



DIAMOND JUBILEE



ANTHONY BUCKETT

Elizabeth II 1969.

HER MAJESTY QUEEN ELIZABETH II

1952 - 2012



QUEEN ELIZABETH II acceded to the throne on 6 February 1952 on the death of her father King George VI. In 2012, she celebrates 60 years on the throne, her Diamond Jubilee. This exhibition shows how the two stamp issues from Royal Mail marking the Jubilee came about. The first was a miniature sheet featuring six definitives with iconic portraits from stamps, coins and banknotes. For the second special issue a series of photographs were chosen of the Queen's life as monarch.

1. Portraits of The Queen through the ages

PRINCESS ELIZABETH was born on 21 April 1926, daughter of the Duke and Duchess of York, and first grandchild of King George V. Since then, and particularly since she became Queen, her face has been captured repeatedly on film and canvas. Many of these images have been the source of several stamps, and even more proposed stamp designs.

As Princess she appeared on a number of stamps from the Commonwealth, in particular from Newfoundland, Canada and New Zealand. These portraits were based in particular on photographs taken by court photographers such as Marcus Adams, Cecil Beaton, Bertram Park, and Dorothy Wilding. Bertram Park made a collection of the original

First stamp to show Princess Elizabeth – Newfoundland 1932, based on a photograph by Marcus Adams



1935 Canada Silver Jubilee stamp, based on a photograph by Marcus Adams

photographs which is held at the BPMA. Most of these are signed by the various photographers concerned.



1938 Newfoundland stamp, based on a photograph by Marcus Adams



Although the life of Princess Elizabeth is portrayed on a number of Commonwealth stamps she did not



1939 Canada Royal Visit stamp, based on a photograph by Marcus Adams





*Above: 1943
Newfoundland
stamp from a
photograph by
Dorothy Wilding*



*Above: New Zealand Health stamp of
1943 from a photograph by Cecil Beaton*



*Above: New
Zealand Health
stamp of 1950
from a photo-
graph by Bertram
Park & Marcus
Adams*



appear on those of Great Britain until she became Queen in 1952. However, in 1986, on her 60th birthday two such portraits by Adams and Beaton formed part of one of the stamp designs.

Later portraits on display include an official photograph by Anthony Buckley from c.1962 signed by The Queen when she opened the National Postal Museum in 1969. (*see front cover*)

2. Stamps, Coins & Banknotes

PORTRAYED on the definitive stamps contained in the miniature sheet issued on 6 February 2012 are some of the iconic portraits which have featured on the stamps, coins and banknotes of her reign.

The monarch, or ruler, has been the symbol of the country since at least Roman times. Alone, he or she

has always represented the United Kingdom on coins and postage stamps, without any other indication of country name. For stamps, this is unique in the world. On Bank of England banknotes, however, the use of the monarch's head is much more recent, only dating from 1960.

With a new reign a portrait of the new monarch is immediately required for use on both stamps and coins. It was arranged that Dorothy Wilding would take appropriate photographs for both on 26 February 1952. The first show the Queen wearing a tiara and this $\frac{3}{4}$ profile photograph was given to Edmund Dulac to create a drawn portrait as an alternative.



Above: Wilding's full profile portrait without tiara facing right used for coins



Above: Wilding's 3/4 profile with retouched diadem facing left as used in stamps

Left: Dorothy Wilding (1893-1976)

Photographs of Dulac's first drawing (with tiara) were supplied to various artists, including Dulac, for frames to be designed - with the proviso that a portrait of the Queen wearing a coronet, or diadem, would eventually be used. For this, Wilding had a second photographic session with the Queen on 15 April.

One of Wilding's photographs from the second session was approved by the Queen on 5 May, again

a 3/4 profile, but retouched at the Queen's request to bring the coronet or diadem forward.



Dulac's frame artwork (still with his tiara drawing as the Queen's portrait) was accepted for the stamp denominations of 1s to 1s 6d but with the

Left: Edmund Dulac (1882-1953)

Right: Dulac's accepted artwork still with his drawn tiara portrait

Below: issued stamps in Dulac's frame



retouched diadem photograph. This then formed the basis of the first of the Diamond Jubilee definitives.

Right: new stamp based on Dulac's 1952 design





*Left: Mary Gillick's
plaster model*

Although, when Dorothy Wilding first took photographs of the Queen they were intended for both stamps and coins there were different requirements

for each. Head and shoulders portraits were requested for coins so that artists would not be restricted to a "couped" head (cut at the neck) normally in use from the time of King George IV. For the new coin effigies full profile images of the Queen *facing right* were supplied to a number of artists in March.

Two models, plaster casts submitted by Mrs Mary Gillick and Cecil Thomas, were selected for further development. Both models showed the Queen without either tiara or diadem. After a personal sitting given by the Queen Gillick wrote that she was now the Queen's "devoted slave for ever, and I think she wasn't too bored". Gillick's version was selected for coins at a meeting of the Royal Mint Advisory Committee, presided over by the Duke of Edinburgh. Pencil inscriptions surrounding the effigy indicated the lettering, being the Queen's titles in Latin.



Above: Mary Gillick (1881-1965)



Left: Current Maundy money with the Gillick head



Right: new stamp based on silver coinage

Coins with Gillick's effigy were first issued in 1953. It is still used on Maundy money today and provides the first of the coin images on the new stamps.



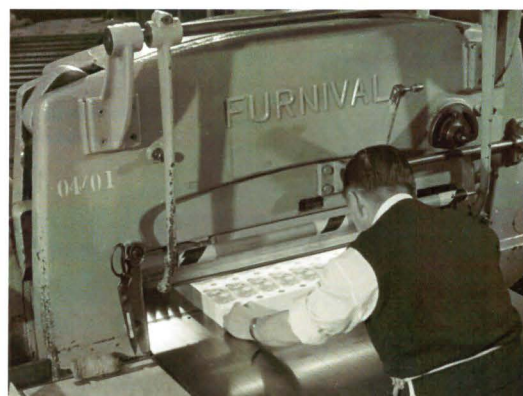
Left: Robert Austin (1885-1973)

It was not until 1960 that Bank of England notes bore the monarch's head. Then Robert Austin, consultant note designer at the Bank, designed two notes for a new series, C. The engraving was based on a pencil sketch taken from a photographic portrait. The first note, for £1, appeared in 1960.

Right: pencil sketch by Robert Austin with new stamp (below)



In addition to the portrait of the Queen, it bore a new representation of Britannia on the reverse. Another new feature was a continuous watermark, which allowed the note to be printed on both existing sheet-fed and new continuous web printing machines. The 10s note, also by Austin, came out in 1961.



Right: guillotining sheets of Series C £1 notes



Left: Harry Eccleston (1923-2010)

Below: new stamp



In 1971, a new series of notes, D, designed by Harry Eccleston, began to appear. His portrait of the Queen on the £5 note showed her wearing the robes of the Order of the Garter, as in the subsequent £1 in 1978. The £10, £20 and £50 notes portrayed the Queen in State Robes. All had intricate machine-engraved patterns combined with different printing methods as security features. Major historical figures appeared on the reverses.

basis for a new effigy. Machin won the competition and submitted a series of plaster models over a year. He also had two personal sittings with the Queen. The result was a classical design rather than a portrait. In it the Queen wore the tiara given to her by Queen Mary, called the “Girls of Great Britain and Ireland”. The first coin to bear the effigy was the florin which appeared in 1968, three years before decimalisation.

When it came to creating a new definitive stamp design in 1965 Arnold Machin was one of those invited to submit a “rendering” of the Queen’s head. He based his initial work on the 1962 Snowdon photographs and his own effigy for coins – now reversed so that the Queen faced left as required on stamps. A plaster cast was created and photographed. In it the Queen wore



Above: Arnold Machin (1911-1999)



Left: 1962 photograph by Lord Snowdon



Above: plaster model by Machin

the tiara as in Snowdon’s photographs, and the coin effigy. First essays in April and May 1966 all had regional symbols and the wording for POSTAGE and REVENUE. None was thought suitable.



Above: John Hedgcock photograph

As early as 1962 work began on new designs for the forthcoming decimal coinage. Lord Snowdon took a series of photographs of the Queen, both with and without a tiara, and these were used by Arnold Machin, and others, as the

An alternative photographic approach was sought. As a result John Hedgcock took a series of photographs of the Queen wearing the diadem (as in the Wilding portrait and the 1d black).



Left: Royal Mint bead punch for Machin coin

Right: new stamp

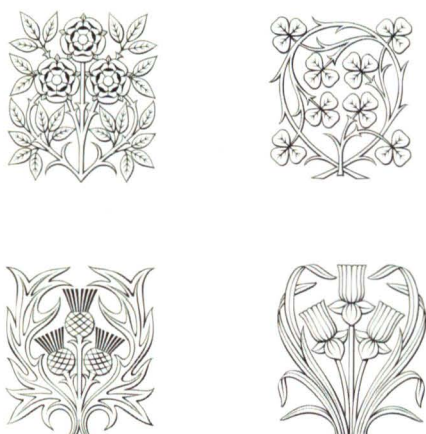


Left: Diamond Jubilee Machin



Right: Machin’s final cast





Above: Country symbols in the miniature sheet background.



Above: an early proposal by Sedley Place for the miniature sheet layout.

In the meantime, with the classic simplicity of the 1d black in mind, Machin simplified his design, removing all symbols and unnecessary wording. Essays of this new design were compared with the Hedgecoe photographs and the diadem from the latter was preferred to the tiara.

On this Machin based his final design, adding a corsage to eliminate any sharp coupled effect. The final plaster cast was photographed under different lighting conditions and the new stamps were first issued in 1967.



Above: a second proposal by Sedley Place for the miniature sheet layout.

Right: "Bantam" pedestal mounted 1999 post box (N type), designed by Kenneth Grange for rural areas with a dial indicating collection times and a wide aperture for A4 envelopes. Cast in iron for assembly by Romec in Newcastle.



Right: Arnold Machin taking a clay impression from the mould



3. The Queen "in Action"

KATE STEPHENS has been successful in designing several royal and non-royal related stamp issues. These include the 2002 Golden Jubilee and 2003 Coronation anniversary stamps and those for the 2007 Birds series and 2011 Morris designs. She has also submitted visuals for the 2006 Queen's 80th birthday. It was therefore natural to turn to her when



considering images for the Queen's Diamond Jubilee. Here, she describes how she went about the task for 2012.

WHEN I FIRST WORKED on the 2002 Golden Jubilee stamps of The Queen, I found fantastic documentary images of The Queen "in action" - going about her daily work. Some of the photographs were very exotic and some very unusual. Like riding an elephant, travelling on the Underground, visiting a coal mine wearing a hard hat and overalls and of course the many thousands of pictures of her meeting the public all over the UK and the world.



Above: Kate Stephens I liked them because they showed The Queen in such a variety of scenarios and they showed how hard she works. The documentary nature of them made them feel immediate and they represented all the years of her reign. They show how she matured as a woman and as The Queen. I presented this sheet of 100 documentary images alongside the classically beautiful portraits of photographers like Cecil Beaton and Lord Snowdon that were eventually used.

The idea remained on the back burner waiting for the right moment. I looked at the images again when I prepared some proposals for a set for Queen's 80th birthday as they contained some wonderful candid photos like the one taken by Eve Arnold of The Queen sheltering under an

Right: August 2011 versions of Kate Stephens' Diamond Jubilee designs.



umbrella. So when I had the opportunity to design the Diamond Jubilee stamps it seemed like perfect timing. It wasn't long since the 80th birthday stamps were produced showing close-up portraits of the Queen at leisure and with her family. So producing another set like this wasn't necessary and in discussion with Catharine Brandy at Royal Mail, I revisited the documentary idea.

Some of the images from my early selections many years ago are in the set - like the Silver Jubilee walkabout from 1977. Then, because we needed to bring the images up to date we undertook a new phase of picture research working with Kathy Lockley.

However it wasn't that straightforward - stamp design rarely is! Once the initial concept was agreed a shortlist of events was drawn up by Royal Mail to reflect each decade and the different areas of public duty that the Queen performs. Finding great images to represent each of these events, and making them work at stamp size was a considerable challenge.

But having the determination to uncover new images paid off and a set came together. We needed to focus on the Queen in each image. Working with Richard Baker our photo-retoucher we brought out the best in each image and made the set work together as one. Some of the older images were often the only ones in existence. This too was challenging.

I like the story the set tells the viewer. So I am pleased after such a long time that we can enjoy these stamps of the Queen "in action"!



Above: Some of the images considered .

Douglas N. Muir, Curator, Philately © BPMA 2012



*I shall always work...
 60 years
 to advance the happiness
 and prosperity of my peoples*

*Queen Elizabeth II
 8 February 1952*



LONG TO REIGN
OVER US

Most of her new subjects learned the news before she had been informed herself. On 6 February 1952, King George VI passed away in his sleep, and his eldest daughter, Princess Elizabeth, instantly became Queen while visiting Kenya with her husband, Prince Philip.

Returning home to be greeted by her first prime minister, Winston Churchill, the new monarch was formally proclaimed Queen Elizabeth II at the Accession Council held at St James's Palace on 8 February. It would not be until 2 June 1953, however, that the new Queen would be crowned, allowing sufficient time for preparations. Never before had a coronation been witnessed by so many, thanks to the new medium of television.



The Queen on Coronation Day in the Gold State Coach as it nears Trafalgar Square on the route to Westminster.



The Queen on a London walkabout following her Silver Jubilee Service of Thanksgiving.

Up and down the country, the great day was marked with street parties and children's pageants, a pattern of celebration which would be repeated at other royal occasions throughout the reign.

When the Queen celebrated 25 years on the throne – her Silver Jubilee – in 1977, millions lined the streets to see her on her extensive tour of Britain and some Commonwealth countries. The bunting was out again, along with the trestle tables and party hats, for the royal weddings of the 1980s.

In 2002, the 50th anniversary of the Queen's succession was followed, within days, by the death of Princess Margaret, her younger sister. Several weeks later, Queen Elizabeth The Queen Mother died. However, the Queen's spirits were lifted by the

phenomenal outpouring of affection and respect which accompanied the Golden Jubilee celebrations throughout the summer of 2002.

Four years later, the Queen's 80th birthday was a moment for further celebration and reflection. So, too, was her diamond wedding anniversary in 2007, underlining Prince Philip's incalculable contribution to the reign.



The 2002 Golden Jubilee tour of Britain reaches Preston, Lancashire.

By now, the younger generation was starting to play a more prominent role in royal life. In 2011, the country rejoiced at the wedding of Prince William and Catherine Middleton. There could hardly have been a more exciting or fitting royal prelude to the historic event which would follow a year later – Her Majesty's Diamond Jubilee.

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HER MAJESTY QUEEN ELIZABETH II
DIAMOND JUBILEE



DIAMOND
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THE BRITISH
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