novel, *The Mill on the Floss* in 1860, her identity was no longer a secret in literary circles. Despite the adverse publicity this brought to her personal life George Eliot's talent flourished with a succession of novels, plays and articles, until her death in 1880 left English literature bereft of one of its most original and powerful intellects.

Far away from the scandals of London literary circles an extraordinary family on the windswept Yorkshire moors dreamed of literary fame and from one small stone house in a remote village produced for their own and future generations the extraordinary combination of one good and often read novelist, one great writer of an enduring classic and a strange and wild genius who left one of the world's greatest and most haunting novels and a handful of immortal poems. Even in their own generation the life of the Brontë sisters had

taken on the quality of a literary myth, an impression fostered by Mrs Gaskell's famous biography of the elder sister Charlotte published two years after the latter's death in 1855. In the remote Haworth parsonage the motherless Brontë children had all written avidly from childhood to entertain each other with poems and stories. After the death of the two eldest sisters, Charlotte, Emily and Anne were left alone with their eccentric father and brother and would probably have remained unknown merely writing their remarkable novels for their own entertainment if Charlotte had not discovered a manuscript of Emily's poems. After a stormy attempt to overcome Emily's natural diffidence Charlotte finally persuaded her to allow the poems to be published in a small volume to which all three sisters contributed. *The Poems by Currer, Ellis and Acton Bell* as they chose to style themselves, was published at their own expense in 1846 and sold the grand total of two copies! Nevertheless the joy of seeing themselves in print gave them all the confidence to offer their novels to various London publishers. Charlotte's first novel, *The Professor*, was refused by a succession of publishers and was not finally published until 1857 after her death. Undaunted she sent off her second novel, *Jane Eyre*, which was published to immediate critical acclaim by Smith Elder in October 1847. G. H. Lewes in the 'Westminster Review' called it "Decidedly the best novel of the season", and

NOVELS
OF
GEORGE ELIOT

VOL. II.

MILL ON THE FLOSS

WITH ILLUSTRATIONS



DOELCOTE MILL

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON

opened the way to the final revelation of their secret when he declared "... that these volumes are from the pen of a lady, and a clever one too, we have not the shadow of a doubt". December of the same year saw the publication of Emily's *Wuthering Heights*, described by Charlotte herself as "moorish and wild, and knotty as a root of health" and Anne's *Agnes Grey*, which had been accepted immediately in 1847. So many people believed that the works were all from the pen of one person that Charlotte and Anne were compelled to reveal themselves to their publishers in the summer of 1848. Tragically fame and success were short lived, for by the summer of 1849 Charlotte was left alone following an agonising year which had seen the death of Branwell followed by that of Emily in December 1848 and Anne in May 1849. Charlotte continued to write and to correspond and meet with the leading literary figures of the day but after a brief period of happiness following her marriage to her father's curate, the Reverend Arthur Bell Nicholls, she died in pregnancy in 1855 at the age of 38.

The tragedy of the Brontës is that their brief spell of literary fame lasted for such a short span of their own lives and that they undoubtedly had so much more to offer before they died, leaving behind such a great contribution to Victorian literature and to the creation of the English heroine.

Their lives, artistic and personal, and their novels are so very different and yet an underlying similarity of purpose and talent links the great ladies of Victorian literature; the first stirrings of a profound belief that women have their own individual literary voice, perhaps best expressed by George Eliot in the penultimate review before she sat down to her own first work of fiction: "Women can produce novels not only fine, but among the very finest; novels too, that have a precious speciality, lying quite apart from masculine aptitudes and experience. No educational restrictions can shut women out from the materials of fiction, and there is no species of art which is so free from rigid requirements. Like crystalline masses, it may take any form, and yet be beautiful; we have only to pour in the right

elements - genuine observation, humour and passion ..." three qualities with which our Victorian ladies have enriched English literature in inestimable measure.

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65. British Post Office Technology, 1969

The Post Office selected an opportune date, October 1st 1969 – ‘vesting day’ for the new Post Office Corporation – to issue the four special stamps marking some of its achievements in postal and telecommunications technology. All four stamps were designed by David Gentleman and printed by De La Rue in ‘Delacryl’ offset-lithography – the first British stamps to be printed by this method.

David’s designs were deliberately abstract and diagrammatic to suggest the Post Office’s ‘forward looking’ development in this scientific and technological age, and the stamps were ingeniously planned so that each of the four designs, though ‘self-contained’, formed a repeat pattern in the sheet of stamps.

The 5d. stamp featured the well-known ‘Arrow-G’ symbol of the National Giro, with associated circuitry supporting the conventional sign for a computer transistor. The leads from the transistor – heart of the computer which works out all Giro transactions – are seen to ‘follow through’ vertically from design to design, just as they would in an electronic diagram, forming complete inter-linking circuits. The National Giro Centre was opened at Bootle, Lancashire, in October 1968, the first to be based on one central computer complex. The 9d. showed the Globe with a segment of a stylised telephone dial in each corner, representing the world progress of international subscriber dialling. Seen in the sheet, every intersection of four stamps shows a complete dial with the Queen’s head and the denomination.

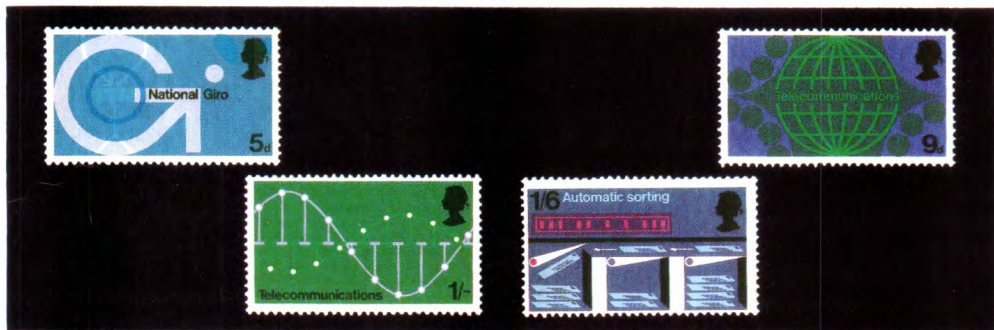
‘Pulse Code Modulation’, which enabled up to

24 telephone conversations to be made over one circuit simultaneously, was the subject of the 1s. stamp, the design of which, also ‘continuous’, stamp to stamp, represented the wave patterns of two voices travelling interleaved on one circuit, or ‘the transfer of speech waves into coded digital impulses’. No doubt modern techniques have increased the number of conversations which can be carried on a single circuit. The 1s. 6d. stamp featured the Post Office’s massive automation programme, and the design – three destination boxes in an electronic letter-sorting machine – was inspired by an actual machine sorting letters in the London W1 District Post Office. The postcode phosphor dots (panelled on the stamp), when ‘read’ electronically, activate hinges which rise to allow the letter to fall into its appropriate box. The gutter margins of the stamps represent the ‘pillars’ between boxes, so maintaining the structure of the machine across the sheet of stamps.

Bright colours with clean, hard edges and extreme clarity of fine line work are distinctive features of the ‘Delacryl’ process, and David chose solid colours without tonal variation for his stamps, to avoid the use of the half-tone screen, and he also planned for two colours, one overlapping the other, to produce richer tones. The stamps were issued in sheets of 120 (10 x 12) and the only recorded flaws are of the ‘phosphor omitted’ (5d. and 1s.) or ‘One broad band’ (all values) variety.

Quantities sold were: 5d. 72,405,720; 9d. 8,472,000; 1s. 10,296,120; 1s. 6d. 10,757,040; presentation packs, 104,230.

JAMES WATSON



Letter to the Editor

Dear Sir

Mr R H Ross (February *Bulletin*) is mistaken about the nature and definition of 'maxi cards' or to give them their proper style, maximum cards. The title refers to the *maximum concordance* between stamp, card, and postmark and their collection is founded most firmly in France where the hobby is organised by the *Maximaphiles Francaises*.

The French postal administration has for over eighty years permitted the prepayment of postage on picture postcards by means of a stamp affixed to the picture side. From this – when pictorial stamps began to be issued – arose the hobby of maximum card collecting. Cards produced before 1939 are defined as 'classics', and are of great rarity. The concordance desired is achieved by obtaining a card showing the stamp's design, affixing to the face of the card the appropriate stamp, and having it postmarked at the site shown. For example, the Bayeux Tapestry stamp of France is affixed to the card showing the same section of the tapestry as shown on the stamp, and of course postmarked in Bayeux. The date of postmarking is relatively immaterial, although most cards are today cancelled on issue date.

French collectors do not allow cards specially published, and reproducing the design of the stamp, to be classed as maximum cards. Thus the British PHQ cards are not considered by them as collectable.

On the other hand, British PHQ cards are 'official' being issued by the Post Office, and this accounts for their amazing popularity. Several UK publishers issued their own maximum or stamp-design cards prior to the release of PHQ 1, but none of them enjoyed the popularity of the Post Office issues. This has led to an unfortunate further extension, namely the drive (notably in Germany) to recognise as 'true' maximum cards only those postmarked in Edinburgh by the Philatelic Bureau. In fact, unless an Edinburgh subject is shown on the stamp, the Bureau cancellation is totally inappropriate.

Finally, French 'art' cards reproducing stamp subjects are often museum cards, since the objects themselves are often shown unaltered on the stamps. British stamps which are original creations

by an artist, cannot have a genuinely matching card save in exceptional circumstances.

Yours faithfully

EDGAR LEWY

London NW9 6DL

Opening of the new Philatelic Counters at Colchester and Stoke-on-Trent



Mr Tony Buck MP and Mrs Buck with the philatelic staff and Mr John Ensoll, Head Postmaster, Colchester.



Mrs S Morley, Lady Mayoress: Mr Ian Cameron, Chairman, Midland Postal Board: Mrs Stringer, Lord Mayor: Mr R Lowe, Head Postmaster and Sir Arthur Bryan, Chairman of Josiah Wedgwood and Co photographed at the opening of the Stoke-on-Trent philatelic sales counter.

Famous People (CEPT Europa) – 9 July 1980

Four special postage stamps depicting 19th Century lady novelists, will now be issued on 9 July 1980 and not on 18 June as previously announced. The reason is to allow for a longer gap after the issue on 7 May of the special miniature sheet to mark the London 1980 International Stamp Exhibition.

The subject of 'Famous People' has been chosen by CEPT as the theme for the 1980 Europa stamps.

Printing Details

Designer:	Barbara Brown
Printer:	Harrison & Sons Ltd
Process:	Photogravure
Paper:	Coated, unwatermarked
Phosphor:	P.C.P.
Adhesive:	PVA dextrin
Format:	Horizontal
Size:	41 mm x 30 mm
Perforation:	15 x 14
Sheet Size:	100
Values:	12p, 13½p, 15p and 17½p
Colours:	12p – lemon, blue, indian red, magenta, grey black, gold
	13½p – greenish yellow, rosine, lake brown, light blue, grey black, gold
	15p – lemon, rosine, new blue, chestnut, grey black, gold
	17½p – greenish yellow, rosine, deep turquoise blue, ultra marine, grey black, gold

Presentation Packs

Presentation packs, price 72p, containing all four stamps will be available from 9 July 1980.

Postcards

Postcard reproductions of each of the four stamps will be available approximately two weeks before the issue date.

FDC Application Forms

Application forms, available from the Philatelic Bureau and at all Head Post Offices, should now be returned not later than 30 June 1980.





6. Britain's Smallest Stamp and the First 1½d, 1870

John Easton (*British Postage Stamp Design*, published by Faber & Faber, 1945) described Britain's 'mini' halfpenny stamp as 'a greater freak' than the new three-halfpence value – 'a miniature head floating in a small white circle, miniature letters in each corner and figures of value of huge proportions on the flanking panels'. Rather harsh criticism, you may think, but it was an extraordinarily small stamp, less than half the normal size of contemporary definitives, and it lacked the quality of its distinctive forebears. Perhaps most surprising was the long life of the basic 1d. unit for various postage rates – inland and overseas – and the fact that a ½d. denomination was not required until 1870.

Originally intended to be green in colour, the issued ½d. stamp was printed in rose-red from fifteen plates numbered between 1 and 20 (the plate-numbers appear in the frame adjacent to the figures of value), in sheets of 480 stamps arranged in 20 horizontal rows of 24. The lettering (lower corners) ran from AA to AX in the top row down to TA – TX, the letters being repeated in reverse in the upper corners. One edge of the sheet, left or right, was invariably left imperforate adjacent to the A or X vertical rows so that a stamp from those rows would normally have one side imperf. The watermark comprised the words 'half penny', extending over three stamps, and may be found inverted or reversed, or both, or apparently omitted (due to faulty registration of the paper in relation to the printing press).

This diminutive ½d. stamp was issued on 1st October 1870. It makes a fine subject for a specialised study with the scope of different plate-numbers, shades of the rose-red colour, postal use (with blocks of four particularly desirable), used on cover, varieties of perforation and watermark, and the existence of essays, die proofs and colour trials – items for the connoisseur. The stamps were printed by Perkins, Bacon and Company.

Mr. Easton's 'freakish' reference to the three-halfpence stamp, also issued on 1st October 1870, was inspired by the attempt to convert the design into a shield which contained 'feeble lettering and worse ornament'. It was in the normal size and colour – rose-red (again) – of the contemporary

'Penny Red', and was first mooted ten years prior to issue, in 1860. In that year, the 1½d. stamps were 'prepared for use but not issued' in a rosy mauve colour – the anticipated change in postal rates did not take place and the majority of the stamps were later destroyed. Only a few copies have survived in unused condition. Perkins, Bacon printed the issued 1½d. stamps in sheets of 240 (20 rows of 12) with the usual lettering sequence in all four corners. A remarkable lettering error – OP-PC for CP-PC – was inherited from the abortive 1860 'rosy mauve' stamps: it occurred on plate 1 (not recorded on the stamps). Plate 3, incorporated in the design, was introduced in 1874.

JAMES WATSON

Posting Boxes



No. 18. This oval shaped pillar box was introduced experimentally in 1932 to provide the means of purchasing stamps at the point of posting. The stamp machine can be seen incorporated into one end of the box, whilst the posting aperture is at the other end. The box was made in two sizes by Derby Castings Ltd, this one being of the larger type. Very few of these boxes can still be found and the one shown is at South Levenshulme TSO, Stockport Road, Manchester.

New Museum Publication

Carrying British Mails, one of several new publications by the Museum, is now available. This new book, by Jean Farrugia and Tony Gammons of the Museum, was produced to record the story featured in the historical display mounted on the PO Stand at 'London 1980'.



Whilst it does not pretend to be the complete, definitive history of British postal transport at home and overseas – a story far too vast and complex to be covered by a single publication – it does provide for the general reader and collector alike a comprehensive and sound account of this very interesting subject.

The book spans some five centuries and is in three parts.

Part 1 opens with the origins of the postal service, the Royal Posts of Medieval England, and traces the changing forms of transport employed over the centuries to speed the Royal Mail on its way by foot, horse, mail coach, rail and by early forms of motor transport.

Part 2 deals with the carrying of British mails across the sea, tracing the story through the early days of sailing packets and the transition in the mid-nineteenth century from sail to steam. To meet the needs of those collectors interested mainly in particular areas of the world, separate chapters are devoted to the conquest of the North Atlantic; mails to India and beyond, dealing in turn with early days via the Cape and later overland

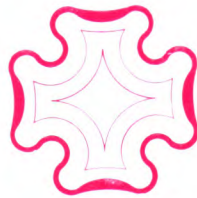
routes via Egypt and Europe; Australasian links; and services to South Africa. Covered, too, is *Sorting at Sea*, the story of the early Marine Mail Service of 1858-1870 and the later Transatlantic Sea Post Office of 1905, which closes with the tragic loss in 1912 of the sorting staff aboard the *Titanic*.

In Part 3 of the book, *The Mail Grows Wings*, the story turns to the new revolutionary form of transport first used by the Post Office in 1911: the Coronation Aerial Post between Hendon and Windsor. The story then continues with early pioneer flights, RAF services to Europe, and the beginning of regular civilian mail services to Europe and beyond. Featured, too, is the interesting story of the development of Imperial Airways and the Empire Airmail Scheme. This final section closes with a chapter on the Needs of War and a brief account of the airgraph service.

Profusely illustrated (9 plates in colour), it has some 90 pages with two useful maps: the principal packet routes of the 19th century and the principal air mail routes to the Empire 1939.

Its price is £2.50 (£2.70 by Post, made payable to the Post Office). Orders by Post should be addressed direct to the National Postal Museum at King Edward Buildings, King Edward Street, LONDON EC1A 1LP.

Introduction of new Museum handstamp

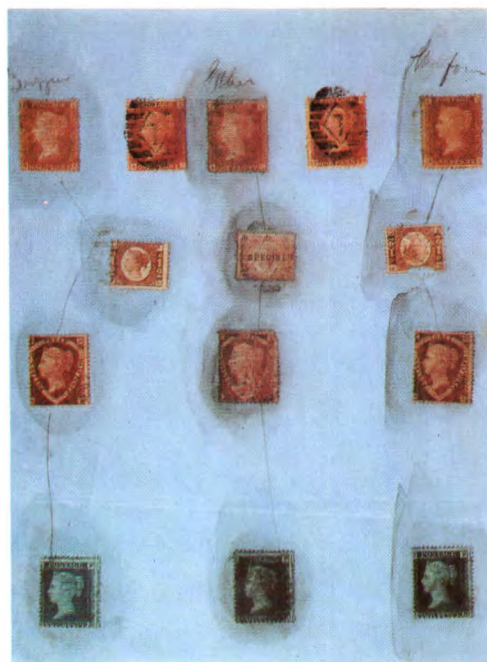


The existing Museum Maltese cross handstamp is due to be replaced by a new one on Tuesday 1 July 1980. When it is introduced, the colour of the new handstamp will be the same as that of the existing one.

The Fugitives that Weren't

In the Philatelic Bulletin for December 1975 (Vol 13 No 4) I touched on the problems which arose in the 1860's when it was found that the cancellations on Perkins Bacon line-engraved stamps could be removed with benzine and other hydro-carbons without affecting the printed design.

The first series of trials to find fugitive inks (in 1867-68) were terminated after only achieving qualified success. Inevitably, the question re-emerged later, in the form of a letter to Perkins Bacon and Co from the Inland Revenue (6 May 1878) which, quoting an official report, stated that the results of recent experiments proved that it was possible 'by a use of a certain fluid' (ie benzine) to remove the obliteration perfectly, and with little trouble. This could be done on all the values from 1/2d to 2d 'without leaving any marks of the operation behind'. Illustrated above (Fig 1) as part of this month's 'gem' from the R M Phillips collection is a sheet from the April 1878 experiments bearing examples of all four values of the line-engraved stamps from which the (experimental) postmarks have been cleaned by means of benzine, ether or chloroform.



The Inland Revenue's letter of 6 May had also pointed out that in the case of all the postage stamps from 2 1/2d value upwards (printed by De La Rue) 'the same fluid that removes the obliterating ink destroys the ground colours as well ...'. This was because they were printed in truly fugitive colours.

In the face of this very serious threat to the future of their postage stamp contracts (due for renewal in 1879-80) Perkins Bacon desperately turned out a number of colour trials between June and December 1878. Illustrated as figure 2 are trials from the current 1/2d, 1d, 1 1/2d and 2d plates, made in early June 1878, and claimed to be printed in inks which were 'fugitive and much lighter in tone, as also ... prettier colours'.

But what Perkins Bacon and Co lacked was the scientific expertise of Warren De La Rue (he was an FRS and President of the Royal Chemical Society) and his Chief Chemist Dr Hugo Müller who succeeded Warren as President of the RCS. Perhaps, in 1878, no-one could have made the special rather heavy inks used in recess printing



truly fugitive. Either way Perkins Bacon lost their stamp contracts in 1879 and never regained them.,

AG RIGO DE RIGHI

Forces Covers

Owing to lack of space in this edition full details cannot be given.

899 Naval Air Squadron

To commemorate the recommissioning of 899 Naval Air Squadron on Thursday 22 May 1980 following the disbandment of 700A Naval Air Squadron, a souvenir cover is now available.

The cover design illustrates, all the naval aircraft operated by 899 Naval Air Squadron since its formation in 1942.

A limited number of covers will be signed by Royal Navy personalities associated with the recommissioning of 899 Naval Air Squadron.

Full details can be obtained from The Philatelic Officer, 899 Naval Air Squadron, RNAS Yeovilton, YEOVIL, Somerset BA22 8HT.

150th Anniversary of HMS 'Excellent'

From 19 June 1980 a commemorative cover illustrating a view of HMS 'Excellent' and the ship's badge will be available with an 11½p stamp cancelled by a pictorial handstamp showing the ship's badge: the charge is 60p.

Signed covers will also be available.

Full details can be obtained from Commander P Cole DSC RN (Rtd), RN Philatelic Officer, RNAS Yeovilton, Somerset, BA22 8HC.

Honourable Artillery Company

A commemorative cover will be issued when the Honourable Artillery Company receives new Colours from its Captain General, HM The Queen, on 25 June 1980.

Details can be obtained from PRO, Honourable Artillery Company, Armoury House, City Road, LONDON EC1Y 2BQ.

Royal Artillery

On the 5 July 1980 the Royal Regiment of Artillery will issue an illustrated envelope to commemorate the 150th Anniversary of the Royal Artillery Charitable Fund (RACF) and the Diamond Jubilee of the Royal Artillery Association (RAA).

Details can be obtained from The Philatelic Officer, RACF and RAA, Artillery House, Connaught Barracks, Woolwich SE18 6SL.

Commemorative Covers

Unveiling of the Montgomery Statue

On the 6 June 1980 Her Majesty Queen Elizabeth the Queen Mother unveiled a statue of the late Field Marshal Viscount Montgomery of Alamein, and to mark the occasion a commemorative cover is available. It bears a 10½p 'London Landmarks' stamp cancelled with a special pictorial handstamp.

The cover, depicting Field Marshal Montgomery on a multi-coloured silk cachet, is available from Henry Murray Arlington Supplies Ltd, PO Box 143, Palmers Green N13 4XN, price £1.25 post paid and sent under cover.

750th Anniversary 1230-1980

Caverswall Church and Castle

To mark the completion of 750 years of continuous parish records, the Parish Church of St Peter, Caverswall, Stoke-on-Trent, is issuing a commemorative cover bearing a 11½p stamp which is to be cancelled with a special handstamp on 28th June 1980.

The covers, complete with an 11½p postage stamp for home destinations, cost 75p. For foreign destination the costs are:- for cover 63½p; for stamps - 1½p more than the minimum postal rate for the country of destination.

Covers may be ordered from:- Caverswall 1980 Festival Office, St Peters Centre, 375 Weston Road, Weston Coyney, STOKE-ON-TRENT, Staffordshire ST3 6HB, England. Cheques and Postal Orders should be made out to 'Caverswall 1980 Account' and crossed.

Famous Authors

A set of covers will be produced by co-operation between the Bronte Parsonage Museum, JM Dent & Sons Ltd (publishers of the Everyman Library) and Benham (A Buckingham) Ltd.

The covers show a full colour Bronte scene by Edmund Dulac and will be cancelled by a special 'Haworth' postmark and bear a Bronte Parsonage cachet. They cost 90p each bearing either the Charlotte or Emily Bronte stamp or with the full set of 4 stamps £1.75 each.

They may be ordered from Benham (A Buckingham) Ltd, 24 High Street, HYTHE, Kent CT21 5AT.

Richard Garrett Long Shop, Leiston, Restoration Commemorative Cover

To commemorate the 1st phase of restoration of the historic and unique Leiston Long Shop, which was built in 1852 by Richard Garrett to accommodate the manufacture of his world famous portable steam engines, a special cover illustrating the Eastern elevation of the Long Shop and in the foreground a Garrett portable steam engine, was released in Leiston on 23rd May.

This is the first in a series of covers which will record the preservation of the Long Shop and its use as a Regional Industrial and Steam Museum.

The 12p Albert Memorial stamp from the London Landmark set was used to record the patronage by H R H Prince Albert of the original Richard Garrett Company, and this was cancelled by a special 'Restoration of Leiston's own landmark' handstamp.

The cost per cover (which includes packing & postage) is £1.35. All cheques should be made payable to the Long Shop Project, and sent to: Keith Pittman, Industrial & Steam Museum, Main Street, LEISTON, Suffolk IP16 4ER which will receive all proceeds from this offer.

Gunnar Nilsson Cancer Campaign

Readers will remember the death of the Grand Prix motor racing star Gunnar Nilsson from cancer, and the treatment fund set up to perpetuate his courage and fortitude.

Vintage car enthusiast Douglas Lambert is planning to help the fund by driving his 1936 Talbot Tourer on a sponsored run from Liverpool to the Arctic Circle and back, with the help of Chris Ward a fellow vintage car fan.

The commemorative covers will be autographed by some famous drivers past and present, and since they will be issued in a strictly limited edition it would be advisable to order immediately from J & M Arlington of 45 Lakenheath, Southgate, LONDON N14 4RL. One cover will be handstamped in Liverpool for £1.10 and another in Norway for £1.85.

Autographed covers will be from £3.50 to £5.00.

North Staffordshire Railway Society

The society will introduce a special cover to commemorate the 75th Anniversary of the opening of the Leek Waterhouse Branch of the North Staffordshire Railway. The cover bears one of the 150th Anniversary of the Liverpool and Manchester Railway stamps cancelled with a special handstamp to be used at Stoke-on-Trent on 15 May.

The handstamp reads:-

North Staffordshire Railway Co (1978) Ltd
Exhibition Opening
15 May 1980. Stoke-on-Trent.

The costs of a single cover, including return postage and packing, is 75p, however, 5 covers making the full set of 150th Anniversary Railway stamps will be sent for £3.15. Orders with remittances made payable to the North Staffordshire Railway Society should be sent to:-

Mr D P Cawthorn, 59 Sneyd Avenue,
NEWCASTLE, Staffs ST5 2PZ

BKPA Covers

The North West London Branch of the British Kidney Patient Association are to attempt a Double Crossing of the English Channel to raise funds. Using a CIRCRAFT, a fibreglass, motor powered circular craft built on the Coracle principle they will carry a limited number of special envelopes, posted in Dover on 18 June. Each cover will bear a cachet 'Posted in Grand Metropolitan Hotel, THE DOVER STAGE' where the special postbox will be situated. The covers will be carried to Calais, where a second cachet featuring the Calais Lighthouse will be applied. Then back to Dover for a suitable arrival mark.

The cost of the covers will be £1.50 each.

A limited number signed by either member of the crossing £4.50.

A very few signed by both will be available for £7.50 each. Because of the size of the craft only 1,000 covers will be carried.

All orders with remittance please to:-

J & M Arlington Ltd, 45 Lakenheath, Southgate, LONDON N14 4RL

Leicester Writers' Club Official First Day Cover

On 9 July the Post Office is to issue four commemorative postage stamps which will depict the 19th century women novelists:- Charlotte Bronte, Emily Bronte, George Eliot (pseudonym of Mary Ann Evans), and Mrs Elizabeth Gaskell.

To coincide with this issue, the Leicester Writers' Club will have its own limited edition (5,000) First Day Cover – which will bear the full set of stamps and will be cancelled with a special handstamp, depicting a quill and book. The covers will be posted in a special posting box to be sited at the City's Central Lending Library, and will bear a special rubber stamp cachet to that effect.

The cost per cover (which includes postage and packing in an outer envelope) will be £2.50. Cheques etc should be made payable to Mr A G Bradbury, 35 Northdene Road, LEICESTER, LE2 6FJ.

The Aldeburgh Music Festival

The Aldeburgh Festival Committee has commissioned J Arlington Ltd to produce a Commemorative Envelope to honour the 70th birthday of Sir Peter Pears on 6 June 1980.

The well known philatelic artist Jennifer Toombs designed the cover which consists of the bronze head of Sir Peter Pears by George Ehrlich together with some appropriate wording and a line of music from one of Benjamin Britten's operas. Miss Toombs has also designed the special handstamp. The stamp used is the 13½p Royal Opera House, Covent Garden.

These covers may be obtained from:

Lady Patricia Mooring,
Festival Office,
High Street,
Aldeburgh,
Suffolk
IP15 5AX.

Special cover £1.20
Special cover with Jennifer Toombs signature

£1.75

Special cover with Sir Peter Pears signature. . . £2

Flt Sub Lieut R A J Warneford VC RN 65th Anniversary – 7 June 1915

A commemorative cover illustrating a zeppelin being bombed down by Flt Sub Lieut Warneford including a portrait of the officer is now available – cancelled with a pictorial handstamp BFPS 1704.

Full details can be obtained from Commander P Cole DSC RN (Retd), Philatelic Officer, RNAS Yeovilton, Somerset, BA22 8HL.

Forthcoming Events

Great Yarmouth Stamp Exhibition

The Great Yarmouth Stamp Club will hold a Grand Stamp Exhibition on Friday and Saturday 13 and 14 June 1980, in the Great Yarmouth Town Hall, Assembly Rooms, NO30 2QF, from 10am-5.30pm. The programme will include a stamp auction, members' displays, dealers' stands and a Post Office display. The entrance fee is 30p which includes a descriptive 24 page brochure and auction catalogue; for children the charge is 15p. Refreshments will be on sale throughout the exhibition.

Britain's Heritage on Stamps

Our travelling thematic display which shows some of the QEII issues will be at the offices of the Birmingham Post and Mail, 28 Colmore Circus, BIRMINGHAM B4 6AX between 28 June-30 July and at the Castle, Shrewsbury, between 2 August and 4 September.

The Letter Box Study Group

'The Annual Meeting of the Letter Box Study Group is to be held this year at the Pump Rooms, Leamington Spa, Warwickshire, on Saturday the 21st June. The room will be open from 9am for members and from 2pm for visitors. Any enquiries should be made to the Information Officer, Ron Hall, 72 Stonehouse Close, Cublington, LEAMINGTON SPA, Warwickshire CV32 7LR'.

Postcards

Eastern Postal Region

The Eastern Postal Region is to issue a new picture postcard featuring the Stour Valley Postbus which runs between Colchester and East Bergholt travelling through the famous Constable country.

The postcard will have a view of the Postbus in front of Colchester's Norman castle and will be put on sale on Monday 30 June 1980. There will be a first day of sale handstamp which will be rectangular and will incorporate a map of the Postbus route together with the words 'Stour Valley Postbus Picture Postcard First Day of Sale Colchester 30 June 1980'.

Mint postcards cost 8p each and for orders sent by post there is a charge for postage and packing of 25p for up to 20 cards, 50p for 21 to 100 cards, £1 for 101 to 250 cards and £1.50 for over 250 cards.

Serviced postcards, with first day of sale handstamp will cost 30p each, which includes the cost of the postcard, first class postage, handstamp and service charge.

Money for postcards should be sent in postal orders, or by direct Giro transfer (Giro Account Number 317 0217) to the Philatelic Sales Office, Head Post Office, 29-39 Head Street, COLCHESTER, Essex, CO1 1AA. For postcards travelling overseas the appropriate amount should be added for the difference between the British first class rate and the relevant overseas postage rate. For orders from overseas, payment must be made by means of International money or postal orders or by a cheque drawn on an English Bank and payable to the Post Office. Only payment in sterling will be accepted.

South Eastern Postal Region

South Eastern Postal Region is to issue a completely new series of picture postcards relating to Postbus routes in the Region. There will be 18 cards in all – one for each Postbus route – and they will be issued in two sets, each containing nine cards.

The first set, depicting all Postbus routes in Sussex, Kent, Hants and Isle of Wight, will go on sale on Monday 7 July 1980; the second, depicting routes in Surrey, Berks and Oxon will be issued later this year – date to be advised.

The routes illustrated in the first set are:–

Canterbury to Crundale
Petworth to Bignor
Sittingbourne to Wormshill
Tunbridge Wells to Wadhurst and Mayfield
Heathfield to Waldron
Hailsham to Bodle Street
Newport (Isle of Wight) to Newtown
Newport (Isle of Wight) to Brighstone
Petersfield to Froxfield

There will be a special handstamp for the first day of sale. Advance orders should be sent to: The Philatelic Counter, Brighton Head Post Office, 51 Ship Street, BRIGHTON BN1 1AA.

The cost of each full set, fully serviced with the special handstamp and including first class postage and handling charge is £2.70. Single serviced cards can be purchased at an inclusive price of 31p each.

Mint cards, either in full sets or singly, can be obtained by mail order, or by personal application, from the Brighton Philatelic Counter. The price of a full set is 75p; each single card costs 8½p. For mint cards only, add postage and packing 15p for up to 20 cards, 25p for up to 100, 50p for up to 250 and £1 for more than 250.

Money for postcards should be sent, if possible, by postal order or Giro Transfer to Brighton Head Post Office, Giro Account Number 314 0210.

Salisbury Head Post Office

The first picture postcard to be issued by Salisbury Head Post Office will go on sale on 4 July 1980; it will be number eleven in the SWPR series.

The card features a photograph of the military badge of the Post Office Rifles cut in the chalk on the grassy hillside at Fovant just outside Salisbury. The issue of the card is in honour of the Old Comrades of the Post Office Rifles and celebrates the dedicated work of the Fovant Badge Society who maintain the Badges of 12 different regiments on the hillside at Fovant.

The Fovant Badges postcard can be ordered now from the Philatelic Branch, Salisbury Head Post Office, SALISBURY SP1 1AA, price 8½d. There will be a special handstamp on Friday 4 July to mark the first day of sale of the postcard.

Orders for the stamped, handstamped and

Flying Royal Mail to serve the South West



On April 9 the Post Office put the finishing touch to its new inland airmail network which is speeding letters around Britain.

Joining the system is Exeter, and the new Royal Mail airlift will bring a swifter letter service to many thousands of people in Devon and Cornwall.

The successful airmail network based at Liverpool's Speke airport has been flying mail between many parts of the country since its introduction last July.

The majority of mail within the UK is carried by rail, but some routes have poor train connections late in the day. This means that letters catching the last local collections in towns on the fringe of the rail network are often delayed on their journey until the next day.

The special 'flying mail' airlift centres on Speke airport which was chosen for its ideal location, about equal distance from other airports in the network – Bristol, Cardiff, Newcastle, Glasgow, Gatwick, Lydd, Norwich and Hurn. It is also open round the clock. Planes, which have been contracted from six separate companies, fly to Speke in the early hours of the morning where their cargo of mail is interchanged with other aircraft which then head back to base.

The new air link with Exeter will fly almost 50,000 items a day.

For example, a first class letter posted late in the day in Honiton – one of the towns served by the new Exeter link – for an address in Stirling, will now be delivered before breakfast next morning. It will be flown to Liverpool, off-loaded and then flown on to Glasgow by the air-link already serving the Liverpool-Glasgow route. Similarly, a first class letter from Tavistock to Stockport or Preston will be flown from Exeter to Liverpool before completing its journey by road.

The Post Office is now flying some 550,000 first class letters each day over the inland airmail system.

Mail will be carried by the new Exeter service to Scotland, North East and North West England, the Norwich area and North Wales thus giving a greatly-improved service to such places as Blackpool, Chester and Darlington, and the fringes of East Cornwall, Devon and West Somerset.

served postcard should be sent to the above address, enclosing 31p for each card, preferably in the form of a postal order or by direct Giro transfer to Salisbury Head Post Office account number 202 9014. The commemorative handstamp can of course only be used on cards for which orders are received by 4 July.

New Postmarking Service

On May 7 1980 the Post Office introduced a pictorial handstamp at STRATFORD-UPON-AVON. Included in the handstamp is the name William Shakespeare.

This handstamp brings the total number of pictorial handstamps in permanent use to nine. The other eight can be applied for at BELFAST, CARDIFF, EDINBURGH, WINDSOR, LONDON CHIEF OFFICE, TRAFALGAR SQUARE BRANCH OFFICE, LONDON (HEATHROW) AIRPORT and the NATIONAL POSTAL MUSEUM.

All items for handstamping should be properly addressed postal items, and should bear 1½p in excess of normal postage.

Covers will be cancelled carefully and returned in the normal course of mail.

Each special cancellation is available under the reposting facility.

Special Handstamps

Unless otherwise stated, items for reposting should bear 1½d 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". The outer cover must bear normal postage and only those items bearing a postmark on or before the date of the Special Handstamp will be eligible for the cancellation.

4 July 1980 (P/R)

'40th Anniversary Polish Air Force 1940 – 1980 in the Battle of Britain "Philapol 80" 4 July 1980 London SW17'.

Special posting box on The Ground Floor, Polish White Eagle Club, 211 Balham High Road, London SW12 7BQ.

28 June 1980 (P/R)

'Caverswall Festival 1980 Caverswall Stoke-on-Trent 28 June 1980'.

Special posting box at Caverswall Sub Post Office, School Lane, Caverswall, Stoke-on-Trent ST11 9EN.

1 July 1980 (C)

'1 July 1980 AMCA First Anniversary London EC1A 1AL'.

No posting box sited. Items for reposting to the Postmaster Controllers Office, EC and Foreign Section, King Edward Buildings, King Edward Street, London EC1A 1AA.

14 June 1980 (R)

'Sponsored drive to the Arctic Circle Gunnar Nilsson Cancer Treatment Campaign 14th June 1980 Liverpool'.

Special posting box:– The Head Postmaster, Philatelic Section, Head Post Office, Copperas Hill, Liverpool L3 1AA.

P Denotes Pictorial

C " Circular

R " Rectangular

S " Square

ID " Inter Changeable date stamp

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'.

'Save petrol with a phone call'.

To be used at Brentwood, Bedford and Colchester.

1st Class.

31 March – 10 May 1980.

19 May – 26 July 1980.

(P)

'Save petrol with a phone call'.

To be used at the following offices:

Cambridge, Ipswich, Luton, Norwich, Oxford and Southend-On-Sea.

All 1st Class with the exception of Southend-On-Sea which is 2nd Class.

31 March – 19 July 1980.

(P)

'Robert Raikes Sunday Schools bi-centenary 1780–1980'.

To be used at Gloucester.

1st and 2nd Class.

5 May – 28 June 1980.

(P)

'30th Kings Lynn Festival 25 July – 2 August 1980'.

To be used at Kings Lynn.

1st Class.

(P)

'10th National Festival of Music for Youth Fairfield Halls Croydon July 17–20 1980'.

To be used at Croydon.

1st and 2nd Class.

2 June – 20 July 1980.

1980 Melville Junior Stamp Competition

The judging for the 1980 Melville Junior Stamp Competition took place at the Royal Philatelic Society. With over one hundred entries, the judges, Mrs K F Goodman, Mr K F Chapman, Mr A J Branston, Mr J C Field and Mr E F Hugen had

a hard task to find the winning entries. Although the number of entries received was well above the previous record, it would have been nice to have had stronger participation through the schools throughout the country.

The major awards were made to:

Class A – 18-21 years old

Cup & Silver Medal

Gillian Humphrey, B.P.F.

Silver Medal & National Westminster Bank Prize

Martyn Jackson, Leamington & Warwick P.S.

Bronze Silver Medals

Ian Dewar, Germany & Colonies P.S.

Lloyd Hogg, Leicester P.S.

Class B – 16-18 years old

Cup & Bronze Silver Medal

Philip Simpson, Association of Essex P.S.s

Bronze Medal & Hélène Leverton Award

Paul Blakey, Sunderland P.S.

Bronze Silver Medal

Garrie Naden, Macclesfield & Prestbury P.S.

Bronze Medals

Michael Gage, Peacehaven & Saltdean P.S.

Ian Smith, Exmouth Stamp Club

Class C – 13-16 years old

Cup & Silver Medal

Antony Shine, Ilford & District P.S.

Bronze Silver Medal with Felicitations &

Cartwright Medal

Simon Rapkin, Germany & Colonies P.S.

Bronze Silver Medals with Felicitations

Nicholas Lee, B.P.F.

Neil Swift, Hampton Schools P.S.

Bronze Silver Medals

Richard Brooks, N.P.S.

Alistair Shore, Scottish P.S.

Bronze Medals

Simon Black, Harwell P.S.

Heather Corbett, Willesden Stamp Club

Neil Dallison, West Moors P.S.

Timothy Dexter, Crawley P.S.

Piers Fuller, Royal Tunbridge Wells P.S.

Christopher Hawkes,

Dorchester & Weymouth P.S.

Barry Lawrence, Kent Federation

Adrian McBriar, Redcar & Cleveland P.S.

Ian Richards, Woking & District P.S.

Martin Sondhelm, Marple & District P.S.

Timothy Sylvester, Boston Grammar School

Robert Uden, Cinque Ports P.S.

Neil Wood, Harwell P.S.

Class D – under 13 years old

Cup & Bronze Silver Medal

Susan Hampton, Chippenham & District P.S.

Bronze Medals

Andrew Austen, Bellfield & Downley P.S.

David Banham, Harwell P.S.

Michael Bayliss, Henley on Thames P.S.

Elizabeth Bullough, St. Andrews P.S.

David Hawkins, Woking & District P.S.

Mark Kempster, Tunbridge Wells P.S.

Anthony Ransom, Kent Federation

Sarah Rapkin, Germany & Colonies P.S.

Simon Stroud, Burnham & Highbridge P.S.

Clinton Willis, Henfield & District P.S.

The School Trophy has been awarded to Boston Grammar School, Boston, Lincs.

Places for the Post Office Philatelic Seminar have been awarded to:

Paul Blakey

Gillian Humphrey

Nicholas Lee

Simon Rapkin

Philip Simpson

Susan Hampton

Martyn Jackson

Garrie Naden

Antony Shine

Neil Swift

Philatelic Bulletin

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