

STAMP HISTORY

Prince of Wales Investiture

Date of issue: 1 JULY 1969



On 17 May 1967 the Queen announced that Prince Charles would be installed as Prince of Wales in 1969. Later the same day the Postmaster General (PMG), Edward Short, stated in Parliament that there would be a special stamp to mark the Investiture. There is no record of any discussion on the matter: at the time the Stamp Advisory Committee (SAC) was in abeyance.

ARTISTS INVITED

On 14 February 1968 a meeting discussed the Prince of Wales' investiture stamp: present were J R Baxter, B T Sproat and D H Beaumont, all of Operations and Overseas Department (OOD), together with Dr Jones of the Investiture Office. It was felt appropriate to invite artists from Wales and thus to approach two art colleges; it was also decided to commission two or three of the usual artists.

On 29 February 1968 the following were invited to submit designs: Roy Morgan, Harrison and Sons Ltd, David Jones, Rosalind Dease, David Gentleman, Bradbury Wilkinson and Company, Newport College of Art, Cardiff College of Art.

INSTRUCTIONS TO ARTISTS

The artists were told that values had yet to be decided but for the purpose of design these could be taken as 4d, 9d and 1s 6d. They were advised that initially three or more preliminary designs were sought. The fee for each rough drawing was to be 30 guineas with a maximum of 90 guineas to any one artist. A brief description of any symbols included was required so that they could be considered 'not only for their artistic merit but also their aptness of theme'. From these preliminary designs, those of merit would be bought to completion. For each drawing completed a further 30 guineas would be paid. The designs to be used would be selected from the completed drawings. For each of the final designs selected for use the artist would receive an additional 190 guineas, making a total of 250 guineas. Any reasonable modifications were covered by these fees.

The artists were told that the following inscription was obligatory on each design with the Welsh version shown first: Tywysog Cymru 1969 Prince of Wales 1969. The instructions included suggestions as follows:

a portrait of Prince Charles

Welsh scenes - landscapes or architecture, or Welsh life

Caernarvon Castle (but not the view as on the 5s 0d definitive)

St David's Cathedral, Pembrokeshire

Civic buildings

scenes associated with Princes of Wales (since Edward 11).

The preliminary artwork was to reach GPO headquarters by 3 June 1968. Designs received were (the numbers are those allocated to the artwork):

Roy Morgan (received 21 May 1968 - 1 to 3

Harrison and Sons Ltd (received 4 June 1968) - 4 to 7

David Jones (received 4 June 1968) - 8 to 10

Rosalind Dease (received 10 June 1968) - 43 to 45 as first designs, 46 to 48 as alternatives, 49 for indication of detail

David Gentleman (received 10 June 1968) - 50 to 52 (Caernarvon Castle, gateways and tower), 53 to 55 (Windows framing typical landscapes), 56 to 58 (Castle, Cathedral and Celtic Cross), 59 to 61 (Other ancient Wales castles), 62 to 64 (The Prince's head)

Jeffery Matthews - 65 to 68.

Cardiff College of Art (received 4 June 1968):

S B Burt - 11

C Gould - 12

T Morgan - 13

G Bruce - 14

A Kitson - 15

G Omolski and G Rees – 16,

Newport College of Art (received 4 June 1968):

R G Powell – 16B, 17 to 19

G D H – 20 to 22

S O'Brien – 23 to 25

J Exton – 26 to 28

D Evans – 29 to 34

R Scollins – 35 and 26

L Warren – 27 to 42.

Unsolicited designs were received from:

T Griffith (received 28 February 1968) – 1A, 2A, 3A

On 26 February 1968 Tom Griffith, a commercial artist from Caernarvon, presented three unsolicited designs. He was thanked and the designs retained for consideration when the choice was made. On 12 March 1969 he wrote again with a further design, of a photograph of a recently completed oil painting entitled 'Our Prince'. On 24 March 1969 Griffith was informed that although the Post Office had been interested in his designs, he was unsuccessful on this occasion.

H B Pereira (received 29 July 1968) – 4A (Crown), 5A (Price of Wales), 6A (Banner), 7A (plume of feathers)

On 29 July 1968 Harold B Pereira submitted four unsolicited designs. Mr Pereira, an expert on heraldry, had written several books and numerous magazine articles on the subject. An accomplished illustrator, he had also designed revenue and postage stamps for a number of Indian states. The designs were of a heraldic theme and showed the following:

The Plume of Feathers

The Red Dragon of Wales

The crown of the Prince of Wales

The banner of the Prince of Wales

On 31 March 1969 the Post Office returned to Mr Pereira his stamp designs, telling him he had not been successful in having them accepted.

Carl Toms – 8A (Red dragon), 9A, 10A (Prince of Wales' feathers)

Carl Toms was an artist from Islington, North London. His designs caught the interest of the SAC and he was subsequently asked to carry out more work on one of his designs. On seeing the completed work, however, the SAC felt the design unsuitable for use as a postage stamp.

At the press showing Toms was referred to by the GPO as a commissioned artist. Presumably this was because, although he initially submitted unsolicited designs, the completed piece of work was retained by the GPO who paid him the set fee.

Carl Toms was appointed by the Ministry of Public Buildings and Works (MPBW) to design backcloths, and so, for Caernarvon Castle at the time of the Investiture.

DELIBERATIONS OF THE STAMP ADVISORY COMMITTEE

On 19 June 1968 the newly-reformed Stamp Advisory Committee (SAC) held its third meeting at which it discussed the Prince of Wales designs. J R Baxter (OOD), as Secretary of the SAC, explained that the Post Office Director in Wales had advised that the designs should show the Investiture as a Welsh event as well as a Royal one. At the same time, however, the stamps had to have universal appeal.

The SAC was told that the Snowdon Committee was willing to examine any designs on behalf of the Post Office and that any heraldic designs would have to be cleared by the College of Heralds. Members were disappointed that a sense of pageantry and occasion was not sufficiently evident, while acknowledging that some designs were good, such as those of David Gentleman. Further discussion was deferred until a meeting on 10 July 1968.

At that meeting the members were invited to look again at the designs as, since the previous meeting, new work had been produced. This included new designs by D Gentleman that put more stress on the elements of pageantry and sense of occasion. Gentleman had suggested that the three gates of Caernarvon might be used as a strip of three 5d stamps. The Committee also examined Carl Tom's cartouche design and three new designs by J Mathews together with essays of his 'feathers' design.

Present at the meeting was Mr Goronwy Daniel, the Permanent Under-Secretary of State at the Welsh Office, who was asked for a Welsh Office view on the designs submitted and what he felt the Welsh people would like.

Mr Daniel, who was impressed with the effort and care put into the preliminary designs, felt that he could not give any personal advice or comment on the artistic merit of each design. He chose instead to give the following background information to the Investiture celebrations.

The emphasis was to be on Welsh life and culture rather than on the panoply of the state and the military emphasis of the 1911 Investiture. Further the personal appeal of the Royal Family, and especially of the Prince himself, was to be a feature.

The members were asked by the Chairman to suggest sets of designs on which further work might be done.

It was agreed that Gentleman's set of the three gates at Caernarvon was effective. For these designs Gentleman had utilised metal foil, but as there was a danger of this being removed the essays would be printed in metallic ink. Gentleman was also to be asked to bring to a finished state a number of his other designs which included a portrait of the Prince, a design of Caernarvon Castle and a specifically Welsh design such as the Celtic Cross.

It was also felt that Carl Toms' design was very impressive and that it might be included in the set as a high value stamp, possibly 2s 6d. The design was not yet in stamp format and so Toms was to be asked to produce stamp artwork with the Queen's head and value included.

It was decided that no further work was to be commissioned, at least until the Committee had seen this additional work.

At the next meeting on 11 September 1968. Mr York, of Harrison and Sons Ltd, showed three new examples of Carl Toms' cartouche design. It was agreed that no further work was to be carried out as the design was now felt to be unacceptable. One member suggested that it was too 'teutonic' in presentation.

The members were shown experimental work on Gentleman's 'Gates' designs using gold and silver inks. On confirmation from Mr York that these would be stable, the Committee agreed that this looked the most promising and that essays should be produced in both colours.

Gentleman was working with Harrisons on designs featuring a portrait of the Prince. It was hoped essays of these would be ready for the following meeting.

At that meeting, on 9 October, the Committee was told that David Gentleman had suggested flags be added to the triptych designs of the castle gates to replace the bits of colour on the original artwork as they detracted from the designs. Some members suggested that the words 'Caernarvon Castle' be included so as to identify the gates.

On 22 October 1968 B Sproat (OOD) asked Sir Paul Reilly for the views of the Snowdon Committee on the stamps. Sproat was told it was most pleased with Gentleman's designs and had no adverse comments. Lord Snowdon had, however, informally told Sir Paul that he wasn't too happy about a photograph of the Prince on one of the designs as he did not feel it produced a good stamp.

On 22 November, Beaumont (OOD) wrote to York to confirm the following points that had been agreed at the SAC meeting.

Triptych:

To be essayed with gold, silver and green background.

Castle View:

To be essayed in the above background colours with a lighter toned head than the present black and with dragon and without dragon.

Triptych and Castle View:

The dragon should be superimposed on flag showing the white and green colours, white upper half, green lower half. The word 'Caernarvon' to appear centre bottom gutter of all essays.

Celtic Cross:

To be essayed in the same background colours as for triptych and Castle view.

Portrait of Prince:

To be essayed in accordance with the artist's instructions.

Beaumont requested essays by 15 December.

THE QUEEN'S APPROVAL

On 18 February 1969 the Postmaster General (PMG), John Stonehouse, submitted the following essays for the Queen's consideration:

a triptych of three specific features of Caernarvon Castle - the King's Gate, the Eagle Tower, the Queen's Gate, each to be 5d. The flags shown on these designs were currently being discussed with the College of Arms as to their validity;

an aerial view of Caernarvon Castle, 9d;

a Celtic Cross, a symbol peculiar to Wales, 1s 0d.

The PMG asked if the Queen wished to consider whether a portrait of the Prince would be appropriate as one of the stamps. Essays had been produced of two portraits and it was suggested that the Queen might wish to include such a stamp at the expense of either the aerial view of Caernarvon Castle or the Celtic Cross.

The same day the Queen's comments were received, that she would like a portrait of Prince Charles included and had chosen that marked with the 1s 6d denomination. She was glad to

approve the other designs and considered that the aerial view of Caernarvon Castle should be dropped from the series in order to accommodate a stamp bearing the portrait.

On 1 May 1969 payments were made to the artists, with £1,564 to David Gentleman, £63 to Carl Toms, and the other commissioned artists/colleges each receiving £189.

PRESS SHOWING

The press was shown the designs on 13 May with a preview in Cardiff as well as Postal Headquarters in London.

On 8 May J R Baxter wrote to F M Ash (of the Post Office Headquarters for Wales and the Border Counties) to explain that due to considerable delays in obtaining copy for the text from Wales, only specimens of the stamps, pictorial air letter forms and standard presentation packs would be ready in actual form. In the case of the schools' pack and first day cover, 'production models' would not be ready in time; however, hand-made specimens would be used instead.

F M Ash replied on 14 May saying the preview in Cardiff had been considered an outstanding success by everyone. He expressed gratitude from the Director and himself 'for all the work put into ensuring the supply and exhibition of the material'.

THE POSTMASTER GENERAL'S GIFT SCHEME

As was normal practice, the PMG distributed gifts of a first day cover and presentation pack were sent to the Queen, Princess Margaret, The Prince of Wales, The Prime Minister, Harold Wilson, The Speaker of the House of Commons, all members of the SAC, past PMGs and APMGs and Ministers of Communications throughout the Commonwealth.

QUANTITIES SOLD

The stamps were issued on 1 July 1969.

The quantities printed (in brackets) and sold were:

5d The King's Gate, The Eagle Tower and Queen Eleanor's Gate at Caernarvon Castle –
99,467,496 (103,680,000)

9d Celtic Cross, Margam Abbey – 13,384,380 (15,780,000)

1s 0d The Prince of Wales (after photograph by G Argent) – 12,972,720 (14,820,000)

Presentation packs:

English – 256,709

German – 9,360

Welsh schoolchildren's – 146,958.

The stamps were printed in photogravure, the 5d in sheets of 72, and the 9d and 1s 6d in sheets of 60. All stamps had phosphor bands and were printed on unwatermarked paper.

The stamps were withdrawn on 30 June 1970.

SUBJECTS OF THE STAMPS

The stamps, vertical in format, are slightly larger than normal special stamps. Depicted on the strip of three (triptych) were parts of Caernarvon Castle associated with the Investiture Ceremony - the King's Gate, the Eagle Tower and Queen Eleanor's Gate. The Prince entered the Castle through the gateway at Eagle Tower and was subsequently presented at Queen Eleanor's Gate and the King's Gate. The 9d illustrated an ancient Celtic cross from Margam Abbey Museum near Port Talbot. The 1s 0d showed a portrait of the Prince of Wales and was based on a photograph of the Prince taken by Godfrey Argent, official photographer to the National Portrait Gallery.

PROBLEMS WITH CANCELLATION INK

On 9 June 1969 the Philatelic Bureau, Edinburgh informed Post Office headquarters that the recently introduced quick drying ink, SF70/1, provided by Supplies Department was taking 1 hour 40 minutes to dry when used to handstamp the stamps. This was thought to be caused by the metallic ink used in the printing. The manufacturer of SF70/1, Stephens, was approached for an alternative. It offered another of its products, a solvent based ink for use on metallic surfaces. When tested it dried in 2 minutes; however, it was considered unsuitable as the solvent attacked the rubber handstamp. Tests were carried out at Western District Office (WDO), London using SF70/1 with a variety of envelopes. Both the Automatic Letter Facing (ALF) machine and an ordinary stamp-cancelling machine with normal and reversed slogans were used. The tests were considered inconclusive but, in view of a lack of a suitable alternative, it was decided to accept the situation and use SF70/1. Thus items had to be allowed to dry before being cleared into the postal system. Special instructions, concerning the drying period, were issued to all First Day of Issue (FDI) offices, the Philatelic Bureau, Caernarvon and all offices using special handstamps on the stamps.

On 16 July 1969 the Post Office Purchasing and Supply (PS) Department wrote to York of Harrison and Sons Ltd, to state that the Government chemist had carried out routine tests and found that Post Office cancellation ink was easily removed from the 'Prince of Wales' issue. This was especially so on the 5d and 9d stamps with the metallic finish. It had been found that gentle rubbing with the finger removed the cancellation marks.

York wrote in reply that the problems with the cancellation marks probably arose through the paper being specially prepared to achieve the required gloss. He went on to explain that the need for this was increased with the use of metallic inks. This was the first time metallic inks had been used in such large quantities and if a similar finish was required in the future Harrisons would take steps before proceeding with the work to make sure that a satisfactory cancellation could be achieved.

QUESTIONS ON THE ACCURACY OF DESIGN

On 13 February 1969 G Thomas, the Secretary of State for Wales, wrote thanking the PMG for letting him see the proposed stamps. He expressed some doubts on the flag shown on the triptych, saying that he believed the dragon was not that of the Prince of Wales nor the dragon of the Welsh flag and that it faced in the opposite direction to the dragons he had seen. He suggested that the advice of the College of Arms should be sought on the significance of this flag before any commitment to printing was made.

On receiving this letter the PMG discussed the matter with G R Downes, Chairman of the SAC and Director of Operations and Overseas Department (OOD). Downes told the PMG he was aware that the flag was not the Welsh flag, as the background was all white and not white and green. Essays had in fact been produced showing a white and green background, but these were felt to be inferior in design. Further to this both the artist and the SAC felt that the need was for 'gay and striking stamps' and not absolute heraldic accuracy.

The College of Arms had advised that the Prince's own banner would be flying from the Castle on Investiture Day (together with the Queen's personal flag); however, the artist had pointed out that the design was of such complexity that the reduction in size would no doubt be unsuccessful. Downes felt it would therefore be acceptable to show a version of the Welsh banner in place of the Prince of Wales' own. Having made that decision it was a matter of whether to give only a general impression by showing a red dragon on a white background, which Downes felt would make a more attractive stamp; or whether a little more accuracy should be attempted by including some green in the background. Downes felt that, although the stamps would be seen and appreciated by many people, in Wales the

omission of the green might be interpreted as ignorance of, or disregard for, Welsh 'culture' and lead to a political quarrel.

It was therefore rather reluctantly that Downes recommended that the green background be reintroduced.

On 22 May 1969 Parry Williams, Public Relations Officer GPO Cardiff, wrote to Post Office headquarters enclosing an extract from the 'Liverpool Daily Post', dated 17 May 1969 and an article written by Ivor Wynne Jones, a keen philatelist whom Mr Williams had helped with information about the Investiture stamps and packs.

Mr Jones alleged that the Post Office was distorting history. The design he criticised was that showing Eagle Tower of Caernarvon Castle with the red dragon flag of Wales flying from both masts. He wrote that until 1922 there had been only one flagpole. That year, as a result of a long campaign, the Prime Minister David Lloyd George, who was also Constable of Caernarvon and MP for Caernarvon Boroughs, received permission for the Red Dragon to be flown on St David's Day. This flag was of a red dragon on a plain white background and was flown from a temporary mast on the Watch Tower overlooking Castle Square. Eventually a permanent pole was erected, on the north turret of the Eagle Tower, to fly the Red Dragon. The south turret was reserved for the Union Jack. Jones ended the article by saying 'For some strange reason the Post Office have decided to banish the Union Jack in favour of two Red Dragons - forgetting perhaps that the Prince of Wales is also the Earl of Chester, Duke of Cornwall, Duke of Rothesay, Earl of Carrick, Baron Renfrew, Lord of the Isles and Great Steward of Scotland.'

B T Sproat of Postal Headquarters, replied to Parry Williams on 27 May 1969 saying that the article highlighted how difficult it was to please everybody. Sproat was rather amused at the reference to the red dragon on a plain white field and said 'this is what the artist originally wanted but we added the green after the Secretary of State said he did not recognise the flag'.

PICTORIAL AIR LETTER FORM

On 22 April 1968 R B Bailey of GPO Wales and Border Counties wrote to G R Downes. Bailey enclosed some correspondence that had come to hand, in the form of a memorandum from the Llanelli and District Philatelic Society to the Chairman of Llanelli Post Office Advisory Committee (POAC), giving suggestions for the forthcoming Investiture stamps.

Along with ideas related directly to the stamps, such as stamps to be designed by Welsh artists and the stamps be bilingual, was the suggestion of a pictorial air letter form. It was felt this was a good idea and requested that Postal Headquarters look into the matter.

Until this time the only pictorial forms issued (apart from Christmas in 1965, 1966 and 1967) had been the 'London scenes' and 'Shakespeare Festival'. These had been regarded as experimental. Enquiries by the public on the possibility of a future release met with the reply that apart from Christmas there were no further plans. The experimental issues had not been as popular or profitable as hoped.

During May 1968 a meeting by OOD discussed the request from Wales. Updated sales figures for the most recent pictorial issue, Christmas 1967, were provided and showed that the position had changed as a profit of £3,799 was made. Upon further discussion it was decided that the political importance attached to a Welsh issue far outweighed any commercial considerations and that preparations for an Investiture pictorial air letter form were to go ahead. It was decided, in order to stimulate demand and encourage its use as collector's items, that the proposed air letter form would be the first in an annual series, in addition to the Christmas ones.

On 7 February 1969 Supplies Division wrote to OOD confirming that the printers McCorquodales had been asked to order paper sufficient for 2 million Investiture forms. McCorquodales had advised that, in order to start deliveries by 19 May and complete by 6 June, it must have the design by the first week in March. The company was allowing itself one week for proofing and therefore needed the approved proof a week later, on 21 March. A timetable was prepared, as follows:

Designs to printer by 7 March

Proofs to Post Office by 14 March

Approval to printer by 21 March

Printing start on 31 March

Deliveries start on 19 May

Warehousing start on 19 May

Deliveries completed by 6 June

Despatch to Head Post Offices on 17 to 19 June

Despatch to Inner London on 25 and 26 June

On sale on 1 July.

Printing was to be by Charles, Skipper and East using lithography.

It was noted that since production of the Christmas 1969 air letters was to follow the production of those for the Investiture, any delay in receipt of the approved proof would also affect the delivery of the Christmas forms.

INSTRUCTION TO ARTIST

At the SAC meeting on 11 February D Beaumont, OOD, suggested that David Gentleman be asked to design the air letter form, which was agreed. It was also agreed that there should be no change from the present 'stamp', designed by David Gentleman and featuring the VC10 aeroplane.

On 19 March 1969 Beaumont sent David Gentleman a brief, a potted version of the normal instructions as there was a matter of urgency attached to this exercise. The layout of the air letter form, unaltered since 1944, had recently been revised.

Details of the new shape and design, introduced on 1 July 1968, had been given in a Press and Broadcast Notice PB160 on 24 June 1968. The changes had been announced on 4 August 1966 by the PMG in the House of Commons, who had said that the dimensions of the air letter form were to be altered 'to conform to the new standardised sizes for envelopes ... with these changes the form will be fully suitable for treatment in our mechanised sorting offices'.

The new size form featured a changed imprinted 'stamp' in light blue, dark blue and white, designed by David Gentleman and incorporating the head of the Queen by Arnold Machin as used on commemorative stamps. The form was sold pre-folded in three, and with three larger flaps that enabled it to be completely sealed. The previous form, which was sold unfolded, had only two flaps that left one side open. When folded the new form measured 15cm by 10.7cm, the international maximum.

The theme of the design was left to the artist, albeit with the limitations imposed by the printing process. Gentleman was informed that the whole air letter form was to be printed by offset lithography using four colours (black plus British Standard tricolour inks for litho). The paper used was to be blue but a white under-printing minimises the effect on the printing colours.

The fee for the finished design was 60 guineas with a further payment for the accepted design to make a total of 250 guineas. On 16 May a warrant of £262 10s (250 guineas) was forwarded to Gentleman.

THE ACCEPTED DESIGN

David Gentleman had the artwork completed by 14 April 1969. In the process of designing the stamps, Gentleman had visited Caernarvon in the summer of 1968. From the notes and watercolour drawings he made he was able to design the air letter form. The small design on the front of the form showed a view of the castle looking through one of the arches. Gentleman had in fact considered using one of the 'Caernarvon Arches' on one of his stamps. The design on the back of the air letter showed a picturesque view of the Castle from across the river, very similar to that used by Lynton Lamb on his 5s 0d Castle stamp issued in 1955.

Approximately two million forms were printed by Charles Skipper and East (a member of the McCorquodale group). These were sent to McCorquodales in Wolverton in uncut sheets of six (two down and three across). There the large sheets were guillotined into six rectangular sheets. The three sealing tabs were gummed with PVA adhesive before each form was trimmed into shape.

The forms remained on sale until 30 September 1969 and cost 10d each including 9d postage. There was no first day of issue postmark for the air letter forms for, as the Press and Broadcast Notice PB162 issued 27 June 1969 explained, it had no change of stamp design.

SPECIAL HANDSTAMP

On 21 March 1969 the Director of GPO Wales and Border Counties (WBC), having seen the drawing of the proposed postmark, wrote to OOD giving the Board's approval. The Director added that it was estimated that about half a million items would be handled during the exercise and, allowing for the fact that three impressions would be necessary on each first day cover bearing the full range of stamps, it requested 50 datestamps and 250 inking pads.

OOD therefore placed an order with Supplies Department for 51 acme rubber handstamps, measuring 1 inch in diameter: the extra one was for OOD. The order for inking pads was revised to 500.

The handstamps were sent to GPO WBC on 26 June 1969 and the pads the next day. This was several days later than GPO WBC expected as they had asked to receive them ten days before operational use. The cost was £143 17s 6d and paid by GPO WBC.

POSTMARKS

At Margam Abbey, Port Talbot a special handstamp was used that featured the Celtic Cross as shown on the 9d stamp.

The special handstamp used at Cardiff featured the Prince of Wales' Plume of Feathers.

The ordinary first day of issue handstamp used at Caernarvon read 'Dydd yr Arwisgo Day of Investiture, Caernarvon'.

FIRST DAY COVER

The first day envelope was designed by Douglas Halliday, the Head of the School of Graphic Design, College of Art and Design at Newport, Monmouthshire. The files only contain a letter from Halliday to Stuart Rose, Director of Design, dated 2 July 1969 to thank him for the Investiture cover and presentation pack received that morning as a gift from the GPO. He added 'It had been a particularly interesting commission' and hoped the GPO was satisfied with the results.

Two services were available from the Philatelic Bureau, Edinburgh: envelope with typed address, full set of stamps, and Bureau cancellation at 6s 0d, or full set of stamps affixed to customers own pre-addressed envelope and cancelled at 4s 0d. These services were also provided by the GPO Philatelic Office, Caernarvon, which offered a commemorative bi-lingual postmark. By 10 June 1969 orders received at the Philatelic Office in Caernarvon had reached 20,000. The usual philatelic posting boxes were available for those wishing to post their own covers.

PRESENTATION PACKS

A special version of the presentation pack was made available to Local Education Authorities in Wales and Monmouthshire, at 3s 0d (the face value of the stamps) to be given to schoolchildren. The packs differed from the standard version in that the front was printed in grey, and the text was in Welsh and English.

The packs were designed by Douglas Halliday and printed by Moore and Mathes (Printers) Ltd, London, England.

PRINCE OF WALES 21st BIRTHDAY COMMEMORATIVE COVER

On 16 October 1969 Press and Broadcast Notice PB 265 gave details of a commemorative cover to mark the 21st birthday of the Prince of Wales on 14 November that year.

The envelope, designed by Douglas Halliday, featured the arms of the Prince and was die stamped in five colours, black, red, blue, gold and silver, and bore the inscription 'Tywysog Cymru Penblwydd Yn 21 Prince of Wales 21st Birthday'.

At Cardiff and Caernarvon Welsh/English handstamps were used on 14 November to cancel envelopes bearing the Investiture stamps or 5s Caernarvon Castle stamps. It was possible to send addressed envelopes bearing Investiture stamps or 5s Caernarvon Castle stamps to either the Head Postmaster (Philatelic Section), Cardiff or to the Postmaster (Philatelic Section), Caernarvon to obtain the handstamps.

A Welsh/English slogan postmark 'Tywysog Cymru Penblwydd 21 Ain Prince of Wales Birthday' was used transposed on 14 November to machine-cancel letters posted at Cardiff and Caernarvon.

Andy Pendlebury
January 1993

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- MD/DK/1531 Ink SF70/1 fails to dry instantly.
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