

Philatelic Bulletin

Volume 15 Number 9 May 1978



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Editorial

Those of us who remember 1953 will recall the excitement of the Coronation and the dawning of what was described as the New Elizabethan era. So much has happened in the social and technology fields in the past 25 years that it is difficult to put it all into perspective.

To help celebrate the 25th anniversary of the Coronation a set of stamps is to be issued on 31 May. We are privileged this month to show what we think are the superb designs by Jeffery Matthews and the associated material. For those who like background notes of the subject we include an article recalling the Coronation ceremony and some brief descriptions of the coach and regalia.

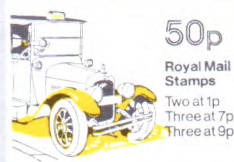
It is fortuitous that to coincide with the Coronation celebrations James Watson's 'British Special Stamps' series features Westminster Abbey, the heart of the Coronation ceremony.

25th Anniversary of HM The Queen's Coronation

First Day Cover Services

In the April edition of the Philatelic Bulletin, we inadvertently stated that the charge for Service B was 53½p. This should have been 51½p. We ask readers to accept our apologies.

New Stamp Book Covers



Our illustrations show the four new stamp books, values 10p; 50p; 70p; 90p, which became available from 3 May 1978

National Postal Museum Notes
Gems from the R M Phillips Collection
LV1 A Superb 1856 Twopenny Blue Cover



The cover illustrated as this month's 'gem' from the fabulous R M Phillips Collection in the NPM demonstrates how an unusual combination of factors can turn even medium-priced stamps into something quite exceptional.

The stamps used to frank this cover are five copies of the Twopenny Blue, Plate 5, perforated I6 on Large Crown watermarked paper (S G 27). The best of this group of Twopennies, but certainly no great rarity as a used single. But how often are used copies of these 1854-57 perforated

line-engraved stamps found to be grubby, heavily postmarked, and, almost invariably, badly mis-centred?

Here we have a superb strip of 5 stamps (an exceptional franking), perfectly centred and lightly but clearly postmarked, on an almost immaculate registered cover. The 10d rate is made up of 4d postage (up to 12 oz) *plus* 6d registration fee. There are few such covers in finer condition, even in the Phillips Collection.

AG RIGO DE RIGHI

A Day to Remember

On 2 June 1953 the eyes of the whole world were turned towards London. For a few hours the reality and drabness of daily life were suspended, as a fragile young woman, loved by so many as their Princess, drove through the streets of London in a fairy-tale golden coach to Westminster Abbey, to emerge later amidst scenes of glittering pageantry as their crowned Queen Elizabeth II.

The people responded with unallayed enthusiasm. For the thousands lining the streets of the capital and the millions watching on television, it was an event of glorious splendour and pageantry, but for those privileged to be present at the service in the Abbey and for the small group at the heart of the ceremony, it was also a religious occasion of the utmost solemnity.

It was this fusion of the spontaneous secular gaiety and rejoicing of the age in which we live, with the religious solemnity of an age-old rite which gave the Coronation its unique and awesome atmosphere.

In her speech to the nation that evening, the new Queen said, 'The ceremonies you have seen today are ancient and some of their origins are veiled in the mists of the past. But their spirit and their meaning shine through the ages, never, perhaps, more brilliantly than now.'

It is an inspiring thought that for over one thousand years the Kings and Queens of England have been making the same solemn promises to God and to their people. Minor changes have of course occurred, and since James I the service has been conducted in English and not Latin, but essentially the central rites remain the same and the first Queen Elizabeth would have recognised the words and gestures of her namesake across the centuries.

Yet if the actual ceremony belonged to the set traditions of the Church, the streets of London belonged to the people. Royal Processions to the Abbey used to pass through the City from the Tower, but this custom ended in 1661 and the magnificent procession now winds its way through the wider spaces of Central London.

By five o'clock on that grey, dull morning the pavements lining the route were crowded with



spectators. Of the two million people who were estimated to be in London on that day many had slept out in the open for two nights or more in very dismal conditions, but nothing could dampen the mounting enthusiasm or hush the spontaneous outbursts of music and singing.

Here, since early morning, the ancient Church had slowly started to fill with a living tapestry of colour. Against the golden and blue fabrics and hangings moved the glowing colours of the Heralds in their richly embroidered tabards. The galleries filled with the crimson robes and capes of white miniver of the Peers and Peeresses while the choir-stalls revealed the exotic gowns and costumes of the foreign dignitaries. By mid-morning the Abbey was ablaze with gems and sparkling stones but when at a few minutes past eleven o'clock, a strident fanfare of silver trumpets rang out, the distracting glories of the scene were forgotten and all eyes turned to the Abbey door in a tense hush of expectation — the Queen had arrived.

Dressed in the crimson velvet robes of a peer of Parliament and wearing a diadem, the Queen,

followed by the six ladies-in waiting who bore her train, moved down the nave towards the specially constructed 'Theatre' at the crossing where the central events of the ceremony would take place. While the Queen knelt in private prayer by the Chair of Estate, the Regalia was borne in and laid upon the altar cloth by the Archbishop of Canterbury. Her private devotions finished, the Queen then moved to King Edward's Chair and faced the assembled company for the Recognition, and the opening words of the Archbishop, 'Sirs, I here present to you Queen Elizabeth, your undoubted Queen'.

After the joyous shouts of 'God Save Queen Elizabeth' had died down and the Queen had sworn the solemn Oath of responsibility she moved to the High Altar accompanied by the Bishops of Bath and Wells, and Durham, where she confirmed her promise over the Bible.

After this solemn introduction there then followed the usual prayers and gospels of the Communion Service; familiar and yet charged with particular significance on this very special day.

Now the time for Anointing had arrived when the Queen would assume her sacred responsibilities in the eyes of God. Slowly Her Majesty divested herself of all her finery and covered her richly embroidered gown with a simple, plain white robe. Bareheaded and unadorned, she moved to the King Edward's Chair facing the altar while four heralds and four Knights of the Garter stepped forward with a magnificent canopy of cloth of gold to hide this most personal and sacred moment from the eyes of the curious. The Dean of Westminster poured the Holy Oil from the eagle-shaped ampulla into the spoon and the Archbishop reverently dipped the two first fingers of his right hand into it and touched the Queen on the hands, breast and crown of the head. Now truly a Queen, she was ready to be crowned and to receive the emblems of majesty.

Seated once more in St Edward's Chair the Queen prepared to receive the Royal Robes and Ornaments: the Sword of State, which as Queen she does not wear but only touches, returning it immediately to the Altar; the Armills, golden

bracelets of sincerity and wisdom; the Stole Royal and Robe Royal, then the Orb which again is returned to the Altar; the Coronation Ring on the fourth finger of her right hand and finally the two sceptres. In her right hand she took the Sceptre with the Cross, which symbolises 'kingly power and justice', and in her left, the Sceptre with the Dove, 'the rod of equity and mercy'.

The Queen sat motionless, arrayed in all her magnificence, and an intense quietness filled the vast spaces of the Abbey as the time approached for which everyone had waited. The Archbishop took the Crown from a velvet cushion borne by the Dean, and raising it high in the air, waited for a moment before lowering it gently on to the Queen's head.

The tensions of the morning vanished as the whole congregation burst into joyous shouts of 'God Save the Queen!'

Her Majesty then received the blessing of the Archbishop who led her to the Throne where she was gently lifted up by the Bishops, Knights and Officers, symbolising the combined powers of Church and State. Then followed the ceremony of homage of all the Bishops, Dukes and representatives of the Peers in order of rank.

Her Majesty then passed into the seclusion of St Edward's Chapel where she removed the gold vestments and the heavy St Edward's Crown, to emerge minutes later arrayed in the more familiar State Robes of purple velvet and the exquisite, and much lighter Imperial State Crown. She then moved towards the Throne, in order to take up her position in the Great Procession about to leave the Abbey, when there was a sudden burst of fanfares followed by the glorious crescendo of the much loved 'Land of Hope and Glory'.

As she emerged through the West Door, to the cheers of her subjects, she entered the golden State Coach which would carry her along the seven-mile route back to Buckingham Palace, a rare gleam of sunlight broke through the heavy cloud to light up the splendour of the occasion.

These were the moments the crowds had waited for, and when the last vision of their smiling radiant Queen had passed behind the

great gates of Buckingham Palace, they surged forward crying, 'We want the Queen'.

They were not disappointed. Moments later she appeared, smiling, on the balcony to receive their cheers, accompanied by the Duke of Edinburgh, Prince Charles and Princess Anne and then the Queen Mother.

At 9.45 pm she appeared once again, on the now familiar balcony, to press the switch which

caused the magnificent illuminations within her capital to light up. In her broadcast to the world from Buckingham Palace she said, 'As this day draws to its close, I know that my abiding memory of it will be, not only the solemnity and beauty of the ceremony, but the inspiration of your loyalty and affection. I thank you all from a full heart. God bless you all.'

SUZANNE WOLSTENHOLME

The Proud Collection

3.Currency Markings Cancellations



Strip of five one penny, plate 93 cancelled GB 1f60c



2 October 1872; London to Dunkirk. The three penny adhesives (plate 123) are cancelled with a GB 1f60c handstamp, as the letter is fully prepaid the correct accountancy mark would be FR 1f, the rate for paid mail from England to France

Occasionally currency markings were used to cancel postage stamps. Both GB 1f60c and GB 2f62c have been recorded on British stamps.

Reproduced by kind permission of Mr Edward Proud
Generally these would have been used on letters which were being sorted for accountancy purposes.

The Shire Horse Society's Centenary

Commencing with the Centenary Show held at Peterborough on 22 March, the Society will issue a series of Commemorative Covers during the remainder of the year.

Whilst several Shows will take place before the issue of the Horse Postage Stamps on 5 July, these will be covered by special postmarks.

For those events after the issue date, then not only will Horse stamps be used but special postmarks will also be designed.

The collection of covers and postage stamps will be available also in a Centenary Presentation Album.

The following items are available:

1. The Centenary Show Commemorative cover cancelled with special postmark at Peterborough on 22 March with a special cachet 'Visit of HM The Queen, President of the Shire Horse Society' with specially written insert. £1.00
2. The Official Society First Day Cover (5 July) with the set of Horse stamps, with 3 different special postmarks:
 - a. The Post Office Bureau at Edinburgh £1.50
 - b. The Society Headquarters at Peterborough £1.50
 - c. The Royal Show at Kenilworth £1.50
3. The Centenary Day special cover which coincides with the first day of The Great Yorkshire Show at Harrogate — when the covers will be carried by the Mail Coach. £1.50
4. The Shire Horse Centenary Championships held at the Horse of the Year Show at Wembley. £1.50
5. The Complete collection in the Centenary Album. £20.00

Details and complete order forms available from the Shire Horse Society Philatelic Department, 1 Colonnade House, High Street, WORTHING, W Sussex, BN11 1NZ.

New Postcard

The Post Office is issuing a new picture postcard on Wednesday, 17 May 1978, featuring Great Britain's oldest working postbox, which is sited at Barnes Cross, Holwell, in Dorset.

On 17 May there will be a First Day of Sale handstamp for the postcard from Dorchester Head Post Office.

The country's oldest letter box still in regular use has earned the village of Holwell a place in the Guinness Book of Records. The box was made between 1853 and 1856 by John N Butt & Co of Gloucester.

It is octagonal, about five feet high, and the letter slot is vertical, less than an inch wide, five and a half inches deep and has a hinged flap. The door is wider than on current boxes and the collection plate is white.

The box bears the name of its makers and also that of G H Gresswell, who was then the Post Office's surveyor for the Western District of England.

Postcards will be sold at most main post offices in the Dorchester area, price 5p, from 17 May. Those requiring the First Day of Sale handstamp can obtain this by posting their addressed cards in the special philatelic posting boxes provided at the main Post Office counters in Weymouth, Sherborne, Dorchester, Blandford Forum and Bridport on 17 May. An extra ½p postage must be added to the first or second class rate, which is the charge for handstamping.

Alternatively orders can be sent by post to the Philatelic Branch, Head Post Office, DORCHESTER, Dorset DT1 1AA.

The charge for each card, ordered by post, is 25p which includes the price of the postcard, first class postage, handstamp and service charge. Money for postcards should only be sent in postal orders, or by direct Giro transfer to Dorchester Head Post Office, Giro account number 2137011. For cards travelling overseas, the appropriate amount should be added for the difference between the British first class rate and the relevant overseas postage rate (for example an additional 2p for Canada and the USA).

25th Anniversary of the Coronation of HM The Queen Commemorative Issue 31 May 1978

To commemorate the 25th Anniversary of the Coronation of Her Majesty the Queen, the Post Office will issue a set of four special postage stamps. The subjects of the stamps are as follows:

- The Gold State Coach (9p)
- St Edward's Crown (10½p)
- The Sovereign's Orb (11p)
- The Imperial State Crown (13p)

Printing Details:

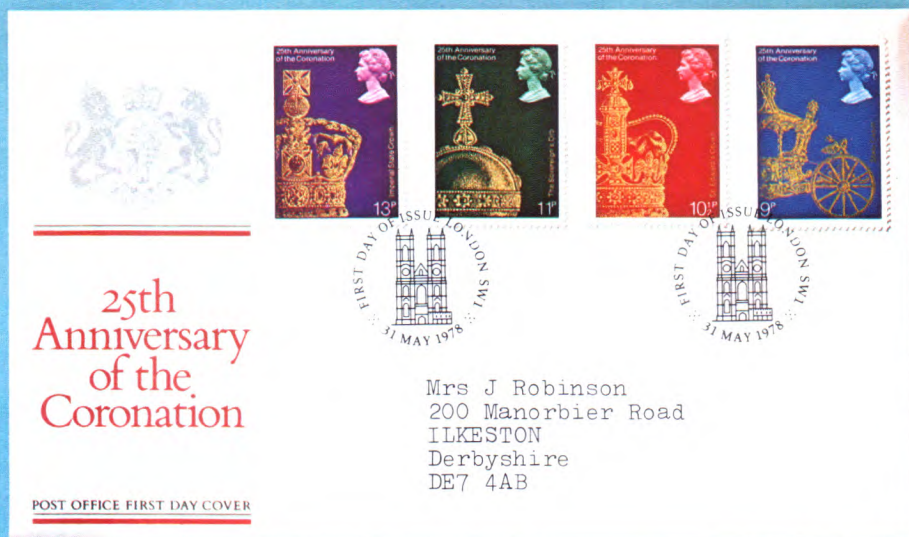
Designer: Jeffery Matthews
Printer: Harrison & Sons Limited
Process: Photogravure
Format: Vertical
Size: 30 mm × 41 mm
Perforation: 14 × 15
Sheet size: 100
Phosphor: All over
Paper: Coated, unwatermarked
Adhesive: PVA Dextrin

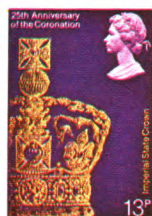
Values and colours:

- 9p: Royal blue, gold.
- 10½p: Carmine lake, gold.
- 11p: Deep green, gold.
- 13p: Reddish violet, gold.

Postcards

Postcard reproductions of each of the four stamps will be available from the Philatelic Bureau, all philatelic counters, and most main post offices, price 7p each.





*Designed by Jeffery Matthews
Written by Charity Boxall*



**PRESENTATION PACK
SOUVENIR PACK**

**53½p
£1.20**

Unlike the ancient form of the ceremony itself, most of the present day Coronation Regalia dates only from the Coronation of Charles II in 1661.

The historic regalia of the Kings and Queens of England was removed from the safekeeping of Westminster Abbey by Act of Parliament and destroyed by followers of Oliver Cromwell in 1643 as a symbol of 'the detestable rule of kings'. Amidst scenes of unrivalled desecration the ancient crowns and sceptres, including the priceless crown of Edward the Confessor, were melted down, destroyed or sold to the highest bidder. Only the golden ampulla and silver-gilt spoon of the anointing ceremony survived untouched in the care of the clergy of Westminster, perhaps because of the awe attached to their purely sacred purpose.

Thus in a few hours vanished forever the royal treasures of centuries. Yet some of the jewels were bought later by Royalist sympathisers and after the Restoration found their way back into the new regalia designed for the Coronation of Charles II in 1661 by the renowned goldsmith, Sir Thomas Vyner, at the then fabulous cost of £32,000.

Except for minor changes and additions to crowns and the Coronation rings, the Regalia has remained virtually unchanged since 1661. Together this priceless collection of crowns, orbs, sceptres, armills, spurs, jewels and swords is unrivalled anywhere in the world for its value and splendour. Yet richer by far than any actual glitter of diamonds or glow of rubies are the echoes of the historical tradition of those other vanished symbols of our one thousand year old monarchy.

The Coronation Coach

The focus of all eyes in the magnificent Coronation procession was undoubtedly the golden Royal State Coach, a fairy-tale extravagance which has carried every monarch to his Coronation since William IV. It was the State Coach which reduced the procession to such a ponderous speed of three miles an hour, luckily giving so many people lining the routes a

treasured glimpse of their Queen on her way to and from the Abbey.

The coach was designed in the late 18th Century for George III by Sir William Chalmers. The twenty-four foot long, thirteen-foot high coach, is entirely gilded in twenty-four carat gold apart from the beautifully painted side panels for which the court painter Cipriani received the then princely sum of £315. The main body of the coach is supported by four impressive tritons and the sheer extravagance of the whole equipage is summed up in the eight golden palm trees of the framework which branch out to support the roof where three golden cherubs surround the Imperial Crown.

The whole coach weighs over 4 tons and the eight horses, traditionally cream Windsor Greys since the Coronation of King George VI, can only proceed at walking pace by expert training of the last pair to hold back the massive weight from rolling forward onto the six front horses who do the pulling.

To ensure the safety of the cumbersome coach and its precious burden, each pair of horses is controlled by a mounted postillion and eight grooms walk beside the horses to hold up the traces as the wheels turn.

When it was first created the coach aroused violent hostility because of its extravagance and the crowds smashed the windows in protest as George III drove down Pall Mall.

On 2 June 1953, however, to the crowds lining the streets of London after the austerity of the war years, the Golden Coach with the gracious smiling Queen was a glimpse of pure magic, truly making it, for those who had not been privileged to witness the scene in the Abbey, in the words of Winston Churchill, 'a day which the oldest are proud to have lived and which the youngest will remember all their lives.'

St Edward's Crown

'God crown you with a crown of glory and righteousness . . .'

Foremost in everyone's mind when thinking of the Crown Jewels must be St Edward's Crown,

the actual crown which is lowered gently on to the sovereign's head by the Archbishop of Canterbury at the climax of the ceremony.

The frame of the St Edward's Crown, named after the lost crown of Edward the Confessor, is made entirely of gold set with over 440 precious and semi-precious stones. The band which encircles the monarch's forehead is set with twelve large stones ringed with sparkling diamond clusters. From this band rises a ring of four gold *crosses patée* alternating with four delicate *fleurs-de-lis*, again all set with brilliant stones. Each of the four crosses supports an arch which rises to the centre of the crown, and where the pearl-bordered and diamond-studded arches meet, they are depressed to signify in heraldic terms that this is the crown of a kingdom and not of an empire. Resting on the intersection is a small golden orb, or *monde*, and from this rises another jewelled *cross patée* from the arms of which hang two delicate silvered pearl drops.

The purple velvet lining which can be glimpsed through the arches is not there just to set off the brilliant colours of the crown but has an interesting history in its own right. It is known as the Cap of Estate and is believed to have been introduced by Edward III as a sign of royalty which could serve as a lighter alternative to a heavy crown on minor State occasions. Henry VII first began to wear the cap and crown together, using the Cap of Estate as a comfortable lining to make the massive weight of a crown more bearable and subsequent monarchs have continued the same tradition.

The fur edge of the cap which emerges below the band of the crown to protect the Queen's head is of miniver.

The whole of this precious fantasy of gold and jewels weighs nearly five pounds and because of its tiring weight it is hardly surprising that it was not used at the Coronations of our kings from George IV to Edward VII, who preferred to use the lighter Imperial State Crown or new crowns made specially for the occasion.

The custom of using the traditional crown was revived by George V and the present Queen preferred, like her father and grandfather before

her, to sacrifice comfort for the sake of tradition and to receive the St Edward's Crown at the actual moment of her Coronation.

After this sacred moment the St Edward's Crown is never worn again by the monarch. As the Queen retired at the end of the service the heavy burden was reverently removed and replaced by the Imperial State Crown.

The Imperial State Crown

This is the crown worn by the Queen in the magnificent procession away from the Abbey and on all subsequent State occasions. Considered to be the most beautiful and resplendent item of regalia ever made for any sovereign, the sparkling beauty of this diamond-encrusted crown was specially created for the Coronation of Queen Victoria in 1838.

The framework and arches are made of platinum, completely coated with the shimmering splendour of over 3,000 diamonds and hundreds of other precious stones and pearls set in gold.

Like the St Edward's Crown, the Imperial State Crown consists of a jewelled rim from which rise four alternating *crosses patée* and *fleurs-de-lis*. In this crown, however, the four pearl-studded arches rising from the crosses are not depressed in the centre, but rise to a central curve to indicate that it is indeed a 'crown imperial' and not merely the crown of a kingdom. Again the centre of the arch supports a diamond-encrusted *monde* and *cross patée*.

The true interest of the Imperial State Crown goes far beyond its initial glittering impact, since many of the gems have been salvaged from other more ancient royal regalia making the whole crown rich with romantic and historic associations.

The very names of the gems conjure up distant glories of our history: the St Edward's sapphire in the cross surmounting the *monde* is said to have come from a ring worn by Edward the Confessor; the great Black Prince's Ruby in the central cross was brought back to England by the Black Prince as a spoil of his victory over Pedro of Castille in 1367 and was added to the Crown

Jewels by Henry VIII; the second Star of Africa, a stone of 317.40 carats which was cut from the famous Cullinan diamond presented to Edward VII as the largest diamond ever discovered in the De Beers mine and which now graces the centre of the rim just below the Black Prince's ruby; and lastly the magnificent Queen Elizabeth's earrings, four large drop-shaped pearls which hang from the intersection of the arches and are traditionally said to have been worn by Queen Elizabeth I.

The Orb

'Receive this orb set under the cross and remember that the whole world is subject to the Power and Empire of Christ our Redeemer'. With these words the Archbishop of Canterbury

places into the right hand of the sovereign the sacred golden globe surmounted by a gold cross set with a magnificent amethyst. The globe, which weighs nearly three pounds is encircled by a band of rubies, sapphires and emeralds in diamond settings from which two vertical bands rise to meet the cross.

Surely one of the most lasting and popular images of Coronation Day is that captured forever in the photograph by Cecil Beaton which shows the lovely young Queen in her shimmering, jewel-studded gown, holding in her right hand the Sceptre with the Cross and in her left the Sovereign's Orb, symbolising forever the universal dominion of the Christian Church over the world's temporal rulers.

Henry Bishop

We mentioned in the April Bulletin that we had been fortunate enough to be invited to display some of our stamps at Parham in West Sussex. Readers may be interested in the cover produced

by the PHS in 1960 which shows Henry Bishop taken from a painting in the house. We are grateful to the owners, Mr and Mrs Tritton for the loan of the cover.

The Postal History Society

In compliment to
The London International Stamp Exhibition 1960.



Henry Bishop
First Postmaster General 1660
The oil painting at
Parham, Pulborough, Sussex



The Secretary
Parham Park
Pulborough
Sussex

British Special Stamps

42. Westminster Abbey's 900th Anniversary, 1966

Officially the Collegiate Church of St Peter, Westminster Abbey is the nation's Coronation church and was, up to the death of George II, the burial-place of most kings of England (including its founder, Edward the Confessor). The building consecrated in that eventful year of 1066 had been the growth of centuries, and it was subsequently rebuilt and augmented almost out of recognition.

in 1269, but the erection of the nave, west bays and what is now the deanery was spread over more than two centuries, while the two western towers, 225 feet high, were added by Hawksmoor in the early part of the 18th century, after their lower parts had been restored by Wren. Henry VII's Chapel, a beautiful building in the Perpendicular style originally intended as a shrine for Henry VI, contains the magnificent tomb of



The two stamps issued on 28 February 1966 for the 900th anniversary were an odd pair — a photogravure-printed 3d in the normal commemorative format, and, following the precedent of the 2s 6d Shakespeare stamp, a recess-engraved 2s 6d in a larger size. The 3d stamp, designed by Sheila Robinson, gave us the familiar picture-postcard view of the Abbey as it looks today, with the twin towers of the West front given due prominence. Also prominent in the design was the Queen's 'Wilding' portrait enclosed within a 'medieval window'. The colours were black, brown and blue.

The 2s 6d stamp, designed, engraved and printed by Bradbury Wilkinson, featured the exquisite fan vaulting within the roof of the Henry VII Chapel — an ideal subject for an engraved stamp and most tastefully presented with the Queen's portrait and the figures of value mercifully uncluttered on the right, and the inscriptions at the sides. The colour — dignified black.

About 1245, Henry III began the construction of the present edifice — it was largely completed

Henry VII and his wife.

Sheila Robinson, born in Nottingham in 1925, attended the local art school, and after the war joined the Royal College of Art. Her freelance work — this was her first stamp design — has included illustrations and prints which have been exhibited at the Royal Academy and other galleries, murals and posters. She also designed two of the British Rural Architecture stamps issued in 1970 — 1s Welsh Stucco, and 1s 6d Ulster Thatch.

The 3d stamps were photogravure-printed by Harrison and Sons in sheets of 120 (6 × 20) on ordinary and phosphor-banded paper, watermark multiple crowns. One major flaw recorded is a white dot in the Queen's diadem which was constant on row 16, stamp 2 in sheets printed from cylinders 2A 1B 1C on both types of paper. The engraved 2s 6d stamp was issued in sheets of 40 (4 × 10) with the same watermark.

Quantities sold (phosphor in brackets) were: 3d 48,703,426 (5,247,720); 2s 6d 2,819,056. Presentation packs, 24,272.

JAMES WATSON

Horses Special Issue Stamps 5 July 1978

Horses are the subject of four special postage stamps to be issued by the Post Office on 5 July. The values of the stamps will be 9p, 10½p, 11p, 13p and depict, respectively, the Shire Horse, the Shetland Pony, the Welsh Pony and the Thoroughbred.

First Day Cover Services

The following first day cover services will be offered by the Philatelic Bureau, Edinburgh, including a choice of two pictorial handstamps.

Service A

This consists of the official Post Office cover, addressed to the correct postal address of the destination required, and bearing all four stamps. The cover will be cancelled, 'Philatelic Bureau, Edinburgh' or 'Peterborough', as requested, and despatched for a charge of 61½p. For deposit account customers the charge will be 57p.

Service B

Customers own pre-addressed covers bearing the correct postal address, will be given the full set of stamps, cancelled and despatched for a charge of 51½p.

Service C

For bulk orders of 50 or more covers all to the same address, under the conditions of Service A, the charge is 59p.

The usual first day of issue facilities will be available at offices with philatelic posting boxes. Application forms, available from the Philatelic Bureau, Edinburgh, and at all Head Post Offices, should be returned not later than 26 June 1978.

Union of Post Office Workers

The Union of Post Office Workers will be holding its Annual Conference in Blackpool during May 1978. A special handstamp has been designed for use between 22 and 26 May, the dates of the conference, on all mail posted in the

special posting box to be located in the Conference Centre.

A souvenir cover is also being produced which commemorates the 25th Anniversary of the Coronation of Her Majesty Queen Elizabeth II, and depicts the Coronation Coach, the Royal Mail Coach, a facsimile of Blackpool's 953 Handstamp, and the UPW badge. These covers contain an interesting insert.

A postcard is also available with the same illustrations.

The commemorative cover will also be available with the new issue Coronation Coach stamp on 31 May and stamped with the UPW special handstamp dated 31 May.

1. Cover during Conference 25p inclusive of postage
 2. Cover on 31 May 25p inclusive of postage
 3. Postcard (during Conference only) 5p plus postage
- Orders should be sent with correct remittance to:— John Oates PHG, UPW Commemorative Cover, Head Post Office, BLACKPOOL, Lancs FY1 1AA.

Special Handstamp

Unless otherwise stated, items for reposting should bear ½p 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'.

13 May 1978 (P/R)

Oxon Scouts Meet the Chief Broughton Castle 13 May 1978 Banbury Oxon. Special posting box at Broughton Castle, Broughton, Banbury, Oxon OX15 5EB.

16 May 1978 (P/C)

Visit by HM The Queen to the RAOC Central Ordnance Depot EIR Bicester 16 May 78 British Forces 1978 Postal Service. Special posting box at Inglis Barracks, Mill Hill, London NW7 1PX.

Items for reposting to the Philatelic Officer at the same address.

17 May 1978 (P/C)

Airborne in Battersea 17 May 78 British Forces 1604 Postal Service. Special posting box etc as for handstamp of 28 March 1978.

27 May 1978 (P/O)

Broadlander 78 Jamboree 27 May 1978 RAF Coltishall Norwich Norfolk. Special posting box at the Pavilion RAF, Coltishall, Norwich, Norfolk NR10 5AJ.

30 May-2 June 1978 (P/C)

60th British Philatelic Federation Congress Worthing West Sussex 2 June 1978. Special posting box at the Assembly Hall, Stoke Abbott Road, Worthing.

17 May 1978 (P/C)

First Day of Sale Barnes Cross Picture Postcard Sherborne Dorset 17 May 1978. Special posting box at the Branch Post Office, South Street, Dorchester, Dorset DT1 1DH.

17 May 1978 (P/C)

50 Years of Rotary in Chelsea London SW3 17 May 1978. Special posting box at the Chelsea Town Hall, Kings Road, Chelsea, London SW3.

22-26 May 1978 and 31 May 1978 (P/R)

The Union of Post Office Workers 59th Annual Conference Blackpool 1978. Special posting box at the following:

- (1) Winter Gardens, Church Street, Blackpool
- (2) Head Post Office, 26-30 Abingdon Street, Blackpool FY1 1AA

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'.

20 March-9 September 1978 (P)

Chichester Festival Theatre 1978 Season 8 May-16 September. To be used at Chichester. 1st and 2nd class.

17 April-13 May 1978

Recycle Yourself Be a Kidney Donor. To be used at Cambridge. 1st class and 2nd class.

22 April-19 May 1978 (P)

Devon County Show 18-20 May 1978. To be used at the following offices:

Exeter	2nd class
Barnstaple	2nd class
Torquay	2nd class
Plymouth	1st class

14-20 May 1978

Fifty Years Stockport Chamber of Commerce and Industry 1928-1978. To be used at Stockport. 1st class.

15-26 May 1978

Look Ahead With the Odd Fellows Manchester Unity Annual Conference Margate Isle of Thanet 22-26 May 1978. To be used at Thanet Head Office Margate. 1st and 2nd class.

24 April-3 June 1978

Malvern Festival 22 May-11 June. To be used at Malvern.

30 April-29 July 1978 (P)

Inter Tie Cleveland Inter-Tie 22-29 July 1978. To be used at Cleveland. 1st and 2nd class.

10 April-13 July 1978 (P)

Get to Grips with Wolverhampton. To be used at Wolverhampton. 1st class. (This slogan is temporarily to replace the present one **Wolverhampton Centre of Progress** which will be reused from 14 July 1978.)

Repeat Campaigns

Aldershot Army Display The Greatest Free Show in the Country Last Friday, Saturday and Sunday in June. To be reused at the following Offices:

Birmingham	15 May-27 May 1978	2nd class
Brighton	5 June-17 June 1978	2nd class

1 May-31 August 1978 (P)

Sun, Sea, Sand Hastings is Grand. To be reused at Hastings. 1st and 2nd class.

P denotes Pictorial

R denotes Rectangular

C denotes Circular

O denotes Oval