

Philatelic Bulletin

Volume 7 Number 4 December 1969



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all over the world. We have recently shown some of our promotions on the Flying Scotsman in USA and we now give a glimpse of our stand at British Week Tokyo where we made many new friends.

We have overcome the difficulties with the labels for the *Bulletin* binders and will send them as soon as we possibly can so that readers may more easily identify particular volumes.

The colourful scene which is reproduced with our Christmas greetings is, in fact, part of the display on show in the Bureau's exhibition gallery and was so apt that we felt it added the right seasonal touch!

Introduction

Two stamp designers, one the best known and the other a newcomer, make our main news this month. The first, David Gentleman, is featured in Marcus Arman's notes on his Exhibition at the National Postal Museum and the second, Fritz Wegner, the designer of this year's Christmas stamps, tells how he set about his task.

It may not have escaped readers' notice that we are busy publicizing and selling our stamps

The National Army Museum Series – Military Covers

A series of military covers will be issued commencing January 1970.

The series will comprise of Groups to include the following:

- I British Regiments
- II Historical Uniforms of the British Army
- III Famous Generals
- IV Campaigns and Battles
- V Medals.



For each issue in the series a pictorial British Forces Postal Service handstamp will be used on one day only. The issue of each cover, when possible, will relate to an anniversary, event or special stamp issue.

The cost of each cover is 5s. All proceeds will be in aid of the National Army Museum Fund. The first cover in the series will be in the 'Campaign & Battles' Group IV and will depict the Reconquest of Burma Campaign. This cover will be issued on 14 January 1970 which is the 25th Anniversary of the Advance to the Irrawaddy by the 14th Army. The design of the special handstamp shows the crest of the 14th Army and the caption reads: *Twenty-Fifth Anniversary of the Reconquest of Burma Campaign – 14 January 1970*. Orders, enclosing the correct remittance, should be sent to:

The Philatelic Officer,
The National Army Museum,
HM Tower of London,
London EC3.

Pre-addressed pre-stamped envelopes received at the re-posting address before 14 January 1970 will be cancelled with the special handstamp at no cost.

The Origins of Stamp Collecting

The introduction in 1840 of the first adhesive postage stamp did not go unnoticed by other nations who saw the many advantages of using stamps to denote prepayment of postage.

During the years 1840–49 several Swiss cantons, Mauritius, Bermuda, Bavaria, Belgium, USA and France all issued stamps and were followed by most of the leading countries of Europe and America.

Because of the comparatively few countries which issued stamps it is not difficult to see that during the first decade of stamps there were insufficient to stimulate the hobby as we now know it. Some of those who had taken part in the campaign for postal reform were naturally interested in the development of the system and it was probably these who became the first collectors.

By 1855 there were collectors who obtained as many examples of the world's stamps as they could but with little knowledge of either the subject or of their fellow-collectors.

The first published catalogue of postage stamps appeared in Paris in 1861 entitled 'Catalogue des Timbres Poste Créés dans les divers Etats du Globe' and contained details of 1,080 adhesive postage stamps and over 130 stamped envelopes. A second edition followed in 1862 which gave information on 1,253 items but by this time several other catalogues had made their appearance including an English one 'Aids to Stamp Collecting' published in Brighton in April 1862.

The collecting of postage stamps became more widespread by 1862 and journals and magazines devoted to it were started, many of which are very rare and valuable collector's items in these more high-powered days.

With comparatively few stamps available the early collectors were not able to specialize as we now do but attempted to acquire a collection of every known stamp. Few achieved that ideal, but there are sufficient to enable students to make detailed studies.

Letters to the Editor

Dear Sir,

I am not generally given to writing to the press, but on this occasion, because of a series of events since 1966, I am impelled to write to you in order to compliment the Post Office on their change to the good. I refer to the issue of the fine 1969 Christmas Stamps and Air Letter.

I write as a Christian, as a practical designer, and as an art adviser who works for one of our local education authorities.

Let us look at British Christmas Stamps of recent years, and see if we can learn from this series, as far as it goes:

In 1966, the head of a king on the 3d stamp referred to an event that took place after Christmas Day. The 1s 6d snowman has nothing to do with Christmas at all.

In 1967, the Post Office issued a series of reproductions of good paintings that were never designed to be reduced to such a small size. They certainly depicted events that are celebrated by Christians; but in each case their visual impact was spoiled not only by the serious reduction in their size, but also by the superimposition of the sovereign's head-silhouette, figures of value, etc, which could do nothing at all but ruin the artist's original pictorial compositions. There is no objection to the incorporation of the royal portrait on a stamp, and the figure of value is only to be expected; but such an ill assortment of diminished picture, spoiled composition and other elements is certainly not in the best of taste.

Then 1968! – Enough has surely been written and said about this spiritually insipid issue, portraying a rocking horse and a big boy looking silly playing with a four-year-old's circular track train! – And look at the air letter with Santa Claus setting off a cannon! – Boom! Boom! – Oh! Let's try to forget them!

★ Now 1969! At last!

Hearty Congratulations to the Post Office for facing up to the fact that Christmas is a prime Christian festival, an annual reminder of great joy and hope.

Congratulations to the Stamp Advisory Com-

mittee who have given an opportunity to a new artist to show his abilities in stamp design. Here they have commissioned an artist who is spiritually alive enough to portray a whole series of scenes that surround the Event of Christmas.

Congratulations to the artist on making such a fine debut into the realm of stamp designing. I look forward to seeing more of his fine work.

Here, at last, we have a set of stamps that are *designed as stamps* and that also impart to other people something of the joy that is experienced by Christians around and during the time of this great festival.

The Post Office is now producing good Christmas stamps – May you go forward now in strength on this right path and not look back!

Yours sincerely,

ROBERT G. SELLAR

Coleraine, Co. Londonderry

Dear Sir,

As an American, and specializing as well in USA Philately, I tend to compare our designs with that of the British. In this comparison, I find that the British issues far excel my own Country's in design and color. In my opinion there are few countries which have such attractive issues as Great Britain.

In your October issue, a letter from Mr Whatmoor was published, concerning the removing of British stamps from paper. I too have this trouble, even using a professional 'stamp-lift'. I find that on most occasions, it takes 24 hours in the 'stamp-lift' before I dare make an attempt to remove the stamp from the paper; and even then it must be done very carefully. USA issues take about two hours. I would appreciate any suggestions from readers which could assist me in a quicker and more secure way of removing British stamps.

Sincerely yours,

RONALD P. LINDNER

Dayton, Ohio

Dear Sir,

I'm in full agreement with John Whatmoor, October *Bulletin* – why not leave the stamp attached to the envelope.

In addition to his comments about the watermark being discontinued there is one rather more valid reason why I'll join in the revolution, since nearly every other item that becomes a 'collector's piece' remains in its natural surrounding or presentation why don't stamps.

After all said and done a stamp on an envelope very often makes an interesting story, and sometimes a dramatic story of the postal journey, not forgetting of course that the stamp is there for one specific purpose and it is too often forgotten in the world of philately.

Yours faithfully,

FRANK CLARK

Auckland, New Zealand

Containerization of Parcel Post Reaches New Development Stage

New steps in handling of parcel mail are to be taken by the Post Office in preparation for the concentrated mechanized parcel post service of the mid-1970s.

They involve trials of a new type of wheeled container with an aluminium bodywork that can be adjusted in height; and consideration of a modified version of this container to provide greater parcel capacity following recommendations resulting from detailed costing studies made by a combined team of engineers and researchers of METRA Consulting Group Ltd.

These consultants have also recommended that the Post Office should pack the containers by hand instead of filling them haphazardly to considerably reduce the number of containers required and so cut the cost of transport.

The consultants' recommendation on the type of container to use is very much in line with the PO's own design which is about to be introduced on trials. The Post Office has placed initial orders for 150 of these and may order more if the trials are successful.

These containers have a wheeled base 4 ft 6 in long and 3 ft wide and an aluminium bodywork that can be adjusted in height from 5 ft 6 in to go into express parcel trains, to 6 ft 9 in to fit into freightliner containers.

With lid closed to make the height 5 ft 6 in each container has 40 cubic feet of parcel space; and with lid open to form higher sides there is 57 cubic feet of space.

By enlarging it within the wheel-base dimensions and height requirements the METRA-recommended container would have a 46 cubic feet capacity at 5 ft 6 in high and 66 cubic feet at 6 ft 9 in.

Trials are to be made with the Post Office-designed containers in the Gloucester, Liverpool and London areas.

Wheeled containers will play an increasingly important role in the plan to concentrate sorting on 34 mechanized centres, each centre serving a very large area. At present parcel sorting is carried out at about 1,200 different offices. Reduced handling of parcels can lead to a more reliable service with less parcel damage. Containers will be used for moving parcels between these mechanized centres, within the sorting offices, and in some parcel mail collection. For full national implementation more than 10,000 containers will be required.

Containers of earlier designs are already in use experimentally to carry parcels by road from the Eastern District Office in London to 27 sub-districts, by freightliner between London and Glasgow, and between Leeds and Manchester by road.

Postmark Slogans

Relax at Sunny Weymouth on the Sunny South Coast will be re-used at Weymouth from 15 December 1969–13 June 1970.

Select Bexhill on Sea. Quiet, Clean, Good Music and Theatre free colour Folders or PO is for Town Guide to Publicity Department BPO Bexhill on Sea Sussex will be re-used at Bexhill on Sea from 1 November 1969–30 April 1970.

Bexhill on Sea Ideal for children will be re-used from 1–31 May 1970 at Bexhill on Sea.

You can play bowls all Year round at Bexhill on Sea will be re-used from 1–31 August 1970 at Bexhill on Sea.

Bexhill on Sea Desirable Residential Resort will be re-used on 1–30 September 1970 at Bexhill on Sea.

Bexhill on Sea for Autumn Holidays will be re-used on 1–31 October 1970 at Bexhill on Sea.

Skegness Illuminations Nightly from August 9 – On the dry Lincolnshire Coast will be used transposed at Skegness from 1 July 1970 and until further notice.

Ilkley the family Town is continuing to be used at Ilkley from 19 October 1969–18 October 1970.

Visit Maritime Greenwich will be used transposed at Greenwich from 22 November 1969–22 May 1970. *Cutty Sark* motif to the left of the lettering.

Aberystwyth for Sun, Sea, Scenery, Haul, Mor, Golygfa has been in use at Aberystwyth from 25 October. On 8 December the slogan will have the additional wording **Guide is from Town Hall** and will be used until further notice.

Remember to use the Postcode will be used transposed where possible and until further notice at Wolverhampton from 24 November, Peterborough and Worcester from 19 January 1970, Walsall from 26 January 1970 and Birmingham from 23 February 1970.

Lewisham Concert Hall 01–960 3431 SE6 Dick Whittington Christmas 1969 You lucky people will be used transposed at Catford from 17 November–27 December.

Port of Manchester for Personal Service will be used transposed at Manchester from 1 January 1970 and until further notice.

The Pantiles Royal Tunbridge Wells will remain in use at Tunbridge Wells until 25 August 1970.

Amended Ashcroft Croydon 01–688 9291 Sleeping Beauty opens 26 December has been used transposed at Croydon from 17 November and until further notice and not from 1 December as previously stated.

Model Engineer Exhibition – London W1 will be used at Western District Office on 10 January 1970. It is circular. A posting box will be available at the exhibition.

Illustrated Stamp Books

All illustrated stamp books will be withdrawn from sale at the Bureau and Philatelic Counters one year from the date of issue unless stocks are exhausted earlier.

Books that have already been on sale for more than a year will be withdrawn on 31 December 1969.

Special Handstamp

'First Day of Official City Status – Swansea' will be used at Swansea on 15 December. It is a rectangular postmark. A posting box will be available at Swansea Head Office and Kingsway Branch Office.

Items for reposting to Head Postmaster, Swansea.

Philatelic Posting Box

Philatelic posting boxes are now open on first days of issue at Hartlepool, County Durham, and Horsham, Sussex.

Unaccepted Stamp Designs

These are some of the designs we were unable to use for the Christmas 1969 issue



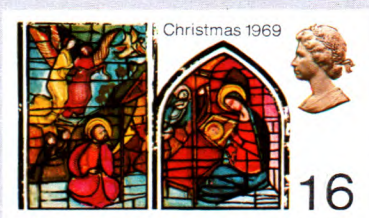
Clive Abbot



Harrison & Sons



Bradbury Wilkinson Ltd



R. Downer



A. Restall



A. Restall

On Designing the Christmas 1969 Postage Stamps

by Fritz Wegner

When I learnt that the Post Office had commissioned me to do some designs for the Christmas 1969 postage stamps I was of course delighted to try my hand at something I had never done before. But I also knew that the chances of producing successful designs for the biggest issue of the year were remote, to say the least.

I did a number of postage size roughs to show the Post Office just to discover whether I was anywhere near on acceptable lines. The advice I was given was encouraging and helpful and I certainly learned something about colour limitations, phosphor strips, etc, and what to avoid in my designs to stay clear of controversy.

Next came a visit to Harrison & Sons, the printers in High Wycombe, where I was dazzled by the many skilled processes, precision presses, all part of the gigantic collective effort that goes into producing the millions of stamps for each new issue.

I returned to my desk suitably awed by the task ahead.

The brief said the theme for the stamps was religious, and the inscription CHRISTMAS 1969 should be included in the design.

There was no time for lengthy deliberation. I worked out a timetable for each operation, pencil roughs, finished drawing, colour, lettering, Queen's head, mount down, presentation, delivery.

Artists have been inspired by the Christmas story for as long as it has been told, and I too was anxious to capture some of its traditional magic in my three designs. I was knee-deep in abandoned pencil roughs before I finally decided on the Shepherds, Three Kings and the Angel.

After working out a composition for each stamp I started on the finished pencil drawings, so that little was left to chance by the time I came to do the colour.

I used a combination of inks and designers' gouache colours and even though I limited my palette to no more than five colours, Harrisons still had to use as many as eight to reproduce my colour effects, what must have seemed to

them an impossible problem.

The arches, capitols, and some of the ornament I adapted freely from the Byzantine period, my favourite in the history of Christian art. Ideas were taking shape, the colour scheme and style seemed to evolve from the gay and festive mood I was trying to convey.

Watching the clock and keeping a steady hand are not really compatible. I was trying to keep calm for all the intricate decorations, forgetting for the time being that I was working four times up in size.

In the last week I started work on the Three Kings. Bearing their gifts with formal dignity, they are wearing regal gowns of my own invention, but are still, I hope, recognizably Melchior, Balthazar and Caspar.

The border at the bottom now replaces the original inscription 'Christmas 1969'. It was removed from the other two stamps after the first committee decided the designs could not be mistaken for any other occasion.'

Ultimately my schedule said 'mount down, presentation, deliver', and slightly dazed and taking a deep breath, I passed my finished efforts to the Post Office.

This was of course by no means where the story ended. There were subsequent alterations, consultations and finally modifications on the Angel when it became the 4d stamp, from being the 1s 6d. All this was very exciting for I knew by then the designs were going forward for the Queen's approval. When I heard all was well I felt jubilant.

But what if 500,000,000 people say they do not like them? The thought terrifies me!



Some of Fritz Wegner's early attempts at the Christmas designs.

Opening of Southampton Philatelic Sales Counter



A philatelic sales counter was opened recently at the Head Post Office, High Street, Southampton.

The opening ceremony was performed by the Sheriff of Southampton, Alderman Mrs Ironside. Also present, representatives of the Post Office Advisory Committee, Chamber of Commerce, philatelic dealers and others prominently interested in philately.

A special cake depicting the 5d QE2 postage stamp was made by the Cunard Shipping Company for the occasion.

Blank First-Day Covers

The increasing popularity of Post Office covers has brought enquiries about our special discount terms for bulk purchases.

Orders for 250 or more envelopes to the Bureau will be met on the following terms:

£	s	d	£	s	d
250	4	3 4	2,500	33	0 0
500	8	0 0	5,000	60	0 0
1,000	15	0 0	10,000	104	0 0

To cover the handling charges a further 3s 9d should be sent.

50th Anniversary – Flight Training School RAF

To commemorate the 50th Anniversary of the formation of the RAF Flying Training School at Netherhaven on 19 December 1919, a special souvenir cover will be issued. The covers showing the Bristol F2B, the aircraft first used by No. 1 FTS, will be flown from Netherhaven to Linton-on-Ouse in a formation of Jet Provost Aircraft. They will be stamped with the 1s Prince of Wales Stamp (His Royal Highness is now undertaking flying training with the RAF) and franked with a special 'British Forces Postal Service' handstamp. These covers will be available at 5s each from:

Flt-Lt J. Potesta,
Philatelic Officer,
RAF Linton-on-Ouse,
York.

Pre-addressed pre-stamped envelopes received at the re-posting address before 19 December 1969 will also be cancelled with the special handstamp at no cost.

All proceeds from the sale of these covers will be devoted to the Royal Air Force Museum Appeal Fund.

Postal History at Bruce Castle

Bruce Castle Museum, Tottenham, London, which was closed twelve years ago when the premises were declared unsafe, was re-opened by the Mayor of Haringey on 10 October.

One of the museum galleries is devoted to postal history material from the extensive collections held in the reference room. The adjacent room detailing the history of Bruce Castle shows a selection of items commemorating the school Rowland Hill and his brothers conducted in the castle in the early part of the nineteenth century.

The remaining rooms are devoted to local history and to the Regimental Museum of the Middlesex Regiment now merged into the Queen's Regiment.

Postal historians will find much to interest them in the museum's postal history room.

British Week in Tokyo 26 September – 5 October



The British Post Office took full advantage of the opportunity offered by the British Week in Tokyo to launch its sale of presentation packs in Japan.

The Exhibition, held in the Budokan Pavilion, Tokyo, was opened by HRH Princess Margaret accompanied by Lord Snowdon, both of whom were obviously attracted by the excellent design of the Post Office stand where they spent some time taking a close look at the display of packs on sale.

The ensuing days saw a succession of other distinguished visitors to the stand among whom were the Emperor of Japan, various

members of the Imperial family, the Japanese Prime Minister and the Governor of Tokyo.

More than 10,000 people daily visited the Exhibition. Quite the most popular presentation on sale was the 'Ships Pack' with the Concorde in second place. Stamps with a nautical and aeronautical theme obviously had a certain appeal for the Japanese. Four attractively uniformed English-speaking Japanese girls acted as interpreters and their enthusiasm did much to encourage sales.

We hope that the stimulus provided by British Week will lead to a marked increase in our future philatelic sales in Japan.

National Postal Museum Notes

Postage Stamp Designs of David Gentleman

During the 129 years which have elapsed since the world's first adhesive postage stamp, the famous penny black of 1840, no single artist has been responsible for more stamp designs than David Gentleman. Over the last seven years almost half of the adopted stamp designs in Britain were the work of David Gentleman – 48 out of a total of 117. In pursuance of perfection he has produced hundreds of drawings for stamps and his virtuosity in this highly specialized field won him, in June 1969, the Reginald M. Phillips' Gold Medal Award for postage stamp design.

David Gentleman's singular achievement is now further recognized by a 'one man' show of his work in the National Postal Museum. Never before in this country, nor so far as we know anywhere else in the world, has so comprehensive a range of drawings for stamps by a single designer been publicly exhibited.

With the help of the artist the displays have been arranged to show how ideas for stamps grow from simple ideographic sketches into finished designs. Many successive drawings demonstrate how forms have become simplified to make them more effective when reduced to minuscule scale. We have indicated the working processes and wide range of techniques Gentleman employs to produce particular effects. His sketch designs, in Indian and coloured inks, prints from wood engravings, drawings in water-colours, montages of coloured plastic sheets – often overlapping – vie with each other for attention. The whole work process of David Gentleman's tidy studio is laid bare that the enquiring layman as well as his fellow artists may look and learn.

It is not easy to convey by graphic means the enormous amount of sheer hard thinking which informs the process of creation. Thought provoking designs which communicate ideas in a readily assimilated form have their genesis in clear thinking. Fine draughtsmanship and technical skill are not enough. Cerebral content is essential: we believe that a dispassionate examination of these progressive drawings will give some insight into the artist's thought

processes.

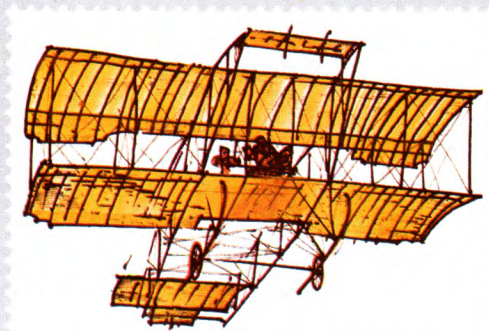
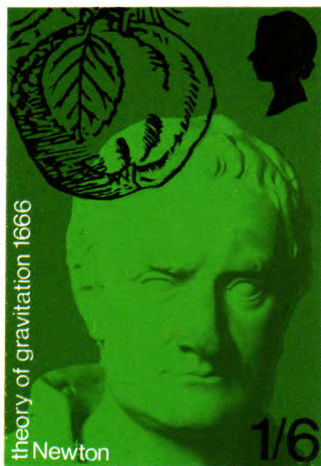
Like every other artist David Gentleman is a child of his time. In working towards a mass produced end product he is compelled to pay regard to the printing processes of today – particularly to the photogravure methods of printing stamps which Messrs Harrison & Sons employ.

The exploitation of the medium for reproduction is an important part of the design process.

As compared with the designers of stamps prior to 1960, Gentleman can indulge in multi-coloured effects which offer scope for an infinite variety of treatments and permit effects of the utmost subtlety. Nevertheless, this freedom imposes its own restraints: what is designed in the studio for photogravure production has to be interpreted into a series of rollers each carrying printing inks of different colours from which, superimposed in perfect register, the stamps are printed. Plainly a sensitivity to what happens at the printers is essential at the drawing-board stage: this is, of course, a two-way process, for the printer must similarly be sensitive to the artist's design. David Gentleman and Harrison's work together in full accord.

A similar sensitivity is apparent in the commemorative stamps issued by the Post Office on 1 October 1969 to celebrate its own programme of technological innovation and development. Designed by David Gentleman they are printed in Delacryl, a relatively recent process perfected by Thomas de la Rue & Company who have been printing postage stamps since 1855. An account of the Delacryl process and of these stamps is given in the October issue of the *Philatelic Bulletin*.

Many of Gentleman's stamp designs displayed were not intended as finished art work for stamp production. This particularly is so in the album pages, for the artist was commissioned to produce an album containing an extensive range of ideas on the basis of which Post Office policy as regards future stamp issues could be formulated. The Rt Hon.



Two of David Gentleman's Experimental Designs.

Anthony Wedgwood Benn, MP, the then Postmaster General, was especially interested in this project, now made public for the first time.

The album drawings and the drawings for numerous stamps over the years illustrate the breadth and depth of David Gentleman's inventiveness and his consummate skill in many media. In addition to his work for the Post Office he has an established reputation as a book illustrator, designer of book jackets and

covers and much else besides.

His water-colour drawings, in the great tradition of the English School, have a singularly personal quality – the style is plainly that of David Gentleman.

A selection of non-philatelic work included in the exhibition indicates why it was that David Gentleman was commissioned to design postage stamps.

F. MARCUS ARMAN

Philatelic Sales Counters

Our sales counters are open during different periods and an up-to-date list of opening hours appears in response to many requests.

<i>Office</i>	<i>Times</i>	<i>Days</i>
BELFAST	9.30 am–4.30 pm 9.30am–12 noon	Monday–Friday Saturday
BLACKPOOL	9.00 am–5.30 pm 9.00 am–4.30 pm	Monday–Friday Saturday
BOURNEMOUTH	9.30 am–4.30 pm 9.30 am–12 noon	Monday–Friday Saturday
BRISTOL	9.30 am–4.30 pm 9.30 am–12.30 pm	Monday–Friday Saturday
CARDIFF	10.00 am–5.00 pm 10.00 am–1.00 pm	Monday–Friday Saturday
EDINBURGH	9.00 am–4.30 pm 9.00 am–4.00 pm	Monday–Thursday Friday
GLASGOW	9.00 am–4.30 pm 9.00 am–4.00 pm	Monday–Thursday Friday
LEEDS	9.00 am–5.30 pm 10.00 am–12 noon	Monday–Friday Saturday
LIVERPOOL	9.00 am–5.30 pm 9.00 am–12.30 pm	Monday–Friday Saturday
LONDON	9.00 am–4.30 pm	Monday–Friday
MANCHESTER	9.00 am–5.30 pm 9.00 am–12.30 pm	Monday–Friday Saturday
NEWCASTLE	10.00 am–5.00 pm 10.00 am–12 noon	Monday–Friday Saturday
SHEFFIELD	9.00 am–5.00 pm 9.00 am–12 noon	Monday–Friday Saturday
SOUTHAMPTON	9.00 am–5.00 pm 9.00 am–12.30 pm	Monday–Friday Saturday

5s Caernarvon Castle Stamp and Special Handstamp

The red 5s postage stamp depicting a grand view of the great castle at Caernarvon was due to be withdrawn from sale on the introduction of the new Machin design high definitive stamps earlier this year. But the Post Office felt that many of its customers would like to have a souvenir of Investiture year so the stamp was kept on sale in Wales and the special handstamp was used to cancel letters bearing the Caernarvon Castle stamp.

The souvenir has proved most popular; philatelists, and indeed others who hitherto had taken little interest in stamps, have shown a keen interest in the stamp and postmark. Orders have been received from Mexico, Japan, Norway, Pakistan, Malaya, the Vatican State and Malta – to mention but a few.

Some of the letters have contained potted

histories of Welsh ancestry, some nostalgic expressions of their visits to Wales, and all wanting this 'Special souvenir of a special year in the life of Wales'.

The 5s Castle stamp and the special handstamp will be withdrawn on 31 December 1969. It is expected that there will be a substantial demand for the stamp and cancellation in the last weeks of the year – and perhaps especially for a cancellation on the last day of 1969 – when the red 5s stamp of Caernarvon castle will no longer be available.

What memories these covers will evoke some future day – not only for me, but for those many thousands who at sight of its beautiful red design and appropriate cancellation will say 'I remember when . . .'



*The Post Office would like to wish readers of the
Philatelic Bulletin
a very happy Christmas and a
prosperous New Year*

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Subscriptions should be sent to the Philatelic Bureau, 2-4 Waterloo Place, EDINBURGH EH1 1AB

Printed in Great Britain by Westerham Press Ltd. for the Post Office, St. Martin's-le-Grand, LONDON EC1