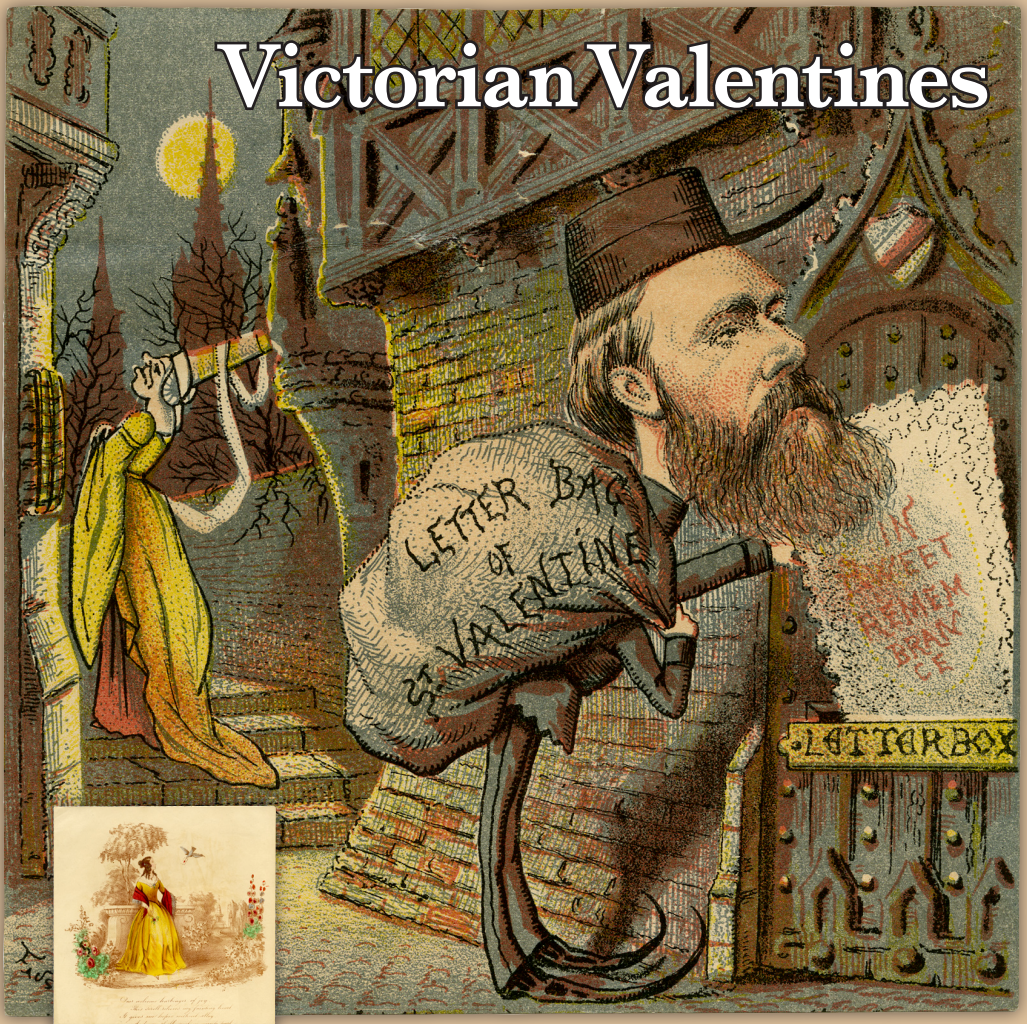
The magazine for collectors of UK stamps

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Royal Mail

Philatelic Bulletin

Volume 56 No.6



Victorian Valentines

Passion in the post – Victorian secrets revealed

STAMP CLASSICS FOCUS • LEONARDO DA VINCI, THE 500 YEAR LEGACY

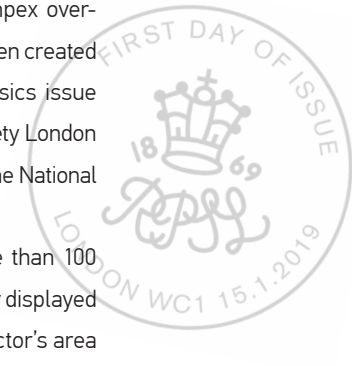
Spring Stampex 2019

The Business Design Centre, Islington, London. 13-16 February



Get your year off to a fantastic start and visit the UK's largest philatelic show. Be sure to visit the Royal Mail stand early on to purchase a very special Stamp Classics Miniature Sheet with Stampex over-print. This is a limited edition issue of 6,000 which has been created specifically for this Spring's exhibition. The Stamp Classics issue marks the 150th anniversary of the Royal Philatelic Society London (RPSL) and the 50th anniversary of the official opening of the National Postal Museum by The Queen.

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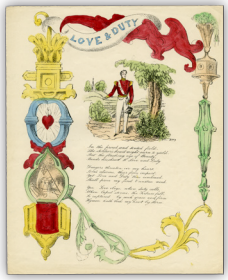
Contents



Victorian Valentines we reflect on the 19th century trend of putting pen to paper to express romantic words and the artistic works that adorned the expressions **548**

Stamp Classics The new Royal Mail issue that celebrates stamps from the six royal epochs **554**





The postage stamp centenary The story behind the stamp that is back in focus as one of the selected six that feature on the Stamp Classics issue **560**

'The new era in stamp design' We offer insight into the development of the 2½d Elizabeth II Coronation stamp from 1953's ground breaking issue **564**

Stamp Classics Quiz Win the Stamp Classics Miniature Sheet **567**



Stamp Scene As always Dane Garrod's Diary Dates keep us up to speed with events and activities in UK philately **568**

Leonardo da Vinci Royal Mail commemorate the 500th anniversary of the death of the genius with a new stamp issue, we take a look at some of the maestro's works **573**







Editor Tim Noble, Royal Mail, 185 Farringdon Road, Floor MP-03, London EC1A 1AA ● **Design and content creation** Ian Boardman, Adesso Creative Ltd ● Price £2.15 from Post Office Ltd philatelic outlets or by order from Post Office branches ● **12 months' subscriptions** £20.95 UK and Europe; £26.95 rest of the world. Send subscriptions to Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK or subscribe online at royalmail.com/bulletin ● **Binders** (to hold 24 issues) £8.68 and storage boxes (about 30 copies) £9.95, are also available by post or online ● Copyright and editorial rights are reserved by Royal Mail Group Ltd ● All rights reserved ● Reproduction in whole or parts is prohibited without prior permission of Royal Mail Group Ltd ● **Printed** in Great Britain by Zenith Print & Packaging Ltd ● **ISSN** 0953 8119 ● Royal Mail is a trading name and registered trade mark of Royal Mail Group Ltd. Registered in England and Wales, number 4138203. Registered office: 100 Victoria Embankment, London EC4Y 0HQ ● Stamp images © Royal Mail Group Ltd.

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May	British Engineering
May	Queen Victoria Bicentenary
June	D-Day
July	Curious Customs
August	Forests
September	Royal Navy Ships
November	Christmas

Stamps will be available online at www.royalmail.com/stamps and in 7,000 Post Office branches across the UK



Victorian Valentines

History paints them as prim and proper but the Victorians were bursting with passion, sauciness and sarcasm – when it came to Valentine's Day



The Valentine's card featured on the front cover dates from 1892, and has a caricature of a postman with a 'letter bag of St. Valentine' on his back. He is delivering a card with the words 'In Sweet Remembrance'. In the background is a damsel looking decidedly miffed! It's the work of the French artist Faustin Betbeder who famously created several unflattering caricatures, particularly of personalities on either side of the Franco-Prussian conflict. After the war his stature grew producing caricatures of Britain's celebutantes and high society for the illustrated newspaper and magazine – *The London Sketch-Book*

The Victorians didn't invent this yearly tribute to romantic love. The Romans celebrated it, in revels with roots in the fertility festival of Lupercalia. Chaucer talks of 'seynt valentynes day' in his 14th century poem Parliament of Fowls, when birds gather to find a mate. The first Valentine's 'card' (written in English) was sent in 1477, when a Norfolk woman, Margery Brews, wrote a letter to her sweetheart John Paston, calling him 'my right well beloved



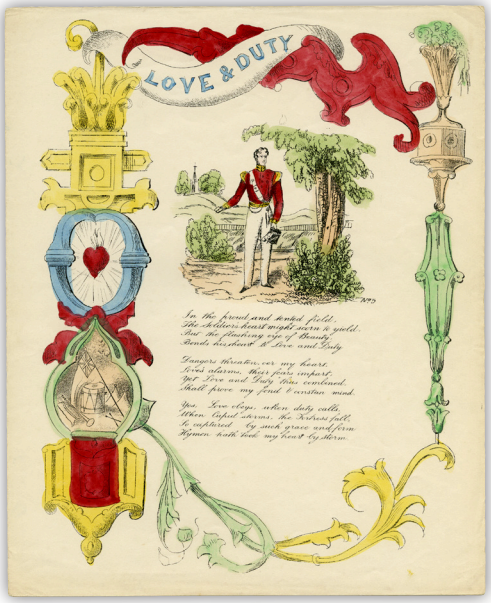
This hand drawn valentine shows a woman in a rose garden receiving a letter from a dove. The poem reads: Dear welcome harbinger of joy, / This scroll relieves my fainting heart, / It gives me hope without alloy, / And we shall meet no more to part. / Haste then my faithful Valentine, / The hours of absence still must be, / But I am thine and only thine, / And thou art all the world to me

Valentine'. But the Victorians perfected the art of romance in the mail. Postal passion for the masses was fuelled, of course, by the introduction of the Uniform Penny Postage on 10 January 1840.

The Penny Black drove the craze for sending Valentine's cards: now the love-struck could afford to send tokens of affection for a mere penny. And the development of a formal postal service gave senders the crucial protection of anonymity. No longer was there the risk of an awkward doorstep moment – bumping into your intended sweetheart – that came with hand-delivery. The figures say it all. In the mid 1820s, around 200,000 Valentine's cards were circulated every year in London alone. By the late 1840s, 400,000 were sent, and 20 years later almost a million were posted. By 1886 Valentine's cards were so popular that the Post Office was obliged to send out a notice advising customers to send early in order to prevent a postal system overload. The Victorians were now truly loved-up with love in the post. Victorian Valentines were also helped by the arrival of better paper and new printing technologies. Now the design of Valentine's cards ▸



This large, watercolour Valentine shows a couple reunited, with Cupid standing nearby. The poem beneath reads: As the Barque o'er the Waters floats proudly and free, / So bounds my fond heart, oh! my Lover, to thee – / As the proud Canvass swells and the Union floats wide, / In fancy, I float by my chosen one's side. / When the storm has been heard, in its darkness and might; / I have pray'd for thee fervently – day and by night, / And the love that I bear thee full fondly I see – / Has wafter my own Sailor true love to me. / Oh! yes, may the Union of truth and of love – / Like the Jars of the Ocean – right manfully prove; / That in peace, or in War, love, there's nothing more true – / Than the faithful, the gallant, the honest true blue.



This large, watercolour Valentine shows a picture of a soldier standing under a tree. The poem beneath reads: In the proud and tented field, / The soldier's heart might scorn to yield, / But the flashing eye of Beauty, / Bends his heart to Love and Duty / Dangers threaten o'er my heart, / Love's alarms, their fears impart, / Yet 'Love and Duty' thus combined, / Shall prove my fond and constan mind. / Yes, Love obeys, when duty calls, / When Cupid storms, the Fortress fall, / So captured – by such grace and form, / Hymen hath took my heart by storm.



This paper lace Victorian Valentine is made of white and gold paper lace on a red and green background. There are two religious figures in the centre, one holding a lyre. Above them, in a different style to the rest of the card, is a bird's nest containing eggs. Birds were associated with St Valentine



This intricately crafted Valentine also uses gold to depict a couple seated on a stile. On the left hand side of them is the cut out figure of a woman on a balcony, and the right hand shows a man mounted on a steed. They are extending their hands to each other. The poem inside reads: Dear girl, the rose an emblem of yourself, / Of greater worth than miser's drossy pelf, / Thy modest ways are by the violet shown, / And the lily's purity denotes thine own



This embossed Valentine is dated Feb 14 1851. The hand written note in the centre reads: No rubies on the indian shore / Outshine thy noble mind / Its radiance far excels them all / And blesses humankind / A heart of heavenly purity / Is laid within thy breast / And ever for the weary soul / It breathes some tone of rest





Silver has been applied to this paper lace Valentine to resemble a metal frame. A sense of perspective is produced by a thin gauze separating the couple and the painting of the trees in the background



This unused Valentine uses paper lace over a peach border. A man is pictured courting a woman on a balcony. The poem reads: Young Cupid who flutters so gaily above, / Has feathered his arrow and barbed it with love, / And bending his bow to the object addressed, / The arrow responding has entered my heart, / and the wound it has open'd my Valentine true, / Bleeding hourly & fondly and only for you.





This paper lace Valentine shows cupid ringed with two wreaths of flowers. The hand written sentiments around the edge read: On seeing you I feel a smart, which I suppose is Cupid's dart. / Accept this proof of my Affection

was limited only by the imagination of manufacturers – but also of their senders, as romantic Victorians often made their own cards. Their materials of choice were mirror fragments, seashells and seeds, silk and pressed flowers, pressed grass and gold foil. Typical images were flowers and Cupid, though red hearts, ubiquitous today, were rare. Designs could be incredibly elaborate, with men known to spend up to a month's wages on them. Some were several centimetres deep, and incorporated stuffed birds or secret paper drawers with messages. Following the tradition that if a man gave a woman a glove on Valentine's Day, and she wore it on Easter Sunday, it meant she loved him in return, cards might have a glove attached. One such example announces: 'If that from glove you take the letter G, then glove is love and that I send to thee.' Ooh, you silver-tongued devil…

Cards could be racy too. The V&A has in its collection a saucy example showing a woman's petticoat, which can be lifted to reveal a naughty red-stockinged ankle. Other cards were humorous and madcap. Some reflected the roller-skate craze that hit London in the late 19th century, featuring cupids zooming around on roller-skates while firing off arrows of love. Not all Victorian Valentine's cards were saccharin-sweet or cheekily fun. So-called 'vinegar Valentines' bore sarcastic messages. One card held by the Museum of London, dated 1870-85, shows a woman under a moon with a smiling face, and the message: 'The only man who smiles on you!'. These vicious Valentines were fortunately not a lasting trend; instead the Victorians' Valentine legacy that lasts to this day is for cards both romantic and amusing – to make your sweetheart sigh with love or simply have a chuckle ●



The colourful effect on this layered card is produced by a gold background and the use of red fabric, carried by doves. A picture of a country cottage is framed in the middle, and the words 'Fond Remembrance' are written on the border



This detailed Valentine has many layers depicting several symbols of St Valentine – birds, butterflies, children and cherubs. The paper lace on this card has been painted silver, adding to the richness of its effect

This 1847 Valentine with envelope has a paper lace border, with a small picture of a church in the middle. It is very delicate, and some of the paper lace on the right hand side has already been lost





This hand written Valentine is dated 14 February 1829. The border is embossed and the poem in the centre reads: Love thee yes! dear lovely Jane, / Thee I love and only thee, / And whatever cares prevail, / Happy in the love we'll be. / Love thee yes! with love replace, / Still for thee my heart shall glow / Till my pulse forbids to beat, / Or the streams of life to flow, / Yes for ever to William's heart, / Dear and precious shalt thou be / Will thou then dear Jane impart, / Love for him who lives for thee?

All Victorian Valentine images including the front cover picture are reproduced with the kind permission of Bath Postal Museum



Stamp Classics

Six stamps that capture great milestones in history and the fascinating story of British philately are saluted in a stunning new Miniature Sheet out now

Stamp Classics features historic designs from the reigns of Victoria, Edward VII, George V, Edward VIII, George VI and our current Queen. The set also celebrates the 150th anniversary of the Royal Philatelic Society London (RPSL) and 50 years since the National Postal Museum first opened its doors. Accompanying the Miniature Sheet are a Presentation Pack, Press Sheet, Stamp Sheet Souvenir, Postcards in a set of seven, and Miniature Sheet Overprint (only available at this month's Stampex Show in London).



Stamp Classics – Miniature Sheet Specifications	
Date of issue	15 January
Number of stamps	Six (3 x 1st Class, 3 x £1.55)
Design	hat-trick design
Miniature Sheet Size	74mm x 192mm
Stamp format	Landscape
Stamp size	(see stamp overviews – right)
Printer	International Security Printers
Print process	Lithography
Perforations	Various
Phosphor	All over
Gum	PVA

Queen Victoria – £1 Green of 1891 The £1 value was changed to green on 28 January 1891, the design having originally been issued in brown-lilac in 1884. The horizontal design replaced an earlier £1 released in 1878. The ornate style is typical of the stamps of the reign, created to prevent forgery. The corner letters, changing from stamp to stamp in the sheet, served the same purpose. First Class (29.4mm x 72.6mm)

King Edward VII – 2d Tyrian Plum of 1910 A move from two-colour stamps, to reduce costs, saw the King Edward VII 2d redesigned and in April 1910, printed in Tyrian plum. Post offices still held stocks of the former 2d, so the new stamp was not released. On the death of the King, the Postmaster General decided not to issue the stamp. Only one is known to have been used, on an envelope addressed to the Prince of Wales: it arrived on 6 May 1910, the day he became King George V. First Class (29.4mm x 31.2mm)

King George V – 2s 6d Seahorses of 1913 The high values of King George V, known as the 'Seahorses', are widely regarded as classic stamps of the world. The design was carried out by Bertram Mackennal with lettering by George Eve. The 2s 6d and 5s values were issued on 30 June 1913; the 10s and £1 on 1 August 1913. Four different printers produced the stamps, and the work of each is identifiable. First Class (29.4mm x 51.9mm)

King Edward VIII – 1½d of 1936 Ambitious plans were made for Accession, Coronation and Permanent issues for King Edward VIII, though only four values of the Accession set were released. These were the ½d, 1½d and 2½d values on 1 September 1936, and the 1d stamps on 14 September. In April 1936, a 17-year-old student called Hubert J Brown submitted a speculative design to the Postmaster General, and this became the basis of the issued stamp. £1.55 (29.4mm x 32.6mm)

King George VI – ½d Penny Black Centenary of 1940 The Post Office planned to celebrate the centenary of the Penny Black, for which designs were invited. However, following the outbreak of war, the issue was abandoned until December 1939, when the Postmaster General felt that the decision had been premature. The King, in consultation with The Queen, favoured a design by Harold Palmer, issued on 6 May 1940 in six values from ½d to 3d in a size unusual for British stamps. £1.55 (29.4mm x 41.6mm)

Queen Elizabeth II – 2½d Coronation of 1953 To celebrate the Coronation of Elizabeth on 2 June 1953, four stamps were issued on the following day. As always in those times, many designers were invited to compete and over 75 ideas were submitted. Four were chosen, each from a different artist: Edgar Fuller (2½d), Michael Goaman (4d), Edmund Dulac (1s 3d) and Michael Farrar-Bell (1s 6d). Consequently, the result is a mixture of styles. £1.55 (29.4mm x 51.9mm) ▶













The Miniature Sheet First Day Cover with the alternative pictorial handstamp and below with the Tallents House handstamp





The Miniature Sheet was released on 15 January with First Day Covers featuring a range of postmarks. The Tallents House mark showed a Maltese Cross, to replicate the handstamp issued from the original National Postal Museum in 1969. Two alternative postmarks bear the postcode WC1, for the central London location where the Royal Philatelic Society London was founded. The pictorial version shows a crown to reflect royal patronage of the Society, 1869 – the year of its foundation, and its abbreviated name, RPSL. The First Day Cover design shows elements of the King George V 'Seahorses' high-value stamp: George's profile and the galloping horses ploughing through the ocean. A Filler Card offers a concise history of each stamp, and the rationale behind their design. It also underlines the importance and influence of British stamp production, recognising that using only the finest designers, artists and printers has meant that the nation's stamps have become true classics that stand the test of time. As the original stamps are recreated in their original dimensions, the Miniature Sheet is a neatly assembled 'jigsaw' of different-sized pieces, with the long Victoria £1 dominating the display. The Overprint for Spring Stampex comes in a limited edition of 6,000.



The rich history of British stamps is unveiled in an elegantly illustrated Presentation Pack, telling the story from Britain's introduction of the world's first postage stamp, the Penny Black, in 1840. Cleverly designed with mock perforations to suggest a stamp sheet, the Pack focuses on major designs in each monarch's rule, from Victoria to our current sovereign, and intriguing background stories. It also underlines the close relationship between a king and queen and the stamps of their reign – and the personal links that specific monarchs have with philately and stamp design.

King George V, for example, was famously a philatelist from the age of 16, and was President of the RPSL from 1896 to 1910 when he became the Society's Patron. When he was King, many classic designs were issued, as well as the first ever commemorative stamps – the 1924 British Empire Exhibition ▶

Above: the Miniature Sheet with 3 x 1st Class Stamps and 3 x £1.55

Below: the Press Sheet comprises ten Miniature Sheets and is available in a limited edition run of just 300





FD1901-TH



FD1901-PL



FD1901-NP



1d and 1½d values. Other historic milestones during King George's time on the throne include the introduction of airmail and the Post Office Underground Railway. For Edward VIII's brief reign, the Presentation Pack reveals pictorial stamps were first considered, with ideas to show scenes from around the capital and Royal residences on the designs. In George VI's reign, plans to release a joint Anglo-French issue after the outbreak of the Second World War were dropped when the French pursued an armistice with Hitler. The Pack points out that, as in the time of her grandfather George V, Queen Elizabeth's reign has seen much philatelic innovation, including the rise of the pictorial stamp and the introduction of the revolutionary Machin definitive. Royalty's links with philately and stamp heritage are also highlighted by the Presentation Pack: it explains that Edward VII gave The Philatelic Society, London, Royal patronage in November 1906; that The Queen opened the National Postal Museum in 1969 (also the centenary year of the RPSL); and that Princess Anne opened the new Postal Museum in 2017.

Above: the Presentation Pack housing the Miniature Sheet and the Presentation Pack Outer
Opposite: Presentation Pack Inner

All images © Royal Mail Group Ltd 2019, courtesy of The Postal Museum

Stamp Classics – Prices	
Miniature Sheet	£6.66
Presentation Pack	£7.40
Miniature Sheet First Day Cover	£8.55
Stamp Sheet Souvenir	£8.55
First Day Envelope	30p
Postcards (7 in set)	£3.15
Press Sheet (10 miniature Sheets per sheet)	£73.26
Miniature Sheet Overprint (Available at Stampex)	£6.66

"The purpose of stamps is complicated: half-symbolic, half-commercial. They are meant to be beautiful, serious, popular and profitable, yet also somehow to be worth issuing."

David Gentleman, from *Artwork* (2002)

Great Britain introduced the adhesive postage stamp to the world in 1840, and has continued to produce classic stamps ever since. Stamp issues have often celebrated important subjects and anniversaries. In 1969 – an eventful year for British stamps – commemorative stamps were predominantly the work of David Gentleman. That same year, Queen Elizabeth II visited The Royal Philatelic Society London, as part of its centenary celebrations. Founded on 10 April 1869, the Society was granted Royal patronage by King Edward VII in November 1906. Now in its 150th year, the world's oldest philatelic society is moving to a new home at 15 Abchurch Lane in the City of London. The Queen also officially opened the National Postal Museum in 1969. In 2017, the new Postal Museum was ceremonially opened by Princess Anne, who also visited Mail Rail, the former Post Office Underground Railway.



The Queen, as Patron of the Society, visiting The Royal Philatelic Society London on 14 April 1969; David Gentleman at work in his studio; The Queen at the National Postal Museum on 19 February 1969; Princess Anne enjoying the Mail Rail experience on 13 June 2017.









One portrait of Queen Victoria was used on British stamps throughout her reign. It was based on the portrait for a medal engraved by William Wyon to mark the Queen's first visit to the City of London in November 1837, taken from a sketch of Victoria aged 15.



The early stamps were either recess or letterpress printed, by Perkins, Bacon & Petch (later Perkins, Bacon & Co) or De La Rue & Co. Exceptionally three values were printed at Somerset House, each with part of the design embossed: the 1s, 10d and 6d, issued in 1847, 1848 and 1854 respectively.



For many years, the highest denomination was 1s, until the addition of the 2s (1867), 10s (1878), £1 (1878) and £5 in orange (1882). In 1883, the 2s 6d was added; on 1 April 1884, new designs appeared for the 5s, 10s and £1. The £1 was initially brown-lilac but was changed to green in 1891.

QUEEN VICTORIA

The reign of Queen Victoria produced the world's first adhesive stamps, the Penny Black and Twopenny Blue, brought into use from 6 May 1840. Security was paramount, resulting in the engine-turned background to the designs and corner letters differing between stamps on the same sheet. Stamps for official use, with the letters V and R (Victoria Regina) in the top corners, were printed but never put into use.



1837

1901



The portrait used was produced by Emil Fuchs, an Austrian artist, although the King had initially preferred a three-quarter profile.



In the main, the final designs of Queen Victoria were repeated, now with the portrait by Emil Fuchs, who also created new designs.



A new design for the 2d stamp, in Tyrian plum, was printed in 1910 but, following the King's death, it was decided not to release the stamps. A few examples exist in private hands. The Postal Museum has an imperforate registration sheet and a perforated sheet with one stamp removed.

KING EDWARD VII

The short reign of King Edward VII saw, for expediency, designs from Queen Victoria's reign being repeated, although new designs were used for five values. Cost concerns resulted in new printing contracts, awarded to Harrison & Sons and Somerset House, at the end of the reign.

1901

1910



Initially, the King favoured a three-quarter profile photograph taken by the Court Photographer, W&D Downey. However, general dislike of the Downey effigy when printed on stamps led to a change of heart, with preference for a portrait by the Australian-born artist Edgar Bertram Mackennal.



On 22 June 1911, Coronation Day, ½d and 1d stamps were issued using the Downey portrait within borders designed by Mackennal and George Eve. More designs and essays, such as 2½d, were produced but no further. The initial stamps were universally disliked and described by the King as "such a failure".



From the outset, the King established a strong rapport with Mackennal, who was developing effigies for coinage and medals. A full-profile head by Mackennal was used for stamps from 1912, within frames by Eve and Mackennal. In 1934, the first British stamps using photogravure were issued.

KING GEORGE V

King George V collected stamps from the age of 16 and his enthusiasm never waned. Today, his collection remains the basis of The Royal Philatelic Collection. He was President of The Royal Philatelic Society London from 1896 until 1910, when he became Patron. George V's reign saw: the issue of many classic stamps, including the 'Seahorse' design for higher values; the introduction of airmail; and the opening of the Post Office Underground Railway.



1910



The King had a total dislike of unnecessary stamp issues, yet his reign produced commemorative sets for three separate events. On hearing of proposals for the British Empire Exhibition in 1924, he is reported as commenting that "the whole idea is un-English and is copied from America" and "if it is done at all, it should be done properly".



The British Empire Exhibition opened at Wembley on 23 April 1924. With post offices and stamp vending machines on site, it was agreed to issue two stamps, 1d and 1½d, designed by Harold Nelson. Britain's first commemorative stamps, they were initially inscribed '1924', then '1925' the following year.



The ninth Postal Union Congress opened in London on 10 May 1929. It was initially proposed to issue four stamps, ½d, 1d, 1½d and 2½d. However, it is believed that this was felt paltry to give to delegates, so a £1 was added. This magnificent stamp shows St George and the Dragon.



Four stamps marked the King's Silver Jubilee on 7 May 1935. From several potential designs submitted, those chosen were by Barnett Freedman, who sought to convey dignity with simplicity. Initially an alternative shade of the 2½d was planned: four sheets in the so-called 'Prussian blue' (on the right) were inadvertently issued to post offices.

1936

The next two articles complete our feature on the stories behind the Stamp Classics, with further insight into the ½d Penny Black Centenary stamp of 1940, from the reign of George VI, and the 1953 2½d stamp celebrating Elizabeth II's Coronation ●

King George VI

½d Penny Black Centenary of 1940



Commemorative stamp issues were a rare event in the first half of the twentieth century, confined to major national events. However, 1940 marked the centenary of the Penny Postage reforms, and of the newfangled 'postage stamps' that had been invented to help implement them. This was clearly a very appropriate subject, and indeed the 50th anniversary in 1890 had produced the Post Office's very first commemorative issues – in this case pre-stamped postal stationery.



The Penny Postage Jubilee envelope of 1890, sold at a premium for charity. The use of a commemorative cancel was another innovation

Image reproduced with the kind permission of Maurice Buxton

The British philatelic world had their own plans to celebrate the Stamp Centenary with an international exhibition in London in May 1940, but also hoped that it would be marked by a stamp issue. The Post Office were all in favour of the idea and were able to privately confirm this to Sir John Wilson, President of the Royal Philatelic Society London. Their own plans were more inclined to commemorate Rowland Hill and penny postage – although it was felt that they too should actually be billed as the centenary of adhesive postage stamps, in case references to the 'penny post' might encourage the public to think that this rate, finally abandoned in 1918, would be restored.

Planning for the issue started in late 1938, with the preference being for stamps in the 'Australian' or 'Egyptian' format, 1½ times the usual size. In March 1939 invitations to submit designs were sent out to 21 artists, the

All images in King George VI section are reproduced with the kind permission of The Postal Museum, except: Penny Postage Jubilee envelope, John Davies; Stamp Centenary Exhibition cover, Maurice Buxton



A stylish 1938 Christmas card from auctioneers HR Harmer, which not only made a plea for the issue of a commemorative for the Postage Stamp Centenary, but even offered a design suggestion

College of Arms, and the main stamp printers, giving them a fairly free hand. Several artists independently came up with the very natural solution of using the 'stamp heads' of the monarchs as signifiers for the two dates. The two that found most favour were by Edmund Dulac (whose credits included the 1937 Coronation stamp and the George VI definitive issue) and HL Palmer, an in-house artist at Harrisons. Both were 'dual head' designs. Plans for the issue (and the exhibitions) were reluctantly shelved in September when war broke out, but the 'Phoney War' offered more than the expected scope for normality, and a decision was taken in December to go ahead. The selection committee decided on changes of their own, and eventually a simplified design was ▶



Examples of the artwork submitted to the Post Office in April 1939. Below: dual head design by Mark Severin. Bottom left: dual head design by Ernest Linzell (Waterlow & Sons). Bottom right: an extension of this idea by Charles Wheeler with the heads of all five monarchs who had appeared on stamps thus far





agreed upon. It used the heads of Victoria and George as they appeared on stamps in 1840 and 1940, placed side by side, and was without ornamentation other than a crown – an effective solution. The full set consisted of six values from ½d to 3d – a postal rate increase was expected, but the rates had not been decided, and the Post Office wanted to make sure that the issue covered all the values that were likely to be required. Production did not begin until March 1940, requiring a heroic effort by Harrisons to prepare the cylinders and print the stamps in time for the issue date of 6 May. As it happened, the rate change was five days earlier, and all but one of the six stamps represented basic rates – ½d overseas printed papers (unchanged), 1d inland printed papers (was ½d),









Essays produced during the evolution of the design: the Dulac vertical format versions and initial Palmer effort, with overlapping heads and latticework in the style of the Penny Black at the sides, were eventually rejected in favour of a 'plain' design with separate heads. Proofs of the design (showing a value of 2½d) were taken in all the expected colours including the green of the ½d



2d inland and overseas postcards (were 1d inland, Empire, and USA and 1½d elsewhere), 2½d inland, Empire, and USA letters (were all 1½d), and 3d foreign letters (was 2½d). The 1½d was now something of an odd value out, and is rarely seen as a solo franking on cover. Surprisingly, the same applies to the ½d – possibly because under wartime restrictions sending printed papers overseas generally required a publisher's permit.

Despite the war, there was plenty of philatelic interest in the anniversary, and indeed a Stamp Centenary Exhibition went ahead at the London Museum from 6 to 14 May, with proceeds going to the Red Cross. First Day Covers are common, with one interesting type prepared on the order of the Department of Overseas Trade for sale at the World's Trade Fair in New York. So as it happened, these stamps also 'did their bit' for the war effort ●

'My Department has made arrangements whereby 100,000 stamped envelopes addressed to the British Pavilion at the New York World's Fair will be on sale to the public at the International Centennial Stamp Exhibition which has been organised by the Fair authorities. Of these envelopes 98,000 bear the 2½d centennial stamp, while the remaining 2,000 bear the full centennial issue of six stamps.' (Hansard)

Queen Elizabeth II

2½d Coronation of 1953





Dorothy Wilding had already had the honour of taking the portraits of King George VI on his Coronation and just 26 days after the accession of Elizabeth II, Wilding captured the new monarch in this three-quarter face portrait that was the basis for the 2½d Coronation stamp

The four stamps of the Coronation set: 2½d, 4d, 1s 3d and 1s 6d, were issued on 3 June 1953, the day after the Coronation itself (which was a public holiday). They were the first GB commemoratives of the new reign. This factor, together with the royal theme, means that the set has always been a popular one. It was significant in other ways too. In his 1980 book *Royal Mail Stamps: a survey of British stamp design*, renowned stamp designer Stuart Rose opined: 'It is the Coronation issue of 1953 that heralds a new era of stamp design, for here is the first example for nearly twenty years of the move towards a more graphic design solution' – in other words, towards treating the question of stamp appearance as being less a matter of Fine Art (with the initial capitals almost audible when the phrase is spoken), and more a matter of blending the effective use of required design elements with an artistic touch.







As commemorative issues were not a regular event at the time, the process of seeking designs was somewhat ad hoc, and fell to a 'Postmaster General's Advisory Panel'. The Council of Industrial Design (set up in 1944 'to promote by all practicable means the improvement of design in the products of British industry') were invited to suggest suitably qualified people, and supplied a list of no less than eight names. However, the Panel then added several more, including suggestions from the College of Arms, the Royal College of Art, and the four main stamp printers. All were invited to submit designs that had to 'embody a theme which is symbolic of the Coronation or is intimately connected therewith'. Many submitted multiple alternatives, which meant that when the Panel met to select one on 3rd September 1952 they had 74 options to choose from!

Four of these were eventually selected, although the original plan had been to follow the precedent set in 1937 with the coronation of King George VI. That would have meant a single commemorative stamp only, twice the size of the definitives, with the denomination (1½d in 1937, 2½d in 1953) covering the minimum inland and Commonwealth surface letter rates. However, the Panel recommended a second value of 4d for the foreign letter rate, and when Harrison & Sons indicated that they could print more in the available time, 1s 3d and 1s 6d values were added to the set.

All images in Queen Elizabeth II section are reproduced with the kind permission of The Postal Museum unless otherwise stated

The design accepted for the 2½d value was by EG Fuller, a recommendee of the College of Arms, and has the Queen's head framed by laurel wreaths and various pieces of Coronation regalia. Essays using various portraits were prepared, but in the end the familiar Dorothy Wilding three-quarter face portrait photograph was used for this and the 4d and 1s 6d values (although Edmund Dulac insisted on his own full face image, showing the Queen in Coronation robes, for the design that eventually became the 1s 3d).

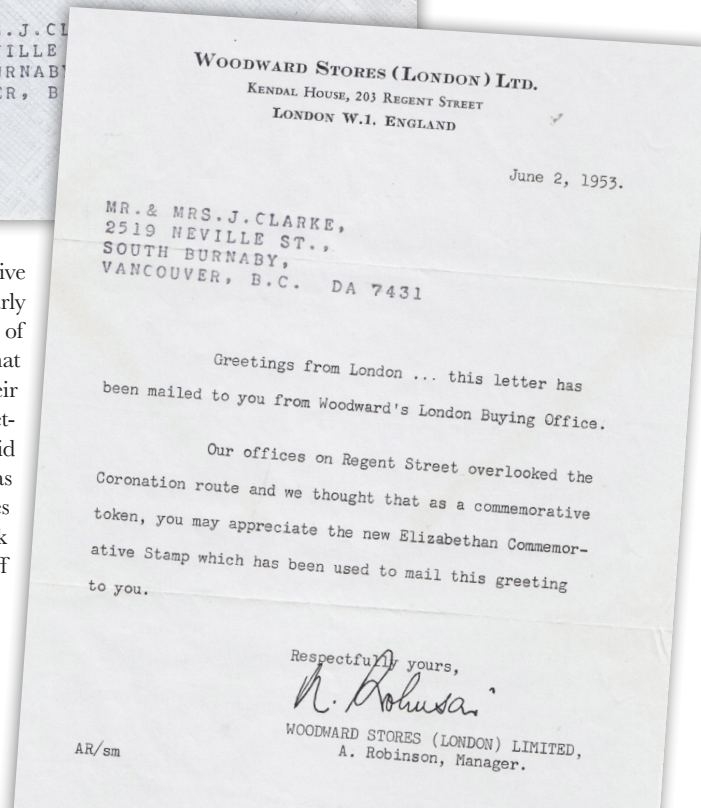
The Coronation set remained on sale for some five months, finally being withdrawn on Saturday 31 October 1953. In the case of the 2½d it had been used instead of the definitive issue (common practice at the time). Wilding definitive equivalents for the other three values were first issued on the following Monday – the availability of the commemoratives meant that they were less of a priority (indeed, six other new definitive values had been issued while the Coronation set was on sale). Oddly, there had never previously been any 1s 3d or 1s 6d stamps, despite the fact that these values represented the airmail rates to Zone B and Zone C, which covered most of the world. So this was another first for the Coronation set.►



Four essays of the 2½d design prepared 18 November 1952, with three different Wilding portraits of the Queen (one with two slightly different toned backgrounds), each in five colourways. The version on the far right was eventually chosen, with all of the colours except for the olive used in the final set







Promotional First Day Covers sent by an Australian pharmaceutical supply company and a major Canadian department store

Finally, the first commemorative set of the reign offered particularly good opportunities for the kind of promotional First Day Covers that many businesses sent out to their clients (and no doubt their marketing list too). As the 2½d also paid the Commonwealth rate, it was used by a number of companies wishing to impress the folks back home – a good way to show off your Imperial credentials! ●

Menley & James FDC, Woodward Stores FDC and letter are reproduced with the kind permission of Maurice Buxton

Stamp Classics Quiz

1 What colour was the £1 Green of 1891 initially?
a) Sepia Brown
b) Brown-Lilac
c) Purple







2 Who was the recipient of the only known Tyrian Plum cover?
a) Prince Alexander
b) Prince Albert Victor
c) Prince George



3 What print process was used for the Seahorse's high value stamps?
a) Photogravure
b) Intaglio
c) Letterpress



4 How many stamps made it into production before King Edward VIII's abdication?
a) 5 b) 6 c) 4



5 The Penny Black Centenary stamp used a design by which artist?
a) Ernest Linzell
b) Charles Wheeler
c) Harold Palmer



6 For how long was the Coronation set on sale?
a) 5 months
b) 10 months
c) 12 months



How to enter Please send your answers, with your contact address or phone number, marked 'Stamp Classics Quiz', to: Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or by email to tim.noble@royalmail.com.

Prizes The first five correct entries drawn after the closing date win the Stamp Classics Miniature Sheet.

Closing Date 15 March 2019.

November solutions – The Royal Quiz 1c 2c 3a 4c 5b 6c.
Winners Graham Derbyshire; Clithroe; Helen R Richardson, Newcastle; Malcolm Brown, Norwich; Mrs A Tooze, Portsmouth; Keith Hatch, Maidenhead.

Terms and conditions Promotions are open to any reader aged 18 or over, except employees of Royal Mail Group Ltd, their business associates and immediate families. Responsibility cannot be accepted for entries which are incomplete, damaged or not received. Proof of posting is not proof of receipt. Prizes must be accepted as offered; they are not transferable and there are no cash alternatives. Winners are notified within 28 days of closing date stated. For prize draws where readers must answer a question, winners will be the senders of the first correct entries drawn at random by an independent person after the closing date. Royal Mail's decision is final. No correspondence will be entered into. Entry implies acceptance of these rules. Prizes are subject to availability. The promoter reserves the right to: a) substitute a prize of equal or greater value if circumstances so demand and b) to suspend or cancel or hold void any of the competitions or prize draws at any time without notice. The winners' names are available 28 days after closing date. To receive this please send an SAE to The Editor.



Stamp Scene Dane Garrod keeps you posted on events and activities in the philatelic world

1-2 February Liverpool Stamp Fair, The Liner Hotel, Lord Nelson Street, Liverpool L3 5QB, Friday 10.30am to 5pm, Saturday 10am to 4pm. Enquiries: Terry Barnett, 01514 862610.

2 February Lichfield Stamp Fair, Boley Park Community Hall, Ryknild Street, Lichfield WS14 9XU, 10am to 4pm, 6 dealers, refreshments available. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.

• Beckenham Stamp & Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 01162 350441.

• Ruislip Stamp & Postcard Fair, Methodist Church Hall, Ickenham Road, Ruislip HA4 7BZ, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, david.milton139@gmail.com.

• Cardiff Stamp, Postcard & Collectors' Fair, Cardiff City Hall, Cardiff CF10 3ND, 10am to 4pm, 40 dealers. Enquiries: Malcolm Harrington, 01792 415293, malcolm.harrington1@hotmail.co.uk.

• Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 01252 842906, bridget@charingcrossmarket.com.

3 February Hopton Stamp Fair, Hopton Village Hall, Station Road, Hopton NR31 9BE, 9.30am to 2pm. Enquiries: Terry Allaker, 01502 563759.

• Maidstone Stamp Fair, Royal British Legion Hall, Hall Road, Aylesford ME20 7NL, 10am to 4pm, 6 dealers. Enquiries: John Perriman, 01903 244875.

6 February Middlewich Stamp Fair, Middlewich Community Centre, Civic Way, Middlewich CW10 9BX, 10am to 3.30pm, 7 dealers. Enquiries: Fred O'Reilly, 01226 765069.

8 February Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 0208 946 4489.

9 February Kenilworth Stamp Fair, Kenilworth School, Leyes Lane, Kenilworth CV8 2DA, 10am to 4pm, 8 dealers. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Twickenham Stamp Fair, Methodist Church Hall, Percy Road, Whitton, Twickenham TW2 6JL, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

• Charing Cross Market, (as entry above).

• Teddington Postcard & Stamp Fair, Teddington Baptist Church, Church Road, Teddington TW11 8PF, 10am to 4pm, 6 stamp dealers, refreshments available. Enquiries: Martin Thompson, 01372 725883.



• Canterbury Postcard & Collectors' Fair, Westgate Hall, Westgate Road, Canterbury CT1 2BT, 10am to 3.30pm, 60 (plus) dealers, refreshments available. Enquiries: Clive Baker, 01843 862707.

10 February Chelmsford Stamp & Postcard Fair, Old Chelmsfordians Club, Roxwell Road, Chelmsford CM1 2LY, 9am to 3pm, 7 dealers, tea and coffee available. Enquiries: Steve Burnell, 01708 229763.

• Uckfield Stamp Fair, Ridgewood Village Hall, New Road, Ridgewood, Uckfield TN22 5TE, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

13 February Ripley Stamp Club Fair, Village Hall, High Street, Ripley GU23 6AF, 12.30pm to 3.30pm, 10 dealers, refreshments available. Enquiries: Martin Mathewson, 01932 565814, martin.mathewson100@gmail.com.

13-16 February Spring Stampex 2019, Business Design Centre, Islington, London N1 0QH, 50 (plus) dealers, full cafeteria all day. Opening times and further details are given on page 571.

16 February Montrose Stamp & Postcard Fair, Hillside Village Hall, Dubton Road, Hillside, Montrose DD10 9HB, 10am to 3pm, 6 stamp dealers, tea & coffee available. Enquiries: Chad Neighbor, 01674 832823, chad@cneighbor.plus.com.

• Preston Stamp Fair, Barton Village Hall, Garstang Road, Preston PR3 5AA, 10am to 4pm, 12 dealers, hot and cold refreshments available. Enquiries: John Roberts, 07943 174958, john.roberts591@virginmedia.com.

• Charing Cross Market, (as entry on page 568).

• Sittingbourne Stamp & Postcard Fair, Carmel Hall, Ufton Lane, Sittingbourne ME10 1JB. Enquiries: Chris Rapley, 01795 478175.

• Dover Stamp & Collectors' Fair, Biggin Hall, Biggin Street, Dover CT16 1BD, 10am to 4pm. Enquiries: Jan Shepherd, 07729 967206.

• Brighton Stamp Fair, Church of the Good Shepherd Hall, 272 Dyke Road, Brighton BN1 5AE, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

• Shoreham Postcard & Collectors' Fair, Pond Road, Shoreham-by-Sea BN43 5WU, 10am to 3.30pm. Enquiries: Janet McCutcheon, 07810 564299.

• Exeter - Michael Hale Collectors' Fair, The America Hall, De La Rue Way, Pinhoe, Exeter EX4 8PX, 10am to 4pm, 12 stamp dealers, refreshments available. Enquiries: Michael Hale, 01749 677669.

17 February Knowle Stamp Fair, Knowle Village Hall, St. Johns Close, Knowle, Solihull B93 0NH, 9.30am to 3pm, 10 dealers, tea, coffee and light refreshments available. Enquiries: Dave Burnett, 07765 792998.

• Slip End Stamp Fair, Village Hall, Markyate Road, Slip End, Luton LU1 4BU, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.

• Amersham Stamp & Postcard Fair, Jubilee Scout Hall, Rectory Hill, Amersham HP7 0BT, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, david.milton139@gmail.com.

23 February Great Barr Stamp Fair, Collingwood Centre, Collingwood Drive, Great Barr, Birmingham B43 7NF, 10am to 4pm, 14 dealers, full refreshments available. Enquiries: Dave Burnett, 07765 792998.

• Charing Cross Market, (as entry on page 568).

• East Malling Grand Stamp Fair, East Malling Village Hall, New Road, East Malling ME19 6DD, 9.30am to 3.30pm, 14 dealers, refreshments ▶

available. Enquiries: Mike Thompson, 01474 325507.

• Guildford Stamp & Postcard Fair, Onslow Village Hall, Wilderness Road, Onslow GU2 7QR, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

• Crawley Stamp Fair, St. Paul's Church Hall, Woodfield Road, Northgate, Crawley RH10 8ER, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

2 March Wigginton Stamp Fair, Recreation Hall, Wigginton, York YO32 2LL, 9am to 1pm. Enquiries: Mike Lewis, 07742 153669, mikeval9b@yahoo.co.uk.

• Leicester Stamp Fair, Derby Room, Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 01162 350441.

• Sutton Coldfield Stamp Fair, Trinity Centre, Church Hill, off Mill Street, Sutton Coldfield B72 1TF, 10am to 4pm, 10 dealers, refreshments available. Enquiries: John & Jane Rice, 01785 259350, stamps@john-rice-stamps.co.uk.

• Rawreth Stamp Fair, Rawreth Parish Hall, Church Road, Rawreth SS11 8SH, 10am to 4pm, 10 dealers, refreshments available. Enquiries: Steve Search, 01702 323682, stevesearch@hotmail.com.

• Ruislip Stamp & Postcard Fair, Methodist Church Hall, Ickenham Road, Ruislip HA4 7BZ, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, david.milton139@gmail.com.



• Charing Cross Market, (as entry on page 568).

• Beckenham Stamp & Postcard Fair, Azelia Hall, Croydon Road, Beckenham BR3 4DA, 9am to 3pm, 12 dealers, refreshments available. Enquiries: Ray McQuade, 0208 395 9285.

3 March Milton Keynes Stamp Fair, Novotel, Saxon Street, Leybourne Court, Heelands, Milton Keynes MK13 7RA, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845, shawdunton@aol.com.

• Taplow Stamp & Postcard Fair, Taplow & Hitcham W.I. Hall, Institute Road, Taplow SL6 0NS, 10am to 4.30pm. Enquiries: David Milton, 01895 637283, david.milton139@gmail.com.

• Worthing Stamp Fair with Postcards, Heene Community Centre, 122 Heene Road, Worthing BN11 4PL, 9.30am to 3pm. Enquiries: Chris Rapley, 01795 478175.

9 March Inverurie - Grampian Stamp & Postcard Fair, Garioch Heritage Centre, Loco Works Road, Inverurie AB51 4FY, 10am to 4pm. Enquiries: Chad Neighbor, 01674 832823, chad@cneighbor.plus.com.

• Norton (Teesside) Stamp Fair, Norton Methodist Church Hall, High Street, Norton TS20 2QQ, 9.30am to 1.30pm. Enquiries: Mike Lewis, 07742 153669, mikeval9b@yahoo.co.uk.

• North Wales Stamp & Postcard Fair, Ysgol Eirias, Eirias Road, Colwyn Bay LL29 7SP, 9.30am to 3pm, 12 dealers, refreshments available. Enquiries: Steve Chapman, 01745 826434, northwalesstampfairs@gmail.com.

• Chester Stamp Fair, Hoole United Reformed Church, Hoole Road, Chester CH2 3AU, 10am to 3.30pm, 7 dealers. Enquiries: Terry Barnett, 01514 862610.

• Charing Cross Market, (as entry on page 568).

• Weston-super-Mare - Michael Hale Collectors' Fair, Victoria Methodist Church Hall, Station Road, Weston-super-Mare BS23 1XU, 10am to 4pm. Enquiries: Michael Hale, 01749 677669.

• Margate Collectors' Fair, Union Church, Union Crescent, Margate CT9

1NR, 10am to 3pm, 20 tables, refreshments available. Enquiries: Clive Baker, 01843 862707, info@clivebaker.co.uk.

• Launceston Stamp Club Fair, Central Methodist Hall, Castle Street, Launceston PL15 8BA, 10am to 3pm. Enquiries: 01288 381489, eccott@gotadsl.co.uk.

10 March Chelmsford Stamp & Postcard Fair, Old Chelmsfordians Club, Roxwell Road, Chelmsford CM1 2LY, 9am to 3pm, 7 dealers, tea and coffee available. Enquiries: Steve Burnell, 01708 229763.

13 March Ripley Stamp Club Fair, Village Hall, High Street, Ripley GU23 6AF, 12.30pm to 3.30pm, 10 dealers, refreshments available. Enquiries: Martin Mathewson, 01932 565814, martin.mathewson100@gmail.com.

15 March Strand Stamp Fair, The Galleon Suite, Royal National Hotel, Bedford Way, Russell Square, London WC1H 0DG, 9am to 4pm. Enquiries: Kate Puleston, 0208 946 4489.



Events and Meetings



During February the biannual British stamp show will take place in Islington, London. Spring Stampex 2019 will be held from 13 to 16 February at the Business Design Centre, 10 minutes' walk from Angel underground station. Opening times are as usual, and are Wednesday 1am to 7pm, Thursday and Friday 10am to 6pm, and Saturday 10am to 5pm. As 2019 is the 150th anniversary of The Royal Philatelic Society London, the society will begin its celebrations during this year with a special exhibition at Stampex of 'King George V'. First-class material will be shown in 230 frames from the age of 'The Philatelist King' who was also the society's longest serving President (1896 to 1910). Also as usual, the exhibition will include a wide range of competitive and non-competitive exhibits. A number of societies will also hold meetings, especially throughout the Saturday, and details of these will be available in the free programme at the entrance, as well as a nearby notice board with listings of timings and room allocations.

There are two meetings during this period of review of The National Philatelic Society. At 2.45pm on Saturday 9 February, David Sumpter will be displaying and explaining all about 'Gibraltar' philately, and on Saturday 9 March, Peter Pugh will present on a subject entitled (and I quote) 'Another Bloody Railway'. You'll have to attend to see which one, and visitors and prospective new members are most welcome with tea, coffee and food available during the day. The venue for both is the Postal Museum, 15-20 Phoenix Place, London WC1X 0DA.

The Great Britain Philatelic Society will hold their February meeting at Stampex in Islington, on the Saturday afternoon, 16 February. From 2.15pm, Theo Brauers and James Heal are giving their displays 'Mile & More 1784-1840' and 'GB Controls used on cover'. The first on the changes in mileage marks in the period before the first postage stamp issue, and the second concerning late QV to more modern issues. Visitors are welcome to attend, and details of the room allocation during Stampex at the Business Design Centre will be available well in advance.

There will be a number of meetings of The Royal Philatelic Society London in February and March, beginning with Mark Swartz on Thursday 7 February, ►

who will explain and entertain with 'Boston Postal History to the War of Independence' from 5pm. A week later, on Valentine's Day, Simon Richards FRPSL will have an extensive standing display from 1pm entitled 'Dominica'. On Thursday 28 February, 'Classic Finland - The Oval Design' will be presented at 5pm by Gustaf Douglas RDP FRPSL, and 'Eastern Rumelia and South Bulgaria 1876-1886' is the intriguing title of the 5pm presentation by William Tatham on Thursday 14 March. William will travel from California to inform and entertain fellows and members of the society. Non-members of the society are welcome as guests, but are required to contact Administration Manager, Jason Webber, on 0207 486 1044 during weekday office hours prior to the meeting day ●

STAMPEX
THE BRITISH NATIONAL STAMP EXHIBITION

SPRING 2019
13 - 16 FEBRUARY

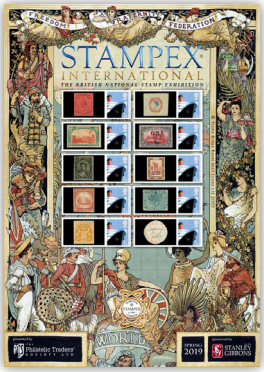


THE BUSINESS DESIGN CENTRE, ISLINGTON, LONDON, N1 0QH

Nearest Tube Station – Angel (Northern Line)
www.businessdesigncentre.co.uk

OPENING TIMES:
Wednesday 13th February 11.00 to 7pm
Thursday 14th February 10.00 to 6pm
Friday 15th February 10.00 to 6pm
Saturday 16th February 10.00 to 5pm

The Stampex International "Commonwealth" Commemorative Smilers Sheet can be purchased at the show or pre-ordered at:
stampexinternational.co.uk



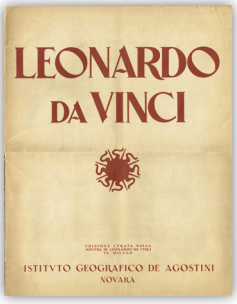
LEONARDO DA VINCI

13 February sees the eagerly anticipated release of Royal Mail's Special Stamp issue that commemorates the 500th anniversary of the death of Leonardo da Vinci

This year showing at various museums and galleries throughout the United Kingdom are 144 of Leonardo's finest drawings from the Royal Collection Trust. The venues will be in Belfast, Birmingham, Bristol, Cardiff, Glasgow, Leeds, Liverpool, Manchester, Sheffield, Southampton and Sunderland. The season of exhibitions concludes with the largest display of Leonardo's works for over 65 years with over 200 sheets on display at The Queen's Gallery, Buckingham Palace, before 80 exhibits are transferred to The Queen's Gallery, Palace of Holyroodhouse in November.

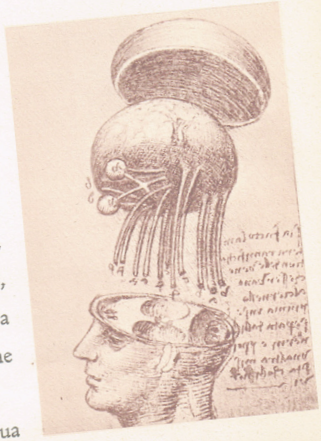
The grand assemblage of works were acquired by King Charles II around 1670, and it's from this artistic treasure that the maestro's drawings have been selected to form the basis feature of the twelve stamps. The works were chosen to reflect the subjects that fascinated Leonardo; painting, sculpture, architecture, music, anatomy, engineering, cartography, geology and botany. The two se-tenant strips of six First Class stamps feature the following drawings: *The skull sectioned; A sprig of guelder-rose; Studies of cats; A star-of-Bethlehem and other plants; The anatomy of the shoulder and foot; The head of Leda; The head of a bearded man; The skeleton; The head of St Philip; A woman in a landscape; A design for an equestrian monument; The fall of light on a face.* Accompanying the Special Stamp issue, released on 13 February, are a Presentation Pack, Stamp Souvenir, Prestige Stamp Book and Postcards.

The Istituto Geografico De Agostini of Novara in Italy is an established publisher that has disseminated cartographic information for over 100 years. In March 1940 they produced a tribute to Leonardo da Vinci who had contributed to the field with maps drawn in traditional styles. However the publication inclines to works that celebrate his artistic skills, thirst for knowledge and intriguing visual metaphors. The publication presents works from the Uffizi Gallery and The Queen's collection at Windsor











The Head of Leda: when Leonardo da Vinci was working on *Mona Lisa* he developed a fascination for the Greek mythological story of Leda and the Swan. The tale is of the god Jupiter taking the form of a swan and seducing the mortal woman Leda – their union resulting in twins hatched from eggs. This became the theme of a painting by Leonardo that was subsequently lost. However four studies of the head of Leda have survived. The styling of ringlets and braided hair coils in the drawing above differs from that on the sketch below that features on the Royal Mail Special Stamp



Above right: *Allegory of Boat, Wolf, and Eagle* is from The Queen's collection at Windsor and was probably created for the wedding of Giuliano de Medici to Philiberta of Savoy. Although this sketch wasn't selected for use on this month's stamp issue, it makes for fascinating analysis perpetuating more questions than answers. The proud eagle donning a French crown has been thought to represent the King of France and the wolf a metaphor for the Pope guiding the church portrayed as a boat. (The tree for a mast has left many bewildered but perhaps carries a connotation of sovereignty that goes back to the Hebrew scriptures). So there has been endless speculation and diversity of opinion as to what really is behind all the symbolism but what isn't in any doubt is that although most of Leonardo's works were anchored in firm rationale his mind wasn't devoid of fantasy

"There are three classes of people:
- Leonardo da Vinci



Leonardo – Allegoria della Barca con l'Ulivo e il Lupo – Collezione di Windsor

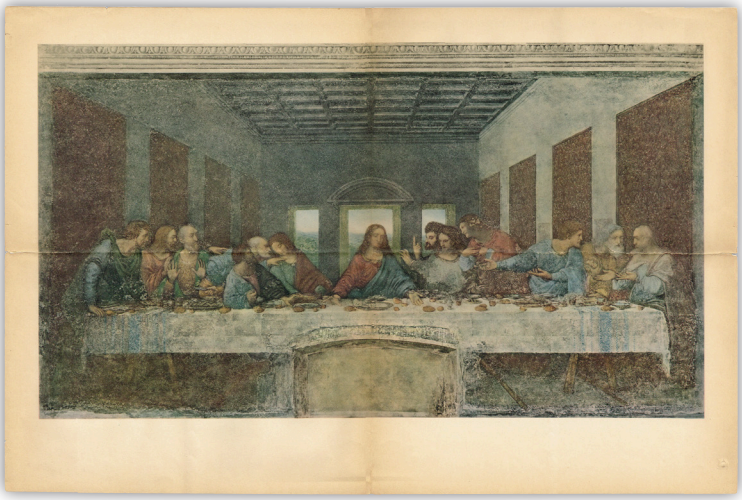


LEONARDO DA VINCI

EDIZIONE CURATA DALLA MOSTRA DI LEONARDO DA VINCI IN MILANO
CON INTRODUZIONE DI S. E. PIETRO BADOGLIO, MARESCIALLO D'ITALIA

SOMMARIO

Pietro Badoglio	Presentazione	Costantino Baroni.....	Leonardo architetto
C. B.	La nascita di Leonardo	Arturo Uccelli	La scienza delle costruzioni
G. N.	Il volto di Leonardo	Ignazio Calvi.....	L'ingegneria militare e le armi
Giorgio Nicodemi	La vita e le opere		



The Last Supper: the famous work of art that captures the baffled apostles after being told by Jesus that one of them would betray him. The painting was created using an experimental process that unfortunately resulted in the rapid decay of Leonardo's masterpiece. Pigments were applied directly to dry plaster wall, unlike traditional frescos with the practice of mixing pigments with wet plaster. The painting that adorns the wall of Santa Maria delle Grazie in Milan has undergone so many restorations that very little if any of the original artwork remains. The painting provides the background for pane two of the Leonardo da Vinci Prestige Stamp Book

those who see. Those who see when they are shown. Those who do not see."

New Issues and Withdrawals

1 February — **Withdrawal** Christmas 2018: Stamp Souvenir (containing 8 stamps) – non personalised First Day Cover with postmarks to be applied using black ink.

11 February — **Withdrawal** Armistice Day Centenary: Stamp Souvenir Cover featuring 5 x 1st Class poppy stamps from 2014 - 18 postmarked on 11 November.



13 February — **Issue** Leonardo da Vinci: Stamps (12 x 1st Class – 2 x se-tenant strips of 6, Stamp names in order are: Top strip – The skull sectioned, A sprig of guelder-rose, Studies of cats, A Star-of-Bethlehem and other plants, The anatomy of the shoulder and foot, The head of Leda. Second strip – The head of a bearded man, The skeleton, The head of St Philip, A woman in a landscape, A design for an equestrian monument, The fall of light on a face. Presentation Pack (containing all 12 stamps). Prestige Stamp Book (pane one: 4 x 1st Class, pane two: 4 x 1st Class, pane three: 4 x 1st Class, pane four: Definitives – 2 x 5p, 4 x 10p, 2 x £1.55. Stamp Souvenir (with all 12 stamps). Postcards (12 in set). Framed Stamps (limited edition of 150 frames containing all 12 stamps, UK delivery only.

13 February — **Issue** Stamp Classics: Miniature Sheet, Stampex overprint (3 x 1st Class, 3 x £1.55).



15 February — **Withdrawal** Votes for Women: Stamps (2 x 2nd Class, 2 x 1st Class, 2 x £1.40, 2 x £1.57 – horizontal se-tenant pairs). Presentation Pack. Postcards. Coin Cover.



15 February — **Withdrawal** Stamp Classics: Miniature Sheet – Stampex overprint (3 x 1st Class, 3 x £1.55).

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