



PHOTOGRAPHY, PHOTOGRAPHERS  
AND POSTAGE STAMPS 1839-1989:  
THE MISSING NARRATIVE

GEOFF BLACKWELL FRPS

## **Acknowledgements:**

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## **Illustrations - Important Note:**

Illustrations appear at the end of each chapter, referenced to the text by numbers in brackets (**X.X**)

The illustrations have been prepared from original stamps from the author's collection by scanning at 1200 dpi. The only exceptions are three early stamps from USA, copies of which have been downloaded from the records of The Smithsonian Postal Museum, in accordance with their terms of permitted use.

Where photographic stamps are issued as a set or series of stamps of similar design, usually only one is illustrated as an exemplar.

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## Chapter One: Why ? An Introduction.

The inspiration for this project comes from the author's serendipitous discovery of an article by Fred Spira [1924-2007]. A little more than forty years ago, in his paper, *Photographica on Postage Stamps*, Spira complained, 'the subject has long been treated as a stepchild by the post offices of the world'.<sup>1,2</sup> He could have added academia. He did not define *photographica*; it is one of those portmanteau words used by enthusiasts and is here taken to mean all things photographic, not simply cameras and lenses but ancillary equipment, books, and the ephemera associated with all aspects of photography.<sup>3</sup> Earlier in the 1970s Gill had 'thought that it may be interesting to try the field of photography and see how the stamp producers of the world have honoured our noble art-science. Not very well, I'm afraid is the answer.'<sup>4</sup> Subsequent research confirms the findings of these early commentators to be well founded. The role of photography in the design of postage stamps is largely ignored or at least understated in many respects and greater attention is given to designers. There is also a paucity of relevant literature. The aim of this work, therefore, is to provide an interesting, informative, and scholarly contribution that goes some way towards filling the gap in the study of photography and philately. Whilst not claiming to eliminate that lacuna completely, this work addresses the relationship(s) between photography, photographers, and postage stamps, elements of which date to the earliest developments of both postage stamps and photography.

In terms of etymology, *photographica* may be regarded as an umbrella term embracing:

- *photographic stamp(s)*, as defined below, and

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<sup>1</sup> Spira, S.F.(Fred), *Photographica on Postage Stamps*, in: *History of Photography*, Volume 3, (1) 1979, pp 61-69.

<sup>2</sup> Spira addressed the subject again in a joint work with his son but apart identifying some additional stamps there is nothing in that work that is significantly different to his earlier paper but see below re John Heartfield. . See: Spira, S. F., and J., *The History of Photography: As seen through the Spira Collection*. (New York: Aperture Foundation, 2001) pp 136-137

<sup>3</sup> The word is also used as the name of the annual fair for collectors and dealers in cameras, and photographic ephemera, books etc.

<sup>4</sup> Gill, A. T., *Photographic Philately* (London: The Royal Photographic Society Historical Group, undated) p. 1

- *photographic philately*, another term that arises, albeit infrequently, in the literature and is used to describe the study of *photographic stamps* (and postal ephemera related to photography.)<sup>5</sup>

*Photographic stamps* are those in which photographers and photography have been used (and abused), celebrated, commemorated, or otherwise referenced on postage stamps. In determining whether a particular stamp is included, the approach is, necessarily, subjective. It may be a case of noting the work of an acknowledged photographer, the use of a familiar image, the celebration of a photographic event or anniversary, or simply some other issue of photographic interest. The essential criterion is simply that there should be a significant photographic element in the design, or the rationale for issue, of a specific stamp; that is to say, something other than the technical aspects of production. This work is only concerned with matters of content and design; it is *not* concerned with the broader use of photographic and allied production processes, such as photogravure, in relation to which there is a significant extant body of work. For expediency, a number of popular abbreviations will be used throughout including RPS for The Royal Photographic Society, and RPSL for The Royal Philatelic Society, London. The widely accepted abbreviations for country names, such as USA for the United States of America and GB for Great Britain will also be used and, in addition, generally country names will be used as synecdoches for the various issuing authorities.

The first concern must be to set some boundaries. From a chronological perspective, history provides an unambiguous starting date - 1839 - a year that was significant for

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<sup>5</sup> Permutt, C., 1986, *Collecting Photographic Antiques*. (Wellingborough: Patrick Stephens Ltd., 1986), p. 165

both philately and photography. In both cases, it is the literal, as well as the obvious, starting point. The issue of setting other boundaries, including the point at which to close the study is less straightforward. Nominally, this work examines stamps issued up to and including 1989, the sesquicentenary of the announcement of Daguerre's process. This photographic anniversary was commemorated in stamps by many nations but not necessarily in 1989, so some licence should be permitted. This also coincides, approximately with a step change in the life of photography. Although Steve Sasson had developed a prototype digital camera in 1975, 'The first widely available digital camera appeared in 1990. Crude by today's standards, it nevertheless represented a new paradigm in photography.'<sup>6,7</sup> Although 1989 presents itself as a sensible and more than arbitrary date at which to terminate the study, it is a little 'fuzzy', aggravated by the fact that some countries, for their own reasons, celebrated the sesquicentenary in different years. At the same time, limiting this project to the first 150 years of photography suggests that there is scope a further project to consider a later period. In addition, there are a small number of instances where more recent stamp issues are introduced because they specifically reference earlier photographic stamps, reinforcing the significance of the original issue.

In moving on from Spira's work, the initial point of departure is a pedantic one. He claims that John Heartfield [1891-1968], 'the master of political montage' was, at the time he was writing, 'the only photographer honoured by any country with a stamp' and that might be regarded as controversial for two reasons.'<sup>8</sup> The stamp (A.1) was issued in 1977 by the DDR, but was he a photographer, and was he 'the only one' at that time? In

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<sup>6</sup> Lowe, P. ed., *A Chronology of Photography: A Cultural Timeline from Camera Obscura to Instagram* (London: Thames and Hudson Ltd., 2018), p. p.204. (It should be noted that some sources date the origin of digital photography to 1973, the date on which the CCD image sensor chip had been developed by Fairchild Semiconductor)

<sup>7</sup>Harding , C., *Classic Cameras* (Lewes: Photographers' Institute Press, 2009), p. 181.

<sup>8</sup> Spira, S. F. (Fred), 'Photographica on Postage Stamps', *History of Photography*, Volume 3, (1) 1979, p. 61

2011 the Side Gallery, Newcastle, curated an exhibition of Heartfield's work. The narrative alongside the first exhibit made the clear statement, 'John Heartfield was not a photographer; he was a creator of new worlds and realities, juxtaposing existing images with witty slogans to deliver a simple yet effective message.' Had Spira been able to view the exhibition he would surely have appreciated the displays and could have responded by quoting an earlier exhibition catalogue, in which Heartfield was included as one of the 'pioneers in the field of modern photography' and would perhaps have been perplexed by the Side Gallery curator's seemingly unnecessary, and evidently incorrect, affirmation.<sup>9</sup> Although it does not change the argument, it appears that Spira may not have been aware of the use of one of Heartfield's images on a 1971 stamp (A.2) issued in support of the Year for Action against Racism. The second point is one of exclusivity. It appears that Spira was also unaware of, or perhaps chose to ignore, the stamp (A.3) issued in 1940 by the USA to celebrate Samuel Morse.<sup>10</sup> Although Morse is more widely celebrated for his work on telegraphy and the development of the Morse code, he is better known to photohistorians for his work as a photographer and in establishing the first studio in America. If Heartfield's status is contentious and Morse is lesser known for his work in photography, perhaps we should exonerate Spira for both of those 'errors'! Nevertheless, when Spira published his book (assisted by his son, due to his own failing health), Heartfield was no longer mentioned.<sup>11</sup> However, it is difficult to overlook his error in asserting that the first stamp 'believed to be based on actual photographs' were those issued by Rumania, in 1928, to mark the start of an airmail service (A.4).<sup>12</sup> Although not the first, as will be demonstrated later, the most famous use (and misuse) of a photograph in stamp design (A.5) had already occurred in 1918 and had been widely reported. This

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<sup>9</sup> The (reprinted) catalogue of the exhibition *Film und Foto der zwanziger Jahre*, Stuttgart, 1979, cited by M. Frizot, 1998 (*The New History of Photography*. Köln: Könemann, 1998). p. 466

<sup>10</sup> Samuel Finley Breese Morse [1791-1872]

<sup>11</sup> Spira, S. F., and J., *The History of Photography: As seen through the Spira Collection*. (New York: Aperture Foundation, 2001) pp 136-137

<sup>12</sup> Spira, S. F. (Fred), 'Photographica on Postage Stamps', *History of Photography*, Volume 3, (1) 1979, p. 66



and the Heartfield issue served as the key prompts to undertake this project from a new and independent starting point, providing evidence of the first use of photography in postage stamp design.

The adequacy of the data, and that is the nature of these stamps for research purposes, is discussed in Chapter Three. Other issues framing the project have been considered. A decision was made to ignore political and geographical boundaries. Whilst this might be problematic in terms of range and language, since both photography and stamps are essentially universal, there is a compelling case for ignoring such boundaries. The temptation to work on stamps from only anglophone or British Commonwealth countries would have excluded essential material from certain European countries as well as elsewhere. The search for photographic stamps is thus effectively unrestricted and, since there is no comprehensive index, always ongoing). There will be some discussion about the ethical validity of certain issues, as well as the legality of others. Also, since there is no official index of 'photographic stamps' there will be omissions. These topics are revisited as the data is discussed in later chapters.

Although photographs and stamps are now part of our everyday life and looking for definitions might seem unnecessary, it is in fact a worthwhile and helpful starting point. The first adhesive postage stamp came into being to serve as a receipt for the fee payable for the transportation of a letter (or packet), and although, over the years, other reasons to issue stamps have emerged, strictly speaking, the postage stamp remains a form of receipt for services. At the outset, stamp design was simple and formal. 'The designs represented on stamps in this era [1840 until World War 1] were, like those on coins, of an obvious

nature, and did not serve any secondary purpose.’<sup>13</sup> Indeed, the survival of the small adhesive, formally designed stamp, is evident in the stamp issues of many countries. Known today as “definitives”, this suggests that there has been no inherent need for change in the basic design, except to update the image of the monarch or other head of state, or increase the duty, (and occasionally change the currency, as was the case for the United Kingdom in 1971, and for some European countries in 2002 ). So, what has happened? The answer is straightforward. It was ‘the gradual realization by many governments of the immense source of income that stamps could provide’ and the significance of that observation is discussed below.<sup>14</sup> Importantly, from the perspective of this work, it will be seen that some of the stamps issued, motivated by this simple profit motive, celebrate photography whilst some others rely on the work of photographers.

The definition of “ photography” is, in the first instance, similarly straightforward. Taken from the Charter of the Royal Photographic Society: *‘Photography shall mean the Art or Science of the recording of light or other radiation on any medium on which an image is produced or from which any image may by any means be produced.’*<sup>15</sup> The suggestion that photography embraces “art or science” has proved to be contentious; an enduring false binary that continues to trouble the photographic community and is occasionally addressed as this narrative develops.

Although technological changes that Spira could not have imagined have taken place in areas of printing, photography, and the postal services, the basic issue of photography and photographers (and photographica to give Spira his due!) on postage stamps is still largely

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<sup>13</sup> Stoetzer, C., *Postage Stamps as Propaganda* (Washington D.C.: Public Affairs Press, 1953), p. 2.

<sup>14</sup> *Ibid*, p.2

<sup>15</sup> The Royal Photographic Society was granted a Royal Charter on 12th July 2004 and can be read in full at: <https://rps.org/media/hqknsxf/the-charter.pdf> <accessed 1st Mach 2020>

under-investigated. Perhaps it is no coincidence that Spira's complaint is similar in nature to other criticism. Although there is a significant body of work relating to aspects of the history of photography, there is also an identifiable need for further work to be done. Edwards, for example, remarks, 'In contrast to the extensive historical excavations that have been done for nineteenth-century French photography, the English topsoil has hardly been touched.'<sup>16</sup> Wood's criticism is more aggressive, asserting that 'the study of the early history of photography has been of low quality, the historians of the subject have not captured the first moments well.' He then goes on to complain that much of the extant literature derives its authority only from previous generations of literature rather than new research, the whole resulting in a distorted version of the history of photography that has 'been resistant to adjustment'<sup>17</sup>. Although a substantial body of research has been completed since Edwards and Wood lodged their complaints, little has been found that explores the area of photography and stamps, and there remains the need for further work and, to pursue the archaeological metaphor, dig a deep trench, albeit in only one corner of the field. Although attitudes have changed somewhat, and there are occasional examples of photographers being acknowledged on the face of a stamp (A.6) when their work is used, the practice has not been widely adopted. It is still the case that, whilst the name of the designer is more easily determined, the photographer is less frequently named, even when the photograph appears as the major feature of the design with little additional artwork. This does not seem to be malicious. Rather, it seems to be the case that such information is not regarded as significant enough for it to form part of a highly visible, or in some cases, readily accessible public record, and although the present work is not a campaign document, there is an implicit plea for wider acceptance of the

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<sup>16</sup> Edwards, S. *The Making of English Photography: Allegories*. (Pennsylvania: The Pennsylvania State University Press, 2006) p.68

<sup>17</sup> Wood R. D., Fourteenth March 1839, Herschel's key to photography, the way the moment is preserved for the future. In: *Jubilee – 30 years ESHPh Congress of Photography in Vienna Auer., A and Schogl, U, Eds, Fotohof edition (nr 104), Salzburg, November 2008, pp. 18-31*

right of all photographers to have their work clearly acknowledged. From the earlier years of post-Edwardian stamps the attitude of the designers appears to be little less than arrogant.

Thus, it is the ways in which postage stamp designs have been executed, using and sometimes abusing, photography and its practitioners, that provides the focus for the work that follows.

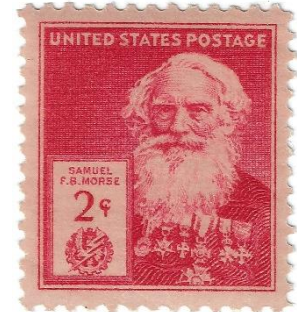
**ILLUSTRATIONS FOR CHAPTER ONE**



**A.1**



**A.2**



**A.3**



**A.4**



**A.5**



**A.6**

## Chapter Two: Early History and Selected Literature

As suggested in Chapter One, the most obvious starting point for this project must be 1839, a date clearly endorsed in the literature. Referencing *'a request from the Lords of the Treasury of Great Britain and Ireland, published on August 23, 1839, for intelligent suggestions of a method whereby the costs of transporting a letter from one person to another might be paid, by the sender in some form other than cash, when delivering the letter to the Postal Authorities'*, Easton remarks that *'It is rare that the historian of an art or craft is given an actual date from which he may begin his researches.'*<sup>18</sup> Similarly, Henisch and Henisch suggest that *'The annus mirabilis of photography was 1839, the year in which the two principal inventors, Daguerre (Louis Jacques Mandé Daguerre, [1787-1851] ) in France and Fox Talbot (William Henry Fox Talbot, [1800-1877] ) in Great Britain, made their discoveries known to an eager and receptive public'*.<sup>19</sup>

In brief, these two familiar quotations set the scene. The Postage Act 1839 became law on 17th August 1839 whilst Arago's initial announcement of Daguerre's achievement was made in January 1839 with details being disclosed at the joint meeting of the Academies of Science and Fine Arts and the Institute of France, on 19th August 1839. The centenary of that announcement was commemorated by France with the issue of a stamp. (B.1 - the error in the date attributed to the original Niépce work is well known.) These events might imply that the origins of both photography and postage stamps were straightforward but that would be a misleading oversimplification. In any case, it otherwise ignores the contributions made by Nicéphore Niépce and others. Bajac hints at the problem when he states the *'birth of photography was a slow process. Over twenty*

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<sup>18</sup> Easton, J. *Postage Stamps in the Making* (London: Faber and Faber Ltd., 1949), p. 17

<sup>19</sup> Henisch, H. K. and Henisch, B. A., *The Photographic Experience 1839-1914, Images and Attitudes*. (Pennsylvania: The Pennsylvania State University Press, 1994), p. 1.

years separated the first attempts made by Niépce [...] from the invention of the daguerreotype'.<sup>20</sup> Although Daguerre developed the first commercially repeatable photographic process, it was relatively short-lived. It was Fox Talbot's photogenic drawings, also brought to public attention in 1839, that quickly evolved into the more practical process using negatives and enabling the printing of multiple copies of each image.

The history of the postal system is equally fraught. In brief, the postal services evolved from the networks of Royal messengers and, in particular, the opening of the Royal posts to the public in 1635. There followed some 200 years of attempts and failures to develop a postal system, during which time there was confusion and alleged widespread corruption. There were numerous formal Enquiries and Commissions resulting in some changes and improvements, but the system remained unsatisfactory overall. Of more interest from the point of view of the present work is Roland Hill's pamphlet, *Post Office Reform*, and the subsequent legislation, in 1839, which ultimately led to the introduction of the first adhesive postage stamps in Great Britain.<sup>21,22</sup> A useful and informed account of the early history of the postal system can be found in Douglas Muir's work on *Postal Reform*.<sup>23</sup> Although there is no case for designating 1839 as the *annus mirabilis* of the postal system, it was clearly a year of step change of equal momentum to the announcement of photography. The parallel time lines progress into 1840 as the first adhesive postage stamps were made available to the public, and a patent was registered for the design of what would be the first camera to be used commercially in England.<sup>24</sup>

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<sup>20</sup> Bajac, Q. *The Invention of Photography: The First Fifty Years*. (London: Thames and Hudson Ltd., 2002), p. 13.

<sup>21</sup> Hill, R., *Post Office Reform: Its Importance* (1837)

<sup>22</sup> The Postage Act 1839 (2 & 3 Vict c. 52)

<sup>23</sup> Muir, D. N., *Postal Reform and The Penny Black: A New Appreciation* (London: National Postal Museum, 1990)

<sup>24</sup> Richard Beard obtained Patent 8546 of 1840 which covered, primarily, a version of the Wolcott and Johnson mirror camera (in collaboration with John Johnson who travelled from the United States for the purpose.)

It was also the year in which Alfred Swaine Taylor who made the first, and almost immediate interesting link between photography and the early postage stamps.<sup>25</sup> Taylor was a prominent scientist and a toxicologist, providing expert evidence in a number of high-profile murder trials of the time. It is obvious that as one of the leading scientists of the day, he would have noted the emergence of the new ‘scientific process’ of photography. He instantly recognized its utility, in particular for making ‘faithful copies of the etchings of old masters’.<sup>26</sup> In May 1840, he wrote to Rowland Hill, who had, since the previous September, been ‘attached to the Treasury with reference to the proposed alterations in the Post Office’.<sup>27</sup> In view of his position in the scientific community, it seems natural that Taylor would have wanted to experiment with early photography and indeed he made ‘photogenic drawings’ of the first postage stamps within days of them being issued to the public. He sent examples to Hill with a cautionary note implying that the stamps could easily be copied using photography.<sup>28</sup> Hill’s response to Taylor, acknowledging receipt of the examples and requesting further copies if the experiments were continued, has been traced but, at the time of writing, Taylor’s earlier letter to Hill and the specimen images have not been traced. It is from this point on that these two innovations evolve separately; photography the subject of a series of scientific advances, amidst arguments as to its status as art or science; whilst those concerned with stamps were preoccupied with costs and security as well as matters of design. They would not meet up again for more than 25 years, when the USA produced the stamp designed from a photograph of Abraham Lincoln discussed below in more detail.

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<sup>25</sup> Alfred Swaine Taylor [1806-188]

<sup>26</sup> Taylor, A. S., *On the Art of Photogenic Drawing* (London: Jeffrey, 1840), p15

<sup>27</sup> Muir, D. N., *Postal Reform and The Penny Black: A New Appreciation* (London: National Postal Museum, 1990), p. 63

<sup>28</sup>Blackwell, G., Great Britain: 1840 One Penny Black the First Postage Stamp Forgeries? in: *The London Philatelist*, Vol 128 (1466), June 2019, pp 216-219



There is a divergence in the nature of the literature and this merits attention prior to an examination of specific examples. Both Daguerre and Fox Talbot provided detailed accounts of their processes, and Daguerre's manual was translated into English, Spanish, Italian, German and Swedish.<sup>29</sup> Although they were both later referenced on stamps, it was not something either could have envisaged. Since then, several general histories of photography have been published (see, for example, Gernsheim, Newhall, and Frizot<sup>30</sup>) and an extensive body of scientific work is complemented by a large body of populist 'how to do it' literature. The tradition of compiling encyclopaedia is strong, going back to Eder's classic work of 1890. In addition, there are biographies of many of the people responsible for the development and practice of photography in the widest sense, as well as specialist biographies, such as Arnold's work on William Henry Fox Talbot.<sup>31</sup> None of these pioneers indicated any expectation that their discoveries would link up again with the contemporaneous emergence of philately.

The canon of literature on philately has an equally long pedigree but is different in character and markedly less voluminous. Whilst 'stamp collecting' still appeals to some children, the number of those involved in philately at a more serious level is far fewer than those involved in photography. The reasons are obvious; whilst collecting and research are important in both sectors, only photography has provided a continuing, discretionary, and unsupervised output from its practitioners, some of which have been, and continue to be, regarded as of sufficient merit to be included in national collections and archives. Whilst it is true that stamps continue to be issued, and new issues are of

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<sup>29</sup> Daguerre, L. J.M. *Historique et Description de Procédés du Daguerreotype et du Diorama* (Paris: Alphonse Giroux et cie, 1839) and Fox Talbot, H., *The Pencil of Nature* (London: Longman, Brown, Green and Longmans, 1844) Daguerre's work was published in facsimile with an introduction by Beaumont Newhall as Daguerre (New York: Winter House Ltd., 1971). The Pencil of Nature is available in facsimile from the Gutenberg Project at: [www.gutenberg.org/ebooks/33447](http://www.gutenberg.org/ebooks/33447), accessed 7th March 2021 ><http://www.gutenberg.org/ebooks/33447>

<sup>30</sup> Gernsheim, H., *The History of Photography* (New York: McGraw-Hill Book Company, 1969); Newhall, B., *The History of Photography* (London: Secker & Warburg, 1982) and Michel Frizot, *The New History of Photography*. (Koln: Könemann, 1998)

<sup>31</sup> Arnold, H. J. P. (Douglas), *William Henry Fox Talbot: Pioneer of photography and man of science*. (London: Hutchinson Benham Ltd., 1977)

specific interest to some collectors, the process is formal and controlled by the various postal authorities. Although the statistics could never be comprehensive, since not all collectors and practitioners choose to join formal groups, the information that is available is telling. The Photographic Alliance of Great Britain is supported by more than 1,000 local clubs and societies, but the Association of British Philatelic Societies has an affiliation of only 162 local societies.<sup>32</sup> The Royal Photographic Society, with a membership in the order of 11,000 has around three to four times as many members as The Royal Philatelic Society, London.<sup>33</sup> The literature appears to reflect a broadly similar disparity but there are differences in the nature of the literature and it is difficult to quantify, and probably not relevant to think in terms of numbers.. The focus of philately has, for many, been on the collecting of examples, and this has resulted in the production of numerous catalogues providing detailed listings of the stamps of the world and setting out the prices at which collectors might obtain samples. There is also a significant body of work addressing specialist areas such as printing, paper types, and perforations of single issues.<sup>34</sup> Whilst the broadest of library searches suggests a significant difference in terms of the volume of literature, such a comparison is specious for a number of reasons. Firstly, reflecting the predominance of private collecting as the primary activity of philatelists, the literature includes large numbers of very detailed specialist texts and journals. Whilst all holdings are available to genuine researchers, the libraries are generally maintained by membership organisations such as The Royal Philatelic Society, London. Internationally, the most comprehensive library is the American Philatelic Society Library. Since 2016, a major project has been established, on the initiative of The Royal Philatelic Society, London, to produce and manage a Global Philatelic Library

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<sup>32</sup> Information taken from the latest published statutory accounts of PAGB and the website of the ABPS <accessed 20th March 2021>

<sup>33</sup> Although The Royal Philatelic Society, London, includes “London” in its formal title, it has the same national and international status as The Royal Photographic Society.

<sup>34</sup> See for example Reiche on The Canada Admiral’ stamps or more recently Muir on the Machin issues of Great Britain.

which, at the time of writing, has received contributions from 27 libraries, including the American Philatelic Society Library.<sup>35</sup> Although there is literature covering the development of the postal system as well as stamps and their design, manufacture and distribution, the body of work does not come close to that relating to photography.

The second and most obvious difference is that from an early date there have been institutions teaching photography. From about 1970, an academic interest in the history of photography evolved and can now be studied as a specialist subject, at both undergraduate and post-graduate levels in a substantial number of universities. Those universities also hold stocks of relevant books in their libraries, and may, in addition, hold valuable manuscripts and prints in special collections.

A third difference to note is the interest of philatelists in errors, usually, but not exclusively occurring at the production stage. In some cases, these errors are directly related to photography, either by the use of the wrong image or by inserting an image in the wrong way (occasionally inverting). Such problems usually occur at the printing stage and although they are of interest, as 'errors', to the philatelic community, they have little significance in the context of this research. It should also be noted that in philately, in addition to the conventional books and journals, there are a number of distinctive sources that have informed this work. Whilst not a universal practice, several countries provide supplementary information at the time of a new stamp issue. For example, both the United States and Great Britain produce dedicated supplementary information. In the United States, there is a tradition of formally launching new issues, and the documentation accompanying such events can be a useful source of additional information. In Great

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<sup>35</sup> Global Philatelic Library: [global.philatelic-libraries.com](http://global.philatelic-libraries.com) <accessed 20th March 2021>

Britain, since 1960, most new issues have been accompanied by “Presentation Packs” which carry additional information and, on occasion, provide full details of the photographs and the photographers, albeit usually in very fine print. In addition, there are other sources, unique to stamps, such as stamp booklets, some of which are sponsored, as well as other special editions issued in conjunction with the Royal Mint combining stamp issues with coins and medallions. There is no direct parallel within the photographic world, but there are alternatives. In photography, there are numerous public exhibitions, many of which are accompanied by catalogues and related publications as well as, in some cases, public lectures. Whilst there are some philatelic exhibitions, they tend to have limited appeal, support coming mostly from members of philatelic societies and collectors and the commercial sector, hoping to sell to or buy from, the philatelic community.

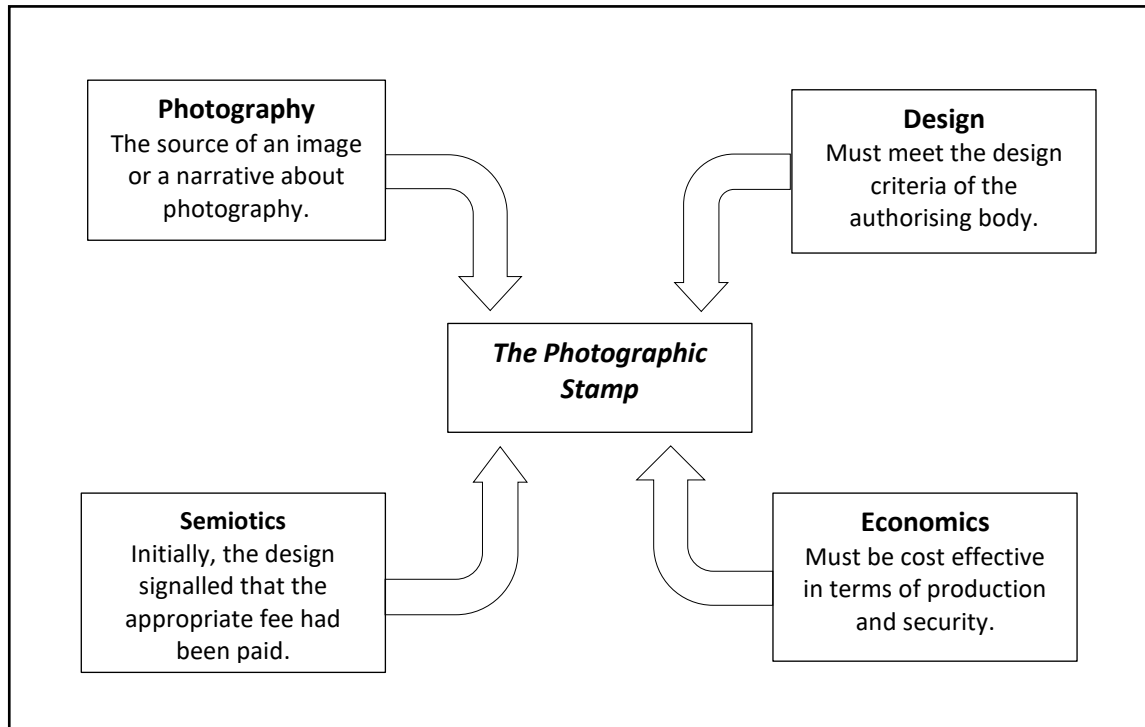
Although there is an acknowledged paucity of specialist material there is significant guidance on stamp design in general. The postage stamp was brought into existence to solve a specific problem. It emerged after consideration of the more than 2,000 submissions made in response to the Treasury Competition referred to at the beginning of this chapter. What is effectively the design strategy was articulated as ‘The points considered to be of the greatest importance’.<sup>36</sup> These can be set out as follows:

- Convenience as regards the public use,
- security from forgery,
- easily recognised by officials to facilitate official operations, and
- economic in terms of production and distribution.

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<sup>36</sup> Muir, D. N., *Postal Reform, and The Penny Black* (London: National Postal Museum 1990), p.78

Combining these points of ‘the greatest importance’ with the application of photography, a useful conceptual framework emerges, that aids the definition of the *photographic stamp*.



**Diagram 2.1: A Conceptual Framework for the Photographic Stamp**

The results from this research are intended primarily for those members of the photographic and philatelic communities with a somewhat more advanced interest in the histories of photography and philately and therefore no useful purpose would be served in reciting the well-known sources in detail. What is seen to be useful, at this point, is to revisit the discussions on the use of photographic images and the extent to which the photographer has any control. It is most likely, and the exceptions are discussed below, that photographic images appear on stamps either as a result of commissioned work or as a result of the designer’s search for extant images. Where the work has been commissioned there is, from the outset, an explicit and contractual understanding of the way in which the images will be used. However, in most other cases it is probable that

the photographer had never envisaged the reproduction of their work in the form of a postage stamp and all that implies; relatively minute dimensions, mass distribution and presentation to many viewers after having been partially obliterated by the postal authorities. Benjamin argues that there is a problem in terms of photography's inability to retain the 'genuineness' of the original but does not discuss the mass reproduction of photographs! Although he had not envisaged the reproduction of fine art photography in such a changed form and volume as is the case when used in postage stamp design, it is obvious that such reproductions have never been intended to function so as to bring out the 'genuineness' of the original and go beyond what was foreseen by the creator. His view that it (photography) has the ability to bring out aspects of the original that 'are quite simply beyond natural optics' are no longer valid although it is true that the process places each 'copy of the original in situations beyond the reach of the original itself.'<sup>37</sup> Earlier, in 1928, Benjamin had written romantically about the postmark as 'the dark side of stamps' that 'cover faces with weals, and cleaves the land of entire continents like an earthquake.'<sup>38</sup> Although speculation is admittedly pointless, what is irresistible is to try and imagine what Benjamin might have thought if he had lived long enough to see the widespread adoption of photography in stamp design and the issue of stamps in the quantities that now appear. What might he have said at seeing examples of fine art photography miniaturised almost beyond recognition, only to be scarred by postal cancellations? This is illustrated in the USA stamps of 1981, regarded as one of the finest examples of engraving from photographs, when badly obliterated stamps appeared as part of the presentation sheet issued by US postal authorities. **(B.2)** Sontag recognised that 'any attempt to restrict photography to certain subjects or certain techniques, however

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<sup>37</sup> Benjamin, W., *The Work of Art in the Age of Mechanical Reproduction*, trans. J. A. Underwood (London: Penguin Group, 2008)

<sup>38</sup> Benjamin, W., *One Way Street and Other Writings*, Trans Jephcott, E. and Shorter, K. (London: Verso, undated electronic version), p.97

fruitful these have proved to be, is bound to be challenged and to collapse.’<sup>39</sup> Whilst these comments reference the use of photography, the taking and making of images, she was also writing before the emergence of the widespread issue of commemorative stamps and the associated adoption of photographs in their design.

The exceptions to the commissioned versus ‘found’ options for sourcing photographic images arise in a number of less common situations. An image may be created by a photographer under a contract by which that photographer has ceded copyright to an employer (or other person commissioning the work). That employer may then authorise the use of the image in ways over which the photographer has no control, and this might extend to its use in stamp design.

There is also another facet to the relationship between photography and stamps. Although the early line-engraved Victorian stamps ‘offer unlimited opportunities for the collector who is prepared to give time and enthusiasm to their study,’ no photographs were used as part of the design of domestic stamps until 1911, when the first stamps for George V became the focus of the controversy discussed below.<sup>40,41</sup> However, in the meantime, photography was used, on at least one occasion, to support the preparation and design process. In 1904, the then Prince of Wales, himself an enthusiastic and highly regarded philatelist, described the sequence of events relating to the design and production of the new stamps for (his father) King Edward VII. He explained that this initially involved an original sketch by Emil Fuchs [1866-1929]. Subsequently, a separate border was prepared by Messrs De La Rue, under Fuchs’ instructions. Photographs were taken of both the

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<sup>39</sup> Sontag, S., *On Photography* (London: Penguin Books, 1979)

<sup>40</sup> *Stanley Gibbons Great Britain Specialised Stamp Catalogue Volume 1: Queen Victoria*, 1997, 11th Edition, London: Stanley Gibbons Ltd, p.33.

<sup>41</sup> See Chapter Four for the details of the controversy

sketch and the border and ‘the two prints so obtained were placed together, and a fresh photographic impression taken of the whole’.<sup>42</sup> Thus, it is clear that, although at this early date photography was used to aid the designers and visualise the finished design, the photograph itself was not an integral element of the design of domestic stamps; it was regarded only as incidental to the design process.



**Fig 2.1 Queen Victoria  
W & D Downey, 1860**

Whilst not readily adopted for domestic stamps, the Victorian designers did not completely ignore the new science of photography. The first use appears to be stamps of Newfoundland. When, in 1870, it was decided to illustrate a new stamp (B.3) with the portrait of the Queen, the engraving was inscribed from the W & D Downey photographic portrait from 1860, illustrated in Figures 2.1.

Setting aside, for the moment, issues relating to

Heads of State, which obviously have a special status, there are several errors in the literature

regarding what is generally recognised as the first postage stamp be based on a ‘photographic design’. Spira’s erroneous claim regarding the Rumanian stamps of 1928 was mentioned in Chapter One. It is generally held that the first stamp using a ‘photographic’ representation, appeared as early as 1894 in North Borneo. Although photographic in style, it is not clear whether that design was derived from a photograph or an illustrator’s work.<sup>43</sup> The first design incorporating an attributable photograph is that

<sup>42</sup> HRH The Prince of Wales, 1904, *Notes on the Postal Issues of the United Kingdom during the Present Reign*, a paper read at a meeting of the Philatelic Society, London, held on 4 March 1904. (This paper was recently reproduced in a handbook accompanying an exhibition at The Royal Philatelic Society, *150<sup>th</sup> Anniversary Celebration: Her Majesty The Queen’s and Past Presidents’ Collection*, London 11 April 2019. It was included in comments on items from the collection of Her Majesty The Queen, by Ian P Grieg FRPSL, FRPSV.)

<sup>43</sup> Williams, L.N., *Fundamentals of Philately*, Revised Edition (Pennsylvania: American Philatelic Society, 1990) p.92



engraved by Marcus Baldwin using John Hamlin's photograph of 'Plowing (sic) in Amenia' (Figure 2.2) issued in the United States in 1898 celebrating The Trans-Mississippi and International Exposition.<sup>44</sup>



**Fig 2.2: Plowing on the Amenia and Sharon Land Company, Amenia, N.D., J R Hamlin, circa 1889, reproduced by kind permission of North Dakota State**

This took place in Omaha from June to November in 1898 and the stamps are now amongst the rarest of USA stamps. The aim of the exposition was to showcase the development of the entire Western United States, stretching from the Mississippi River to the Pacific Coast. The 2-cent stamp (**B.4**), illustrating farming, was also the first to show a living person (other than a Head of State). The crew on the plough, driver Even “Ed” Nybakken, Arthur John De Lance (with dog) and Sam White are thus the first living individuals to be shown on a USA stamp. Nybakken complained that a gust of wind, forcing him to hold his hat, obscuring his face at the moment of exposure, ruined his claim to fame forever. Since the issue of the stamp there have been numerous

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<sup>44</sup> John R. Hamlin [1833-1903]

suggestions that the photograph must have been retouched as ‘it was just inconceivable that such an aggregation of farm machinery and horses, as shown in the picture, was in actual operation on any one farm in the whole of the United States’ but irrespective of that possibility, the design of the stamps certainly carries a message of success and technology.<sup>45</sup> Perhaps as a consequence of their rarity, the same designs were later reproduced in close facsimile (**B.5**) to celebrate the centenary of the Exposition. In what appears to be a nostalgic nod towards early photography, the 1998 stamps were issued in a bi-colour design with the central vignette in black, but as can be seen from the illustrations, the original stamp was a single colour printing.

As indicated above, no photographic images were used in British stamps until the new definitive stamp (**B.6**) of 1911. That turned out to be a controversial failure, the full story is told in Chapter Four as the wider issue of definitive stamps is discussed. Perhaps as a result of that failed attempt to bring something new to stamps, and the almost immediate return to a more conventional design, Rose complained that the first quarter of the twentieth century ‘were overall dull years: nothing relieved the visual boredom of the stamps until we get to the Universal Postal Union Congress of 1929.’<sup>46</sup> It appears that he regards the innovative stamps for the British Empire Exhibition, the first stamps of the United Kingdom to be designed and issued as commemorative stamps in 1924 -1925, as merely contributing to his visual boredom and dismissing them as ‘very much in the same stylistic mode of the current definitives’ and not worthy of further comment.<sup>47</sup> However, since no photography was involved, it is not proposed to challenge Rose’s opinion. This also highlights a problem in terms of the literature. Many of the references identify particular stamps and to avoid duplication as much as possible, where a photographic

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<sup>45</sup> [CHAFFEEES of North Dakota - Two-cent Stamp \(google.com\)](#)

<sup>46</sup>Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (London: Phaidon Press Ltd., 1980), p. 38

<sup>47</sup>Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (London: Phaidon Press Ltd., 1980), p. 38

stamp is considered later, for a specific reason, the relevant literature will be considered at that point.

In 1956, as more diverse stamps designs were emerging, it was noted that ‘Although many of the earlier designs were taken from paintings there has been an increasing tendency, not unnaturally, to use photographs as the bases of modern stamp designs.’<sup>48</sup> Since many stamps involve the use of portraits, especially of Heads of State, we need to look to the literature for guidance. This concerns the nature of the sovereign’s image and needs to be seen in the context of the policies that were emerging. The images of Queen Victoria and King Edward VII were ‘formal’ portraits reflecting the long-standing tradition associated with coinage. Williams offers some definitions which not only inform the current discussion but provide useful reference material as other design issues are addressed. Broadly speaking every stamp design falls in to one of two classes. The first of these is what the artists or critics refer to as “formal”; the other is termed “proper” Again broadly speaking, it is true to state that formal design depicts an abstraction or an idealized representation of a subject, whilst the proper design seeks a more realistic, so to speak, “photographic,” representation of the subject.<sup>49</sup>

Despite the apparent simplicity of there being only two “classes” of stamps, Williams goes on to identify numerous “types” as follows:

- Formal Head Type
- Formal Arms Type
- Numeral Type

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<sup>48</sup> Williams, L.N. and M. *The Postage Stamp: Its History and Recognition* (Harmondsworth: Penguin Books Ltd., 1956), p. 29.

<sup>49</sup> Williams, L. N., *Fundamentals of Philately* (Pennsylvania: American Philatelic Society, 1990), p 91.

- Pictorial Type\*
- Inscription Type
- Primitives

*\*Williams also identifies two types of “pictorial” design differentiating between ‘formalized reproductions of scenes in nature or animals’ and ‘the true pictorials’ or engravings of “photographic” representation.<sup>50</sup>*

This classification and typology will be re-visited in the discussion of methodology and method that follows in Chapter Three but, at this point, it serves to introduce the concept of “photographic” into the design vocabulary.

Rose was cited above as claiming that the early part of the twentieth century was boring, in terms of stamps design. What followed was equally uninteresting but for different reasons. No sooner had the new stamps been released, following the accession of King George VI, than the country became involved in war. Only one new design was created during the war and that was a simple commemoration of the birth of stamps themselves and was spartan in design, using simple Royal portraits (**B.7**) including a reproduction of the Bertram Park portrait of King George VI.<sup>51</sup> In the austerity of the post-war years only four new issues were made between 1945 and 1950, only one of which was designed from photographs, and the high value stamp has since become a classic (**B.8**). 1951 saw new high value issues and new stamps for The Festival of Britain and ‘although for designers, the new thinking did not begin to blossom until the new Queen came to the throne in 1952, the later years of her father’s reign were beginning to influence the next quarter century of stamp design and production.’<sup>52</sup> The new definitive stamps issued for Queen Elizabeth

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<sup>50</sup> Williams, L. N., *Fundamentals of Philately* (Pennsylvania: American Philatelic Society, 1990), pp 91-92

<sup>51</sup> This refers to the portrait used for the design of the definitive stamps described in detail in Chapter Four

<sup>52</sup> Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (London: Phaidon Press Ltd., 1980), p. 48

II are described in Chapter Four. Otherwise, although there were only eight issues of commemorative stamps in the first ten years of the new reign, change was approaching. The new era is perhaps best described by citing extracts from the information provided by the National Postal Museum:

‘In 1964, The Post Office took the decisions to issue more commemorative stamps each year. The stamps were intended to:

- Celebrate events of national and international importance.
- Commemorate important anniversaries.
- Reflect the British contribution to world affairs including the arts and sciences.
- Extend public patronage to the arts by encouraging the development of minuscule art.

Usually, Royal Mail issues approximately 13 sets of stamps on different themes each year’<sup>53</sup>.

The same source describes the contemporary design process, indicating that usually the work of four designers is reviewed, although not all would necessarily have previous experience. It is also noted that, explicitly acknowledging the possibility of designing stamps from photographs, ‘many different art forms may be used to create the image on a stamp including photography, painting, graphics, cartoons, sculpture and collage.’<sup>54</sup>

The process in Great Britain is overseen by the Royal Mail Design Department. One of the most celebrated of the stamp designers summarized the process to Rose, saying ‘The first step is to have a topic that people can respond to. You can scare people away by commemorating subjects that aren’t worth commemorating or which look as though they

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<sup>53</sup> Stamp Design - The Postal Museum <accessed 18<sup>th</sup> April 2022>

<sup>54</sup> Stamp Design - The Postal Museum <accessed 18<sup>th</sup> April 2022>

are the result of pressures rather than spontaneous choice.’<sup>55</sup> Gentleman is ambivalent about photography, arguing that the engraver should work from a painting rather than a photograph when working on a portrait but also noted that ‘photography brought new problems, but also opened up completely new possibilities.’<sup>56</sup> In the fifty years since Gentlemen’s comments, changes in technologies, the new Royal Mail and societal changes, have all served to drive those new possibilities. A much more theoretical approach to design was included in Schmitz’s more recent work but he argues for the independence of the designer, asserting ‘that’s exactly what’s important in the first phase of the design work: leaving behind the familiar traditional ways of thinking, letting go of routine and the “expert” inside of you, giving creative thinking the space it needs.’<sup>57</sup> He also claims that ‘designing stamps is not an art. It’s much harder.’<sup>58</sup>

Finlay makes several references to photography but seems unconcerned with the ethics. In describing the ‘some of the stages involved in designing a stamp [...] a black and white photograph provides exact reference for the artist’ but apparently ignores the role of the photographer in providing the image that is basically being copied.<sup>59</sup> What is more, the authorship of the black and white photograph used to illustrate this point is not acknowledged in the work. Although this raises the issue of plagiarism and the design of stamps, there is no suggestion that there is widespread plagiarism or breach of copyright in a legal sense. The greater concern for this author is the distinction between the work of the photographer and that of the designer of photographic stamps and the numerous inconsistencies in the ways in which the photographer is acknowledged. Those inconsistencies range from occasionally displaying the name of the photographer on the

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<sup>55</sup> Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (London: Phaidon Press Ltd., 1980), p. 18

<sup>56</sup> Gentlemen, D., *Design in Miniature* (London: Studio Vista, 1972) p. 80

<sup>57</sup> Schmitz, H. G., *Postage Stamp Designs – From Kafka to Loriot* (Zurich: Niggli, 2016), p110

<sup>58</sup> Schmitz, H. G., *Postage Stamp Designs – From Kafka to Loriot* (Zurich: Niggli, 2016), p112

<sup>59</sup> Finlay, W., *An Illustrated History of Stamp Design* (Wallingford: Eurobook Ltd., 1974) p. 22

stamp (See Chapter One and Illustration A.8) to effectively ignoring the importance of the original image. Finlay also references the proposed stamps for King Edward VIII and complains that ‘The design failed only because a profile of the King, based on an actual photograph was used.’<sup>60</sup> He then comments that the fault was rectified ‘by using a coinage profile’.<sup>61</sup> Whilst his main concern was the suitability of the designs for reproduction by photogravure, he does not see fit to distinguish between the poor execution of the design process from the quality of the original photographs. Further, he also fails to acknowledge that both designs were based on excellent images by Hugh Cecil and Bertram Park, respectively. (These particular stamps are discussed in detail in Chapter Four.) Although primarily concerned with technical matters Finlay does touch on the use of stamps, especially those early issues of the United States and Russia, ‘to educate a large and heterogeneous population in the history, culture, traditions and ‘way of life’ of the country concerned’ providing a useful prompt to consider the symbolism of stamps more closely’<sup>62</sup>. Schmitz also concludes that a stamp is ‘a visual short story that may become the gateway to further engagement with the theme’ and although his work focuses only on the stamps of Germany, it does provide a further prompt to give consideration to the semiotic aspects of the photographic stamp.<sup>63</sup>

In extending the discussion into an understanding of the semiotic role of postage stamps, the starting point is a recognition that a stamp, photographic or otherwise, always carries two messages, one explicit and the other implicit. ‘Postage stamps are government documents which present an image of a nation, its history, politics, political aims and objectives, and contemporary society.’<sup>64</sup> The explicit message is one of ‘duty paid’ and

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<sup>60</sup> Finlay, W., *An Illustrated History of Stamp Design* (Wallingford: Eurobook Ltd., 1974) p. 159

<sup>61</sup> Finlay, W., *An Illustrated History of Stamp Design* (Wallingford: Eurobook Ltd., 1974) p. 159

<sup>62</sup> Finlay, W., *An Illustrated History of Stamp Design* (Wallingford: Eurobook Ltd., 1974) p. 152

<sup>63</sup> Schmitz, H. G., *Postage Stamp Designs – From Kafka to Loriot* (Zurich: Niggli, 2016), p124

<sup>64</sup> Brunn, S. D., *Images, Semiotics and Political Transitions in: Stamps, Nationalism and Semiotics*, Ed., Brunn, S.D. (Abingdon: Routledge, 2023) No pagination, digital copy available at The British Library, restricted access.

although some countries issue stamps with simple numeric designs, indicating the amount of duty paid, the general practice is to provide a more complex design. The consistent and long-term use of an image of a Head of State might easily be interpreted as demonstrating political stability, and this is illustrated by the two definitive stamps of Queen Elizabeth II, discussed in detail in Chapter Four, and both are designs based on photography. Explicit messages can be easily recognised and usually take the form of a celebratory or commemorative issue, but secondary meanings can frequently be detected in the same designs. And obviously, there are implications for a nation as it decides what to celebrate with its stamps. This includes the way in which it depicts photography or photographers. One specific record appears in a volume published by The British Institute of Professional Photography as a souvenir of their centenary year. The volume contains images of 39 examples produced by ‘a small elite group whose photographs have been used on British stamps.’<sup>65</sup> There are two striking points about this text. The phrase ‘been used’ stands in stark contrast to comments from designers who, in many cases, barely acknowledge ‘the use’ of the photograph. Unfortunately, the text is marred by errors of fact. Asserting that the first photograph to be used for a stamp was Dorothy Wilding’s portrait of Queen Elizabeth II for the Coronation ignores the use of her work for the Coronation stamps, and the subsequent Silver Jubilee stamps for King George VI and Queen Elizabeth (1937 and 1948). The controversial use of the Downey portrait in 1911 is also overlooked, as is the earlier work of Bertram Park and Hugh Cecil. (Cecil was mentioned in connection with the early career of Angus McBean.) The work of these photographers, Wilding, Park and Cecil, is discussed as specific examples of their work are referenced below.

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<sup>65</sup> Hannavy, J. *Images of a Century: The Centenary of the British Institute of Professional Photographers.* (Ware: BIPP, 2001) p.93



The design of photographic stamps may also be divided; some explicitly celebrating the fame or reputation of individual photographers, usually with examples of their work and others using photography to provide an indication of technical innovation, cultural sophistication, or national excellence or primacy. For example, a stamp designed around the then latest Exacta camera was produced to promote the Leipzig Fair. **(B.9)** As early as 1953 Stoetzer remarked that ‘Today governments are unabashedly using postage stamps to promote domestic products, vacation resorts, cultural achievements, and even political ideologies’ although he did not make any mention of photographic stamps. (This is unsurprising as very little use had been made of photography in stamp design at this time.) In referencing ‘today’ in 1953 he appears to have ignored the most blatant example of stamps as vehicles of state propaganda, namely the work of the Ministry of Enlightenment and Propaganda of the Third Reich which used photography extensively and this included in the design of postage stamps. Hitler’s personal photographer, Heinrich Hoffmann [1885-1957] provided the images for a number of stamps. Typically perhaps, the first was a benign, even paternalistic issue for Hitler’s 48th birthday, carrying a charitable surcharge for the Culture Fund **(B.10)**. This was followed by other stamps, with surcharges for apparently worthy causes, until, in 1944 **(B.11)** it changes to a simple austere portrait in profile, in the style of European royalty.

Stoetzer also identifies tourist, cultural, economic and various ideological forms of propaganda. He also points out that the message might be received by not only the purchasers of the stamps but all of those through whose hands the letter passes until it reaches its destination. Today, it seems unlikely that the message has any significance to mail handling staff who nowadays seem pre-occupied with sorting and security matters. The intrinsic value of the message cannot be quantified but the subject area offers itself as another field for research as the development of the postal service now allows for

cancellation markers to carry messages, not only for governments, as they have always done, but also for commercial advertising. Such commercial activity suggests that at this point, some consideration should now be given to the financial aspects of stamp production and distribution.

Whilst not specifically related to photographic stamps, the economics of the stamp world contain an interesting financial puzzle. Every time a stamp is sold by an issuing authority there is an explicit contract that postal services will be provided to the value of that stamp. The authority therefore creates a contingent liability – the obligation to provide service once the stamp is used. This was a straightforward proposition in the early days. However, as philately has developed, there has been a move, for some collectors, from collecting used stamps, as was the case originally, to collecting unused, or mint, stamps. Apart from post-decimalisation and prior to January 2023, British stamps have never been demonetised.<sup>66</sup> That means in theory all the unused postage stamps held by collectors, denominated in decimal currency, could be used for postage. The result, again in theory only, could be that the Royal Mail be required to deliver services for a significant period without the sale of further stamps. However, the Royal Mail are complicit in this and promote the sale of stamps believing that many will not be used for postage. The growth in the Royal Mail's response to the collector and souvenir market can be seen by examining two examples. Taking information from *The British Philatelic Bulletin* 'The Royal Mail magazine for stamp collectors' the changes are notable.<sup>67</sup> In January 2001 the journal provided information about the first self-adhesive stamps. With a total face value of £2.60 (10 times 26p, the then first class postal rate) they were to be offered for sale in Retail Booklets (£3.24), with First Day Covers at £3.59 with a note that a 'well-

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<sup>66</sup> As a matter of practicality, it is no longer acceptable to aggregate 1/2p elements into calculations. Existing 1<sup>st</sup> and 2<sup>nd</sup> class definitive stamps will no longer be valid after 31<sup>st</sup> January 2023, when they are being replaced by a new barcoded issue.

<sup>67</sup> The quotation is part of the banner on the journal cover.

illustrated presentation pack price £3.05 and stamp cards (price 25p each) would be available from main post offices and philatelic outlets.’<sup>68</sup> In contrast in January 2022, the same journal announced the release of a new issue of 8 stamps as a tribute to The Rolling Stones. The commercial offerings range from one of each stamp for £10.20 and a list of 33 alternative commercial options from presentation packs (£16.20) to a Gold Stamp set (£149.99).<sup>69</sup>

However, beyond noting that Royal Mail are now very proactive in the sale of stamps and philatelic ephemera clearly not intended for postal use, the topic is of no significance in terms of the research in view, which is addressed from a methodological and operational perspective in Chapter Three. In any case Royal Mail will start demonetising the existing definitive stamps from January 2023 in an effort to cut down fraud.

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<sup>68</sup> Royal Mail Bulletin Vol 38 (5) January 2001, p.139.

<sup>69</sup> Royal Mail Bulletin Vol 59 (5) January 2022, p.140.

ILLUSTRATIONS FOR CHAPTER TWO



B.1



B.2



B.3



B.4



B.5



**B.6**



**B.7**



**B.8**



**B.9**



**B.10**



**B.11**

## Chapter Three

### The Research Approach: Methodology and Method

This chapter addresses the two key issues of research methodology and method. What research strategy is to be adopted, and how is it to be operationalised for the research in view? The answer to such questions is largely dependent on the nature of the enquiry and the data being examined, in this case, photographic stamps. The nature of the enquiry is more difficult to define. In order to answer the question, further consideration must be given to the specific nature of the specific subject under review. The literature, although weak on specific references to photographic stamps, indicates that such stamps emerge from a design process carrying an implicitly or explicitly expressed message, and for the purpose of this research are seen as texts, and as such, are amenable to qualitative research. Although they do not explore the point, Miles and Huberman assert that ‘there is a long and well-worked-out tradition of photographs as data’ so there is no reason why photographic stamps cannot be similarly treated.<sup>70</sup> This view is supported by Watson who, whilst not specifying postage stamps, determines that, *inter alia*, ‘bus tickets [...] and countless other items that involve written language and diagrammatic forms indicate the immensely pervasive, widespread and institutionalized place of texts in our society.’<sup>71</sup> He also reports ‘that there is a relative paucity of studies which deal with texts as mundane phenomena, as a routine part of our everyday activities.’<sup>72</sup> This work therefore proceeds on the basis that photographic stamps are an example of text, albeit mundane phenomena!

Whilst there are some instances where a particular research stance is regarded as more appropriate, there are no universal prescriptions that require that a particular issue should

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<sup>70</sup> Miles, M. B. and Huberman, A.M., , *Qualitative Data Analysis*, 2<sup>nd</sup> ed (Thousand Oaks: Sage Publications Inc., 1994) p. 89

<sup>71</sup> Watson, R., ‘*Ethnomethodology and Textual Analysis*’ in: *Qualitative Research: Theory Method and Practice* ed. by David Silverman (London: Sage Publications Ltd., 1997) pp 80-98 (p.80)

<sup>72</sup> *Ibid.*, p.80

always be investigated in a particular way. It is the responsibility of the researcher to establish the case for a chosen approach and the way in which it is implemented. This work takes an interpretive approach.

Given the volume and variety of relevant literature, the search for exact definitions is difficult and there are few uncontested definitions of specific research approaches. Bynner and Stribley, note that ‘In reality, the particular techniques researchers use cross the boundaries between them and in so far as the distinction between styles is worth making it is more to illuminate the emphasis that different researchers place on particular methodological problems.’<sup>73</sup> Attempts to provide categories or taxonomies of research approaches appear in several texts. (See for example Dey, and Miles and Huberman)<sup>74,75</sup> The most appropriate, and for this author the most helpful, is that provided by Miles and Huberman.<sup>76</sup> This, *inter alia*, validates interpretation as an approach to understanding the meaning and significance of data. The search for meaning in this research is pursued through desk-based work with collected examples of photographic stamps, as well as relevant journals and literature. Thereafter, analysis and reflections, enhanced by the use of *ad hoc* recording and coding, are developed around the observations in order to disclose meaning and suggest conclusions. This is consistent with “*interpretation*” as a method of comprehending the significance of text; in this case, having identified *photographic stamps* as a form of text. However, the question of defining *interpretive* is not without problems. *Being interpretive* resonates with the need for sensemaking. Interpretation and sensemaking might appear almost synonymous, which they are not, or similar, which they are, at least in the sense that they articulate a search for some sort of

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<sup>73</sup> Bynner, J. and Stribley, K. M., Eds., *Social Research: principles and procedures*. (Harlow: Longman Group UK Ltd, 1978) This quotation is taken from the un-numbered pages of their General Introduction.

<sup>74</sup> Dey, I., *Qualitative Data Analysis*. (London: Routledge, 1993).

<sup>75</sup> Miles, M. B. and Huberman, A.M., *Qualitative Data Analysis*. Second Edition, (Thousand Oaks: Sage Publications, 1994).

<sup>76</sup> Miles, M. B. and Huberman, A.M., *Qualitative Data Analysis*. Second Edition, (Thousand Oaks: Sage Publications Inc., 1994), p.7.

meaning. The difference is substantial and is best understood by going directly to Weick's explanation.<sup>77</sup> Sensemaking can be distinguished from interpretation in that:

1. sensemaking is about the ways people generate what they interpret
2. interpretation suggests the detection of a meaning that exists whereas “*sensemaking is less about discovery*”
3. sensemaking precedes interpretation. “*The ways (these) earlier questions of sensemaking are resolved determines which interpretations are possible and plausible*”
4. sensemaking *is* a process - interpretation *may* be a process but is likely to be a product.

Having adopted an interpretive approach, and although the aim of the research is to provide interpretations, an understanding of sensemaking assists and supports the process and promotes the understanding of interpretations as distinguished from supposed meanings. Fundamental questions include determining why a specific stamp is drawn into the research frame and why it is of interest to a specific project. Understanding these issues is greatly enhanced by coding. Coding is ‘the process of analysing qualitative text data by taking them apart to see what they yield before putting the data back together in a meaningful way’ and this is wholly consistent with sensemaking and interpretation.<sup>78</sup> Making decisions about coding forces the researcher to reflect on various aspects of a text in order to allocate a particular example to an appropriate, specific category. It is also consistent with the advice of Butler-Kisber who suggests that ‘an inventory of all the images is made using categories that reflect the focus of the study’.<sup>79</sup> Elliott confirms that

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<sup>77</sup>Weick, K. E., *Sensemaking in Organizations*. (Thousand Oaks: Sage Publications Inc.,(1995), p.13.

<sup>78</sup> Elliot, V., Thinking about the Coding Process in Qualitative Data Analysis in: *The Qualitative Report*, Vol 23 (11), 2018 pp 2850-2861, p. 2850 <accessed 6<sup>th</sup> April 2020>

<sup>79</sup> Butler-Kisber, L., *Qualitative Enquiry: Thematic, Narrative and Arts Informed Perspectives* (Thousand Oaks: Sage Publications Inc., 2010) p. 125



‘more broadly, the word “code” is used to designate a label of any kind which is attached to a piece of data’ and explains that a coding approach should necessarily be developed and adapted to meet the requirements of the project in view.<sup>80</sup> The data in this case is in the form of postage stamps assembled into a ‘thematic collection’. Within the philatelic literature this is defined as a collection that ‘develops an idea or theme, illustrating it in a logical sequence of thought, using motives depicted on stamps designs as well as information given on philatelic and postal documents relevant to that theme.’<sup>81</sup>

The literature provides some guidance on classification and typologies of stamps but that primarily relates to design practice and the issue of stamps. In contrast, this work examines stamps specifically for their photographic content and connection. Such a distinctive approach requires a specifically designed method for its execution. In reviewing the features of more than 250 photographic stamps, it would have been neat to be able to place each example in a precise and detailed category, but such a project would be feasible only if it were possible to *unambiguously* and *accurately* label each stamp. The problem is that many stamps contain multiple design elements and their allocation to a particular category is, in some cases, necessarily judgemental. Nevertheless, some attempt at discrete categorisation is needed to support the development of an overview and assist in the formation of some conclusions. Consequently, the data has been coded using the scheme set out below. (Table 3.1)

Each of these codes is proposed and justified. Starting at the meta-level and to preserve the overall integrity of the process, the primary definitions are taken from Williams. Definitive stamps are issued for the sole purpose of providing a receipt for the fee paid

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<sup>80</sup> Ibid, p.285

<sup>81</sup> Lee, A., *Introducing Thematic Collecting* (London: National Philatelic Society, 1983), pp..

for the postal service required as defined by Williams, as cited in Chapter Two, and are issued for what might be described as normal permanent use. This is in contrast to commemoratives, and other issues made with a particular objective subsidiary to the collection of postal duty, or on occasions 'revenue' duty.<sup>82</sup> Definitives are regarded by many collectors as more important than are other issues.<sup>83</sup> Williams also provides broad guidance on Commemoratives and although he indicates that the category is too broad, he offers no specific suggestions as to how the problem should be addressed. Similarly, Rose indicates that the category is broad, suggesting it should include special or even pictorial stamps issued from time to time to commemorate a person, an event, or an organisation or simply to increase revenue. Thus, it is clear that although there are no formal sub-categories, Commemorative stamps are a far from homogenous group. To facilitate this research, they have been segregated into additional categories specifically for this project. This results in the coding structure illustrated in Table 3.1, which with the following explanatory paragraphs, provides the framework for the analysis that follows.

The examples identified as Icons might be contentious. One dictionary definition identifies an icon as 'an object of particular admiration, especially as a representative symbol of something.'<sup>84</sup> Clearly, choosing iconic images from the thousands that appear on stamps is a subjective process, not made much easier by restricting the field to photographic images. Obviously, others may not agree with the selection made here. However, the photographs that form the basis of these designs are widely acknowledged

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<sup>82</sup>Most definitive and some commemorative stamps issued during the period 1840-1968 were inscribed Postage and Revenue.

<sup>83</sup> Williams, L. N., *Fundamentals of Philately*, Revised edition (Pennsylvania: American Philatelic Society, 1990), p.21

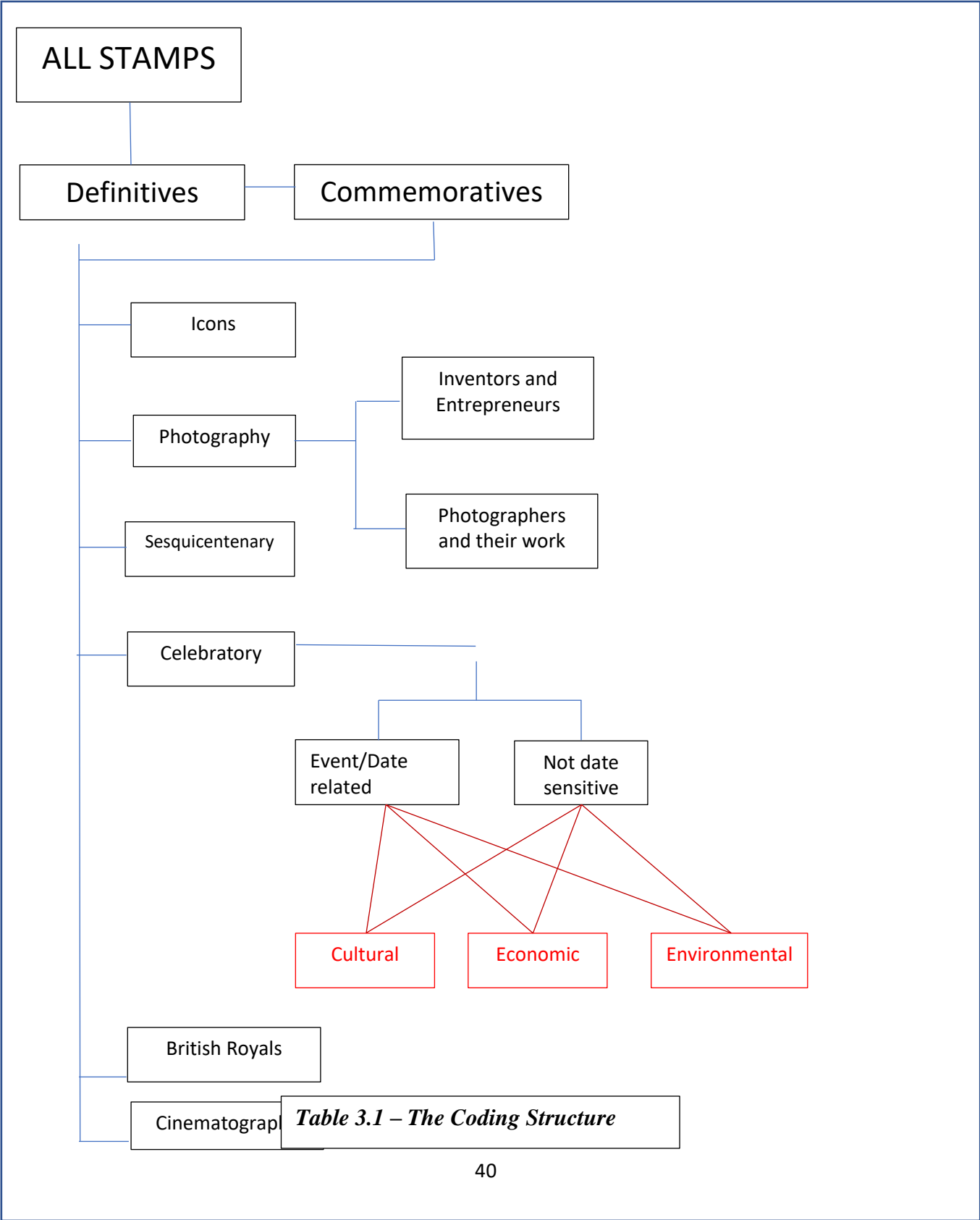
<sup>84</sup> Concise Oxford English Dictionary, 9<sup>th</sup> Edition

for their significance. In addition, they have gained general recognition outside of the photographic academy. Definitives and Icons are discussed in Chapter Four.

As a category, 'Photographers' presents obvious problems as the whole project is about photography and photographica on stamps. The Inventors and Entrepreneurs are easy to identify and the names that appear on the stamps will certainly be familiar to photohistorians. The separation of 'Practitioners and their Work' provides the opportunity to consider the contribution made by individual photographers. Overall, this research has identified the work of more than 100 named photographers (or studio names) and although it is not feasible to reference every example in this text, all the photographers are named in Appendix I. This narrative now addresses the work of those who have made a major contribution, Marcus Adams, Bertram Park, and Dorothy Wilding. Other photographers who have made a significant contribution, such as Karsh, are referenced with examples of their work. The inclusion here of Adams, Park and Wilding reflects the author's personal views.

The celebration of 150 years of photography was a milestone recognised by a number of countries by the issue of commemorative stamps. So far as is known, all such stamps have been acknowledged and discussed in Chapter Seven, wholly devoted to the sesquicentenary.

The category for 'Celebratory' stamps is essentially a 'catch-all' for the commemorative stamps that remain after separating out those that are coded to the other categories. As is obvious, these are examples of the application of photography in the celebration of a specific anniversary, specific event or some aspect of life and society.



**Table 3.1 – The Coding Structure**

Some are the Event or Date related items, whilst others, non-date related, ‘celebrate’ in the wider sense, some feature or phenomenon not linked to a specific date.

The literature also suggests possibilities for further analysis that could be coded relating to the semiotic signals indicating Cultural, Economic or Environmental perspectives (marked in red in Table 3.1) Although these represent important features, they rarely exist in isolation. That is to say, where a stamp design reflects cultural intent, there may also be concurrent economic or environmental aspects to consider and these subcategories cannot be discretely partitioned. Therefore, rather than apply further analysis these features will be noted where relevant as the discussion proceeds,

In a sense, the British Royal stamps should be self-defining, but the definition cannot be applied without qualification. Not only does the monarch’s image feature, in some form, on all of Great Britain’s stamps, there are other “Royal” stamps that illustrate numerous events in the lives of members of the Royal Family, starting with the Silver Jubilee of King George V and embracing the succeeding five generations. Because of their importance and the symbolism of the Sovereign’s head on many of the definitive stamps, they will be discussed in Chapter Four; likewise given the significance of the various ‘Coronation’ issues, they will be addressed in Chapter Eight as Celebratory stamps are discussed. The consequence is that Chapter Ten, Royal Stamps, deals only stamps issued by the Royal Mail and other authorities, featuring members of The Royal Family on various occasions, and where the stamps have not been drawn into other categories. In addition, there are a small number of instances where the photographic work of members of the Royal Family features on a stamp. In passing, it should be noted that the stamps of 1887-1900 that have ‘always been known as the “Jubilee” issue, as they happened to appear during the year when Queen Victoria celebrated the 50th Anniversary of her

Accession” [...] were not issued as formal commemorative stamps.’<sup>85</sup> For that reason, the Victorian Jubilee issue is excluded. They are effectively decorative definitive issues and, in any case, do not involve photography.

The coding discloses a significant number of stamps related to cinematography. It could be argued that they should be considered separately, on the grounds that cinematography is ‘different’ from photography. However, it must be remembered that prior to the digital era, a cinematic film was simply a number of photographs, albeit taken and viewed in rapid succession. Even animation required the photographing of drawings or models. For that reason, photographic stamps relating to cinematography have been included, but in a discrete category. The work on the development of cinematography certainly focused on the making of multiple traditional photographic images but they were never expected to be viewed individually and almost from the outset, were not recognised as the work of an individual photographer. Film production is a collective effort, and generally, no one, apart from the earliest inventors, can be identified as being uniquely responsible for the final production. Whilst in some cases it might be possible to identify someone such as a Director of Photography, that is not regarded as appropriate in this context. The discussion on cinematography is confined to the story of its development and celebration in stamps.

As the data within each category is examined, consideration will also be given to other stamps of interest, connected to photography, photographers, or photographic history, where the photographer cannot be identified or where the design is relevant but stylised. In such cases, the image has to stand alone as something of particular interest (rather than

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<sup>85</sup> Stanley Gibbons Ltd., Great Britain Volume 1: Queen Victoria Specialised Stamp Catalogue (London: Stanley Gibbons Publications, 1997), p. 317

the routine work of an employee or contractor as included in the USA listings). Stylised designs are also included if they celebrate photography in some way but do not include a photographic image. An unusual example (C.1) was produced in 2018 by Hong Kong (China). This links photography to a celebration of ‘Sight’ as one of five senses in a way presumably design to interest children. There is the additional novelty feature of an aperture, where the camera lens should be, presumably to encourage children to put the stamp to their eye as they would when using a camera.

Before moving to the examination of the data, some specific comment is required relating to the volume of data. The reader may be surprised that given the volume of stamps produced worldwide, even up to 1989, that the number of items examined in this project, is in the low hundreds. There are two explanations. Prior to the invention of digital printing directly from the computer, driven by software, all printing had to have an original engraved plate. This could be mechanically derived from a photograph or alternatively, from an original engraving. The problem is that some skilled engravers can produce work so fine that it is frequently impossible to say, when considering the finished printed version, whether the original was a photograph or an engraving. Undoubtedly, some designs have been overlooked as there is no information to indicate the nature of the original image. (This is the reason why there is doubt about the first “photographic” image from North Borneo mentioned in Chapter One. No-one has been able to determine the provenance of the original image. Therefore, it is simply regarded as an engraving in the style of a “photographic” representation.) Any reader wishing to ‘test’ their own ability to distinguish between a design based on a photograph and one based on an original engraving might wish to consider the 1982 20 cent stamp (C2) from the USA. (The answer is provided in Chapter Eight.) The second, and more obvious reason, is that there are numerous examples based on unattributed sources. Unfortunately, many of these are

images of local landscapes or communities, adopted by a designer, or an engraver as a model, about which there is little information. Whether or not the designs were developed from photographs or original engravings, remains an open question, as does the issue of attribution, especially if the original was a photograph.



**ILLUSTRATIONS FOR CHAPTER THREE**



**C.1**



**C.2\***

\*This stamp forms part of a booklet pane and is not perforated to the right edge.

## **Chapter Four: Examining the Data - Introduction and the Definitives**

This research is based on a sub-set from within a collection of more than 1300 examples of postage stamps identified as having some significance as photographic stamps from 1840 to the present day. As indicated earlier, this is comparable with the only other known index of photographic stamps, that of The American Topical Association (ATA).

At the time of writing, the exact number of photographic stamps recorded for this project was 254. (This compares with 224 items extracted from ATA listing.) For convenience of reference and to provide a permanent record, each stamp was recorded and indexed on discovery, using a simple but searchable, Excel database. Whilst this was useful for the management of data it is distinct from the examination of the data. It also enabled the coded data to be easily summarised and extract the basic statistic displayed in Tables 4.1 and 4.2.

From Table 4.1 it can be seen that the categories relating to photography directly, Inventors and Entrepreneurs, Practitioners and their Work, and the Sesquicentenary, account for some 21% of the data examined. Data emanated from 78 distinct sources; four countries, GB, USA, France and Canada accounted for more than 50 per cent of the items examined. Some items were from countries which are no longer issuing stamps in an earlier name, for example, Rhodesia, or the states may no longer exist as the same political entity. In the case of Germany, issues during the various political administrations have been aggregated for convenience, and in any case, amount to less than 10% of the total.

Code	Number of items	Approx %
Definitives	15	5.9
Icons	2	.8
Inventors and Entrepreneurs	15	5.9
Practitioners and their Work	9	3.6
Sesquicentenary	29	11.4
Celebratory	125	49.2
British Royals	27	10.6
Cinematography	32	12.6
TOTAL	254	100

***Table 4.1: Numbers of items per category***

Origin	Number of items
Great Britain	45
United States of America	65
Germany*	20
France	14
Canada	10
All Others (71 countries)	100
TOTAL	254

***Table 4.2: Numbers of items, indicating primary sources.***

Unsurprisingly, the bulk of the issues flow from the United States and Great Britain and, for Great Britain, this can be largely attributed to issues relating to the Royal Family. The contribution from North America is substantial with 65 from the United States and 10 from Canada. Although these statistics demonstrate the breadth of the project, they do little to explain the underlying issues and attitudes that might have inspired designers in their use of specific images, matters that will now be explored in the paragraphs that follow. The research has identified and references the work of some 71 different photographers (or photographic enterprises), some of whom have provided multiple

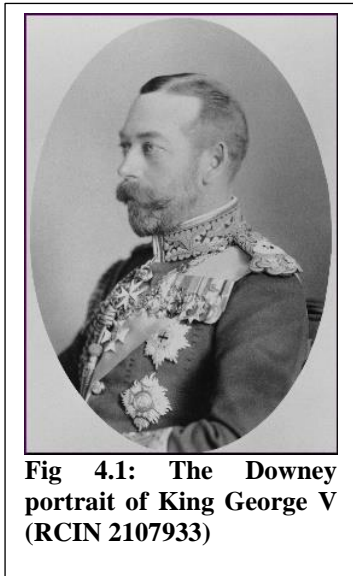
images. This compares with only 37 separately identified photographers or photographic stamps in the comparable USA database. There are 15 instances of countries where only one photographic stamp has been identified for this research.

Having noted the statistics, the emphasis now falls onto the stamps (the text), the primary focus for this research. Although individual stamps are at the heart of the issue, it is obviously not practical to provide a detailed commentary on every stamp in the larger categories, nor is it claimed that every photographic stamp ever issued, has been identified. However, in the case of the Definitives and the Icons, their unique characteristics and small numbers make it important to consider every example and provide a starting point for the detailed examination of the data.

The technical definition of definitive stamps has been set out above. Simply, they are the everyday stamps that we use to post routine letters. As such, a definitive stamp might be described as the purest form of a stamp. It is intended for no other purpose than to provide evidence of duty paid. For this reason, once designed and issued, they generally remain in use for many years. When necessary, colour changes and revised legends are introduced to reflect changes in duty, but the overall design remains otherwise unchanged. In Great Britain, definitive stamps are introduced at the beginning of a new Sovereign's reign and the design changed only infrequently, and that has been the case since their introduction in 1840.

No British stamps had made use of photographic images in their design prior to the passing of King Edward VII. The first British stamp designed using a photograph as the basis for its design, appeared in 1911 on the succession of King George V. 'The new King was himself a philatelist of considerable knowledge, and particularly interested in the

details which go into the production of a new issue.’<sup>86</sup> The King expressed a wish to have the design based on a ‘proper’ portrait rather than a ‘formal’ portrait and successfully argued for the use of a photograph and W & D Downey were commissioned to make a portrait.



The resulting image, which is held in the Royal Collection Trust, is illustrated in Figure 4.1. The stamp **(D.1)** became known, somewhat notoriously, as the “Downey Head”. It was instantly problematic. There was dissatisfaction on the part of the public as well as philatelists and stamp dealers. There was serious criticism from other quarters, including collectors, and dealers. Stanley Gibbons could not ‘refrain from joining the chorus of disapproval and disappointment with which the new stamps have been greeted on every

side.’<sup>87</sup> The dismissal of the Downey portrait and its replacement **(D.2)** by a design based on the McKennal Head as used on coinage, led to photography being abandoned as source material for the rest of the reign.

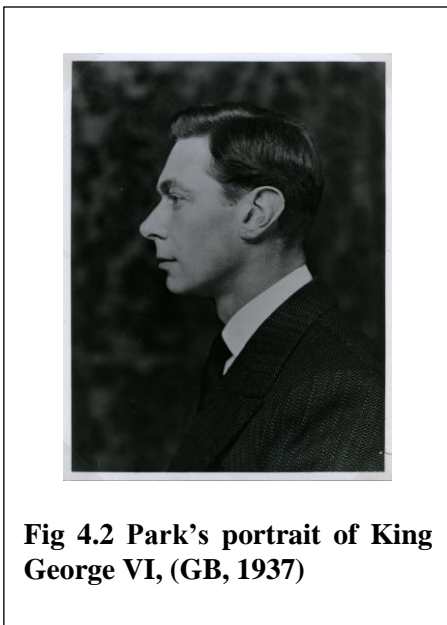
When King Edward VIII acceded to the throne in 1936, the question of new stamps seems to have been just as complicated as other matters associated with the new King. Apart from discussion about a Coronation issue (which was never needed and never produced), there was prolonged argument about the design of the definitives. The final design **(D.3)** owes its simplicity to the work of a 17-year-old Hubert Brown whose story is told by Chris West. ‘He was a schoolboy in Devon, who designed the stamp in his spare time and sent it to Harrison and Sons, the Post Office printers’.<sup>88</sup> It was a pencil sketch depicting a

<sup>86</sup> Easton, J., *British Postage Stamps Design* (London: Faber and Faber Ltd, 1943), p. 200

<sup>87</sup> Gibbons Stamps Monthly, July 1911

<sup>88</sup> West, C. S., *A History of Britain in Thirty-six Postage Stamps* (New York: Picador, 2013), pp 100-101.

refreshingly uncluttered presentation, the simplicity of which would challenge the establishment. In the final design, the sketch of the King's head was replaced by the portrait engraved from a photograph by Hugh Cecil. Cecil (Hugh Cecil Saunders [1889-1974]) who had trained with Henry Essenhigh Corke [1883-1919] in Kent, before establishing himself as a portrait photographer in London. 'His early style was characterised by an elegant simplicity'.<sup>89</sup> Clearly, Cecil's style of work complemented the simplicity of Brown's design, but it was to be some time before Brown got any credit for his original design work. The GPO's acknowledgment of Brown's contribution was grudging, and it was Brown's uncle, Wilson Brown, who 'spilled the beans' and the whole story was told in Gibbons Stamp Monthly, together with a reproduction of Brown's design alongside the issued stamps.



The events surrounding the abdication in 1937 have been well documented but, from a philatelic standpoint, they created an urgent need for new stamps for H M King George VI. Dorothy Wilding [1893 -1976] was already established as a society photographer. Although her portraits of H M King George VI and Queen Elizabeth were used for the Coronation stamps, **(D.4)** the final design 'came in for a good deal of rather unfair criticism'.<sup>90</sup>

Subsequently, Dorothy Wilding's images were considered for the King's definitive stamps but were felt unsuitable. The eventual design used a portrait by Bertram Park.<sup>91</sup> (Figure 4.2) This is almost certainly because of the need for a formal portrait but the

<sup>89</sup> <https://www.npg.org.uk/collections/search/person/mp06776/hugh-cecil-hugh-cecil-saunders?role=art> <accessed 22nd July 2020>

<sup>90</sup> Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (Oxford: Phaidon Press, 1980), p 46.

<sup>91</sup> <https://www.postalmuseum.org/blog/dorothy-wilding/> <accessed 24th July 2020>

result, **(D.5)** was subject to further, but somewhat kinder, criticism. ‘Mr Eric Gill’s lettering is aristocratic and distinguished – a great improvement on the former sans-serif lettering; but the words also look too large for the space. Mr Dulac’s portrait of King George is admirable, and, since the background is plain, not shaded, there is no suggestion of the spotlight or the cinema studio about it.’<sup>92</sup> Dulac was the designer – there is no mention of Bertram Park on whose image of the King the design was based.<sup>93</sup> The photographer’s identity was not even a footnote. Park’s wider contribution to a range of photographic stamps is considered in Chapter Six, including recognition that the first Colonial definitive stamp used Park’s work.

When the King died in 1952 and new definitives were required, Dorothy Wilding was commissioned. Whilst her work on the 1937 definitives had been rejected, her Coronation portraits had been used, and she was still in favour with the Royal Family. In any case, the country was emerging from post-war austerity, and there was a need for something fresh. Perhaps in keeping with the post-war recovery spirit of hope and the freshness of the new young Queen, there was no longer an insistence on a formal portrait.

Wilding’s style was idiosyncratic, and she did not compromise, so the portrait she produced, a scaled down version of which is illustrated in Figure 4.3 was used, albeit subject to some minor retouching, for all the definitive issues for 15 years. **(D.6)** Wilding’s work is discussed in greater detail in Chapter Six.

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<sup>92</sup> Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (Oxford: Phaidon Press, 1980), p 47.

<sup>93</sup> Bertram Park [1883-1972] was one of the “Three Photographers” who along with his wife, Yvonne Gregory [1889-1970] and photographer Marcus Adams [1875-1959] established a studio at 43 Dover St., London.



**Fig 4.3 Queen Elizabeth II (RCIN 2081180), Dorothy Wilding, 1952**

The Wilding portraits were abandoned in 1967 with the introduction of a new series of definitives. The new designs retained the brighter colours of the new Elizabethan era, and demonstrated a modern clean design but not without controversy. There was a return to the formal portrait and the Queen's image appeared in profile. The photographic image (Figure 4.4) was made by John Hedgecoe [1932-2010] at a sitting in 1966. The



**Fig 4.4 Queen Elizabeth II, John Hedgecoe, 1966**

photograph then became part of the story of the new definitives and 'used by Arnold Machin' as a part of his work preparing the plaster model on which the final design (D.7) was based.<sup>94</sup> The Post Office once claimed that the photographer was Lord Snowdon. John Hedgecoe sued and won.<sup>95</sup> Now care is taken to make sure that the photograph is properly credited. A curious fact for the

<sup>94</sup> <https://www.eveningnews24.co.uk/what-s-on/john-hedgecoe-and-the-portrait-of-an-artist-1-938931> <accessed 29th July 2020>

<sup>95</sup> <https://www.buckinghamcovers.com/celebrities/view/191-professor-john-hedgecoe.php> <accessed 29th July 2020>



photohistorian is that in the philatelic world these stamps became known as ‘Machins’ rather than ‘Hedgecoes’, perhaps reminiscent of the reluctance to acknowledge the photographer’s contribution to the design for stamps of Edward VIII. Photography was significant to the design process both before and after the preparation of the plaster sculpture. The Machins have endured numerous colour changes, duty changes and several technological changes. They survived the fundamental re-printing in 1971 resulting from the change of currency from ‘£sd’ to the decimal system and, later, the introduction of self-adhesive stamps giving rise to new security features. Given the durability of the design, it is not surprising that, anecdotally at least, it is claimed that this representation of Her Majesty is the most widely reproduced image of all time. The figure of 200 billion is frequently quoted, and of course, it is still rising (at the time of writing)! Another noteworthy fact about the Machins is that it was the first stamp to be issued with the duty being expressed in non-currency terms. Non-denominated stamps were issued for 1st and 2nd class postage in 1989. The design was essentially the same as the extant definitives, but the duty expressed by class instead of monetary value.

There is an essential postscript to our consideration of the domestic definitives. One further consequence of their durability, for both the Wildings and the Machins, was that they have briefly enjoyed a hybrid existence as commemoratives. To celebrate 150 years from the issue of the Penny Black, a new design incorporating the Machin image and the Wyon head, from the Penny Black, was issued in 1990, but the Machin element was essentially the same image. That design was also incorporated into a commemorative miniature sheet (**D.8**) issued for the Stamp World 90 International Stamp Exhibition, London. This also demonstrates the Royal Mail’s interest in promoting philately; the miniature sheet included only a valid 20p stamp but was sold for £1 – the 80p margin being used to support the exhibition. Further commemorative use of these definitives

occurred marking various anniversaries of the first use of each design and, although there may be philatelic interest in the issues, there is nothing new of photographic note.

Whilst it would not be feasible to move on from the Great Britain definitives to providing a similarly comprehensive account of the application of photography to definitives worldwide, there are a number that do hold interest for photohistorians. Although the designers of the early domestic definitives had shown little appetite for the use of photographs as the pattern for engravers prior to 1911, there was earlier interest from elsewhere.

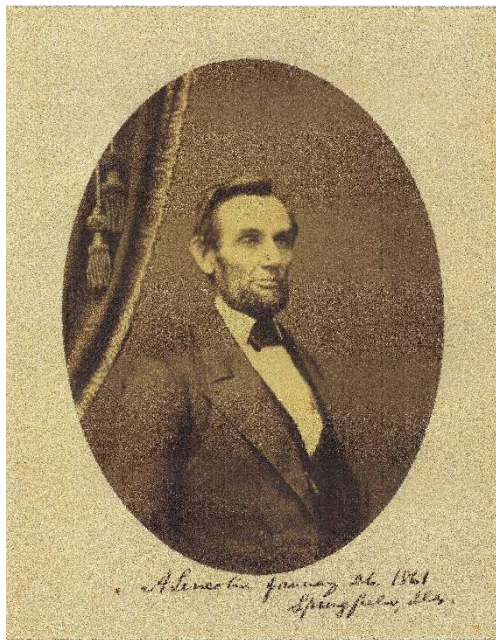
The photographs of Queen Victoria proved irresistible for those designing some of the stamps for the Colonies, as they were then. They were less reticent and experimented with the use of photography to guide the engravers. Amongst the earliest issues were those of Newfoundland and Canada. Somewhat perversely, the Diamond Jubilee issue of 1897 was based on paintings by Alfred Chalon and Heinrich von Angeli whilst the official Diamond Jubilee photographic portrait was used in an alternative design, for the ‘Maple Leaf’ issue.**(D.9)** This was released at around the same time, and, with only minor modifications, provided the basic design for the definitive stamps for the remaining years of the reign.

Curiously, the photograph designated as the official Diamond Jubilee portrait was actually a photograph that had been taken some years earlier, by W & D Downey, at the wedding the Duke of York.<sup>96</sup>

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<sup>96</sup> This information is provided in the accession notes to the image (RCIN2105745) held in the Royal Collection.

In the USA, a tiny 15 cent stamp (D.10) holds interest wholly disproportionate to its size and apparent mediocrity of design. Issued in 1866, it was the first depiction of Abraham Lincoln on a stamp and the first funeral stamp, appearing within a year of his assassination. It was also the first stamp to be issued for the 15-cent postal rate. The stamp was engraved from a photograph by C S German. The photograph was a result of a private visit to German's photographic studio, trading under the name National Gallery, in Springfield, in order to provide photographs for Thomas Jones, a local sculptor, who had requested them for a friend. What is believed to be a copy of the original photograph was sold by Christies in 2014, and this is reproduced in Figure 4.5. Unusually, although the stamp was initially issued as a commemorative stamp: 'It is halfway between a commemorative and a definitive: issued with a specific purpose (to commemorate the president), it became part of the standard set of stamps one would buy at the post office year in year out (definitives); its main use was to send letters overseas.'<sup>97</sup> Generally



**Fig 4.5: Abraham Lincoln, C.S. German, 26th January, 1861**

speaking, although the term 'definitive' can be found in the lexicon of USA philately the term 'regular issue' is more widely used. The custom in USA is to make regular issues bearing portraits of past presidents. There is no tradition of issuing a stamp showing the current 'head of state'. Stamps bearing portraits of presidents are not issued during that President's lifetime. There is also much stronger tradition of issuing commemorative stamps, although in many cases the issue comprises a single design. Military

<sup>97</sup> C. S. West, *The History of the USA in 36 Stamps* (New York: Picador, 2014),

achievement and statehood also stand out in issues for this period. It is therefore more appropriate to consider examples from the USA in Chapter Eight which examines Celebratory issues.

The later definitive stamps of Canada also offer several areas of photographic interest for the researcher, many of them attributable to the work of Yousuf Karsh [1908-2002].

Although perhaps better known for his portrait of Sir Winston Churchill [1874-1965], used



in the iconic Churchill Commorative (see Chapter Five), Karsh was responsible for the photography used in a number of other highly regarded issues, discussed later in this work, as well as, unfortunately, being associated with one which ignominiously failed to please. The definitives of 1953, the so-called “Karsh Issue”, which had the potential to be ‘one of the most beautiful designs ever produced’, using the

Karsh portrait from 1951, were poorly produced’ and ‘ended up as a disaster and the printed stamp (D.11) resulted in a very unattractive likeness of the queen, looking nothing like the original image (Figure 4.6). As a result, the Karsh Issue has become one of the most vilified stamp issues in the history of Canadian philately. At the time, there was public outrage over the appearance of the Queen on these new definitive stamps.’<sup>98</sup> Karsh however is still highly regarded and his work is discussed in more detail in Chapter Six.

The final example of photographic stamps in the definitive category draws on one brief moment in history. “The siege and battle for Mafeking constitutes one of the most famous,

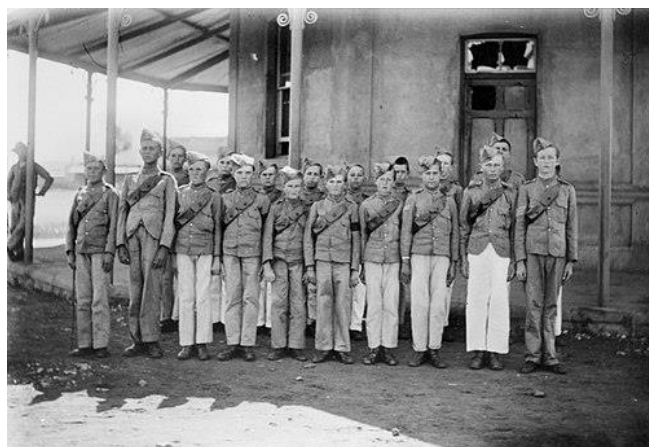
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<sup>98</sup> See [https://www.stamp-collecting-world.com/canadastamps\\_1952.html#:~:text=The%20new%20portrait%20definitive%20Canada%20stamps%20of%20Queen,2%20C.%20%281953%20-%20Scott%20%23326%29%20-%20Green.<accessed%205th%20September%202020>](https://www.stamp-collecting-world.com/canadastamps_1952.html#:~:text=The%20new%20portrait%20definitive%20Canada%20stamps%20of%20Queen,2%20C.%20%281953%20-%20Scott%20%23326%29%20-%20Green.<accessed%205th%20September%202020>)

but also one of the most controversial, episodes in British imperial history.”<sup>99</sup> Owing to the shortage of military personnel, Lord Edward Cecil set up and supervised a cohort of cadets “too young for full military service [who] acted, often under heavy shellfire, as messengers, postmen and orderlies providing inspiration for Baden-Powell’s later establishment of the Boy Scout Movement.”<sup>100</sup>

They were initially used as lookouts and messengers, relieving the trained soldiers for their military work. Warner Goodyear, at that time only 12 years of age, was put in charge of the cadets and given the rank of Sergeant-Major. (See Figure 4.7 for a group photograph of the Cadet Corps.) At some point, the Post Office ran out of stamps but Lieutenant-Colonel Baden Powell, the officer in charge of the garrison, believed that having local residents write to each other would help morale and a decision was made to produce stamps locally.<sup>101</sup> Photographs were taken by Edward Ross (Baden-Powell) and Dr W A Hayes (Warner Goodyear) and used by Captain Greener to design two stamps.

(D. 12,13) They were printed using the basic cyanotype (blueprint) process. Inevitably, arising from the unique circumstances and the relatively small number of stamps produced, they have become scarce and of particular interest to collectors.



**Figure 4.7 The Mafeking Cadet Corps. (Warner Goodyear extreme right)**

<sup>99</sup> Yorke, E., *Mafeking 1899-1900: The Battle Story* (Cheltenham: The History Press, 2014 ) p. 10

<sup>100</sup> *Ibid.*, p. 105

<sup>101</sup> Robert Stephen Smyth Baden-Powell [1857-1941] later to become Major-General, The Lord Baden Powell. Baden-Powell of Gilwell. He was the founder of the Boy Scouts movement in 1908.

The definitive stamps examined, with the obvious exception of this extra-ordinary Mafeking issue, through their relative longevity, demonstrate the stability of the issuing state. In contrast, attention now turns to Icons which by their very nature contrast starkly with the stability and constancy of the definitive issues. They all capture a unique moment in time.

**ILLUSTRATIONS FOR CHAPTER FOUR**



**D.1**



**D.2**



**D.3**



**D.4**



**D.5**



**D.6**



**D.7**



**D.8**



**D.9**



**D.10**



**D.11**



**D.12**



**D.13**



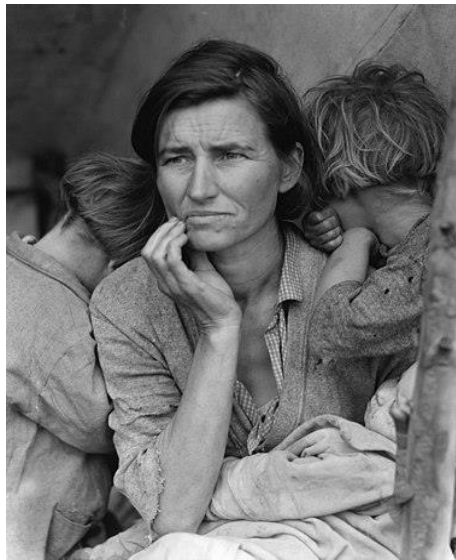
## Chapter Five: The Icons

Following the discussion of definitive stamps, the focus now moves to the ‘Icons.’ For some, the word *icon* has religious connotations but, in the context of this work, in secular terms, an icon is some thing or person that inspires admiration and can be representative or symbolic. It must have an enduring quality that carries a consistent message or commemoration over time. Although numerous ‘famous’ photographs have been used in stamp design, many are little known outside of the photographic academy; by definition, icons must have a much broader significance. Whilst the selection presented in this chapter is the author’s personal and necessarily subjective choice, each of the images is associated with a unique moment in time which lifts it beyond the ordinary. One factor they have in common is that the original photographs were never intended for stamp design. None of the images were commissioned but were selected later for their appropriateness, after the event. Tempting as it might be to suggest a ‘number one,’ these examples are presented simply in chronological order of their date of issue.

In introducing the first such example it is necessary to step outside of the declared research frame 1839-1989. This is justified in this case as the photograph used in the design was taken as early 1935 and, perhaps unsurprising to photohistorians, is from the work of Dorothea Lange.<sup>102</sup> The original image, a small reproduction of which is shown in Figure 5.1, became known as *The Migrant Mother*, and subsequently appeared on a 32-cent stamp (E.1) in 1998. Identifying this work as iconic seems to be validated by its inclusion in the 1998 stamps ‘celebrating’ the 1930s. Some may question whether ‘celebrating’ is the right word in the circumstances. The photograph, had caused

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<sup>102</sup> Dorothea Margareta Lange née Nutzhorn [1895-1965]



**Fig 5.1 Popularly referred to as The Migrant Mother, Dorothea Lange, 1935. Library of Congress Prints and Photographs Division (fsa1998021539/PP)**

controversy from the outset. It is said that Lange promised it would not be published but it appeared in the press within days. The subject, Florence Owens, remained anonymous for many years but eventually, after being identified in 1978, gave her own account of the circumstances surrounding the meeting with Lange. She was interviewed by Bill Ganzel for his book, and later appeared in a TV documentary to tell her story.<sup>103,104</sup> Controversy persists as the family's account of the circumstances under which the photograph

was obtained differ substantially from that originally provided by Dorothea Lange. The image, in its stamp form, is made all the more powerful by the context of its use as the single monochrome image memorialising in a set of 1998 stamps 'celebrating' the 1930s (Figure 5.2). Identifying this as work as iconic seems to be validated by its inclusion in that issue, although some may question whether 'celebrating' is the right word in the circumstances. This formed one element of a USA series of 10 issues, Celebrating the Century, one for each decade of the 1900s. Each sheet consists of 15 stamps with a narrative identifying key events from the history of that decade. It is impossible to measure the impact of this image when it was first published, but Stott cites the view of Pare Lorentz that 'Dorothea Lange's photographs and John Steinbeck's fiction had done more for the Okies than all the politicians in the country, and claimed that this was "proof that good art is good propaganda."' <sup>105</sup> The background design features a second dustbowl

<sup>103</sup> Florence Owens Thompson [1903-1983]

<sup>104</sup> <https://opinionator.blogs.nytimes.com/2009/10/24/the-case-of-the-inappropriate-alarm-clock-part-7/> <accessed 3<sup>rd</sup> October 2020>

<sup>105</sup> Stott, W., *Documentary Expression and Thirties America* (Chicago: University of Chicago Press, 1986), p. 24

image, *Dust Storm, Cimarron County*, Arthur Rothstein, 1937 but Rothstein's authorship is not acknowledged.<sup>106</sup>

The second icon is a stamp of its time. **(E.2)** Whereas Lange's image was used many years after the original image was made, Rosenthal's *Raising the Flag at Iwo Jima* was issued very shortly after the event itself.<sup>107</sup> It was issued just five months after the Flag-Raising. On the day of issue, people stood patiently in lines stretching for city blocks on a sweltering July day in 1945 for a chance to buy the beloved stamp. For many years, this was the biggest-selling stamp in the history of the US Post Office, with over 137 million sold.<sup>108</sup> Suggestions that the scene was staged have been denied by Rosenthal, and perhaps the most reliable account of events is the one that appears as part of the citation for Rosenthal's induction into the International Photography Hall of Fame.<sup>109</sup> The image had impact in a number of areas. Rosenthal was awarded the Pulitzer Prize for Photography, the first occasion that the prize had been awarded for a photograph made in the same year as the award. It also led to a film. Marien notes that 'The iconography of this picture has persisted in Western culture for more than fifty years.'<sup>110</sup> Its status as an icon was confirmed when the image (a little retouched) was used in a second stamp issued to mark the 50th anniversary of the first issue. **(E.3)** The 1945 stamp was also referenced by West in his popular *History of America in Thirty-Six Stamps*.<sup>111</sup>

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<sup>106</sup> Arthur Rothstein [1915-1987]

<sup>107</sup> Joseph (Joe) John Rosenthal [1911-2006]

<sup>108</sup> <https://www.iwojima.com/stamps/index.htm/comment-page-1/> <accessed 13th October 2020>

<sup>109</sup> <https://iphf.org/inductees/joe-rosenthal/> <accessed 13th October 2020>

<sup>110</sup> Marien, M. W. *Photography: A Cultural History* (London: Lawrence King Publishing, 2002) p. 309

<sup>111</sup> West, C. S., *A History of America in Thirty-six Stamps* (New York: Picador, 2014), pp. 168-178



Fig 5.2 The sheet of stamps, including Lange's image of Florence Owens, issued to celebrate the 1930s. The background is a version of Rothstein's *Dust Storm, Cimarron County*. Rothstein was not acknowledged. (USA, 1998)

The third icon is the Churchill Commemoration issue of 1965. This stamp (E.4) bears a famous portrait of Sir Winston Churchill. The image has always been linked to what is

now a well-told story of the sitting, in Canada, encouraged by the photographer, Karsh of Ottawa.<sup>112</sup> His account of the taking of this portrait, in the Speaker's Chamber after Churchill had addressed the Canadian House of Commons, is told in detail on his website, now maintained by his Estate. Karsh asked Churchill to put down a cigar for the photograph, he refused, and then just before the exposure was made, Karsh reached out and took away the offending cigar and pressed the shutter.<sup>113,114</sup> Karsh has also told this story in public and it was repeated in his interview with Wogan.<sup>115</sup> However, listening carefully to the interview some hesitancy can be detected as he searches for exactly the right words. Ever sensitive to the feelings of his sitters, Karsh might be forgiven for telling the story as he did since, on an earlier occasion, he had disclosed that the problem was not a cigar but a glass of brandy.<sup>116</sup> It may never be known whether the story that he told so often was untrue but maintained out of loyalty to Churchill, or whether it was the correct version and that the glass of brandy was introduced mischievously, perhaps as a consequence of being asked about the event so often.

In addressing the fourth of the icons, there are similar considerations to those that applied to the Migrant Mother, above. The photograph which was treated as iconic almost from its creation. It is the photograph made by Alfred Eisenstaedt [1898-1995] of the sailor kissing a nurse, *VJ Day in Times Square*. **(E.5)** This is not only an icon for the ending of the war, but also another photograph that has led to controversy. Various individuals have come forward to claim that they were the sailor, or the nurse depicted on the stamp. The popular view is that the sailor was George Mendonsa and the nurse, Greta Friedman.

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<sup>112</sup> Yousuf Karsh [1908-2002]

<sup>113</sup> Sir Michael Terence Wogan KBE DL [1938-2016]

<sup>114</sup> <https://karsh.org/photographs/winston-churchill/> <accessed 14th October 2020>

<sup>115</sup> This interview is available on YouTube at: <https://www.youtube.com/watch?v=R0bANcJeySU>

<sup>116</sup> This information was disclosed by Karsh to Dr Ron Callender when they met in 1976 during Callender's presidency of The British Institute of Professional Photography.

The image first appeared as a cover photograph for Time Magazine just two weeks after it had been taken. Its appearance on a stamp did not occur until 1995 when it formed part of a set celebrating 50 years from the end of World War II.

In presenting these four images as iconic, it is accepted that other researchers and philatelists might nominate other examples. Provided that such examples meet the criteria of durability and widespread recognition, then there is no reason to exclude them. However, it is suggested that any such others should be in addition to, and not instead of, those identified here.

The examination of individual photographic stamps now moves to consider those stamps relating specifically to the photographers.

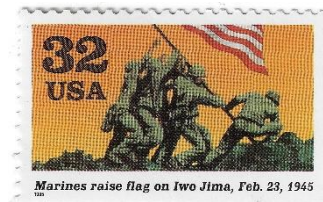
**ILLUSTRATIONS FOR CHAPTER FIVE**



**E.1**



**E.2**



**E.3**



**E.4**



**E.5**

## Chapter Six

### Photography and Photographers

As indicated in the coding it seems appropriate, and worthwhile, to distinguish between the examples directly related to photography, its introduction and development, and the work of photographers whose designs were used extensively in the design of photographic stamps. This chapter now looks first at the emergence of photography and the story as told in stamps,

The starting point is obvious. As noted in Chapter One, the history of photography is complex but the popular version credits Joseph Nicéphore Niépce with the production of ‘the first photograph’. Both he and the image have been commemorated on stamps and were brought together on a 1983 airmail issue by Wallis and Futuna **(F.1)** His portrait also appears on a stamp of Surinam celebrating aspects of early photography.<sup>117</sup> **(F.2)** Similar images can also be found on the stamps of Mali and Mauritius. Although Niépce is given credit for the first image, it was later (1839) that Daguerre disclosed the first commercially repeatable process to which he gave his name. ‘In spite of personal misgivings’ Niépce had entered into a partnership with Daguerre in 1827.<sup>118</sup> Niépce died in 1833 and although the matter is contentious to some, it does appear that sole credit for the process should be given to Daguerre. Nevertheless, their names were celebrated together on a French issue of 1939 **(F.3)** A representation of Daguerre is also included in an issue by the Comoros Islands celebrating innovation **(F.4)** but it is inaccurate in that the camera illustrated is not of the type designed by Giroux for Daguerre (the original

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<sup>117</sup> Owing to the long exposure times needed, Niépce’s process was not suitable for portraits and no self-portrait has been discovered. The image on the stamps in Figures 5.1 and 5.2 is based on the posthumous portrait painted by Léonard François Berger in 1854.

<sup>118</sup> Heilbrun, F., Ed., trans. Radzinowicz, D. and Dusiberre, D. *A History of Photography: The Musée d’Orsay Collection 1839-1925* (Paris: Flammarion Md’O, 2009), p. 16



Giroux did not have bellows), and the photograph in the background was not taken by Daguerre (it is a portrait of Honoré de Balzac by Louis-Auguste Bisson [1814-1876]).

One of the earliest general improvements to the mechanics, rather than the chemistry, of photography was the introduction of the Petzval lens.<sup>119</sup> Perhaps it was an indicator of the importance of the technical nature of that invention that led to the lens, and not the inventor, Joseph Petzval [1807-1891] appearing on the commemorative stamp. **(F.5)** One other inventor honoured in this period with a stamp issue was Hercule Florence [1804-1879] **(F.6)**. He claimed to have invented photography some 3 years before Daguerre, but he had worked in isolation in Brazil and his contribution was not fully acknowledged for many years.<sup>120</sup> It should be noted however, that the stamp issue celebrated Florence as a botanist not as an inventor of photography.

In addition to the absence of any significant philatelic commemoration of William Henry Fox Talbot, it is perhaps unsurprising that no stamps have been found that acknowledge the contributions of Sir John Herschel, Frederick Scott Archer or Thomas Wedgwood. Sir John Herschel appeared on a domestic stamp in 1970 but this was to commemorate the anniversary of The Royal Astronomical Society and unrelated to photography. Thomas Wedgwood gets a very brief mention in a sponsored stamp booklet and, as mentioned earlier, apparently hand-drawn sketches of Fox Talbot appear on the covers of two thin card booklets issued in 1989.

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<sup>119</sup> Joseph (variously Josef, Jozef, Józeph) Petzval [1807-1891] was a mathematician and physicist. Working with Voigtlander he developed the first dedicated portrait lens manufactured to precise mathematical constraints. He did not patent the design and the word Petzval was used to describe lenses manufactured by a range of companies.

<sup>120</sup> Rosenblum, N., *A World History of Photography*, 3rd edition, (New York: Abbeville Publishing Group, 1997), p.195

As new processes and more advanced equipment emerged, so an industry developed to meet the consumer demand for new products. The development of the industry is represented on stamps by the commemoration of three internationally significant industrial ventures. In 1956 stamps were issued by the German Democratic Republic to mark the 110th anniversary of the founding of the Carl Zeiss Jena optical company and although this is a somewhat unusual anniversary to mark, it is obvious that the centenary, 1946, would not have been appropriate. One of the stamps, **(F.7)** is a portrait of Carl Zeiss, the founder.

For the general public, perhaps the most familiar word in photography, certainly prior to 1989, would have been “Kodak”. Founded in 1888 the American Kodak company came to dominate the market but its presence is commemorated in philately by only modest stamps. In 1954 the founder, George Eastman [1854-1932], was commemorated by the United States through an issue of a single stamp **(F.8)** bearing his portrait. The design is based on an unattributed portrait but thought to be by Nahum Luboshez, made in 1921, and Eastman’s favourite of himself.<sup>121</sup> Many of the cameras produced by Kodak were designed by Walter Dorwin Teague [1883-1960] who is said to have founded a design consultancy in 1927 with Kodak as his first client. Teague was recognised on a much later stamp issue.

The third company is that of the Lumière Brothers.<sup>122</sup> Although many regard the most important commercial aspect of the lives of Auguste and Louis Lumière to be the invention of the cinematograph, their business success was founded on their

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<sup>121</sup> The opinion was expressed in a personal email from Jesse Peers, Legacy Collection Archivist, George Eastman Museum, dated 21st December 2020.

<sup>122</sup> Auguste Marie Louis Nicolas Lumière [1862-1954] and Louis Jean Lumière [1864-1948].

commercialisation of the photographic plates, in particular, those for use in the autochrome colour process. They have been widely commemorated on stamps and the design always references their association with the moving image. This is even the case for France where alongside their former home in Lyon, now a museum, there are the remains of their film making activity. A stamp bearing their images was issued to mark 60 years of cinematography. **(F.9)** Other stamps have been issued by Monaco, Spain and Brazil as well as by some smaller countries.

Before moving on to consider individual photographers there is one stamp **(F.10)** that is said to demonstrate the earliest application of photography to the postal services. In 1955 France issued a stamp that marks what might be seen as the first link between the postal system and photography. It shows an application of balloon post being used to break the siege of Paris. Gill suggests that the square objects on the table are containers for miniature photographs of messages that could later be attached to pigeon for onwards transmission.<sup>123</sup> This is confirmed by Permutt who supplies further information explaining how René Dagron [1817-1900] ‘produced messages with a reduction of more than forty diameters on microfilm weighing 0.05 grams so that a pigeon could carry as many as twenty of them on each journey.’<sup>124,125</sup>

This chapter now turns to the consideration of the work of those photographers who have produced larger bodies of work for use in the design of photographic stamps. . Whilst the work of more than 100 photographers has been referenced in this research, many are associated with only one design or issue and there are only a relatively small number who provided material for a significant number of designs. Whilst all photographers are listed

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<sup>123</sup> Gill, A. T., *Photographic Philately* (London: The Royal Photographic Society Historical Group, undated), p.2.

<sup>124</sup> Permutt, C., *Collecting Photographic Antiques* (Wellingborough: Patrick Stephens Ltd., 1986) p. 172

<sup>125</sup> René Prudent Patrice Dagron [1817 – 1900]

in the Appendix, three have been singled out for further consideration. The aim is to provide further focus on the three photographers who have each, in the opinion of the author, made a particular contribution. This is a matter of ‘interest’ rather than ‘merit’ and the omission from this section should not be interpreted as negative criticism.<sup>126</sup> First to be considered are Bertram Park and Marcus Adams. Their professional collaboration, in partnership with Park’s wife, Yvonne Gregory is a remarkable venture, embracing Royal portraits, acclaimed child photography and publications celebrating the female form.

Bertram Charles Percival Park [1883-1972] was a successful in several theatres of life. He was a Commandant in the Metropolitan Special Constabulary and an expert in the cultivation of roses, as well as being a successful photographer. In 1910, with Yvonne Gregory [1889-1970], a model and photographer who he later married and Marcus Adams [1875-1959] they established the London Salon of Photography. They later established the Dover Street Studio and were known as the “Three Photographers”, ‘He was successful, being obliged to have up to five sittings a day to satisfy the demand. He photographed the British Royal Family, and his reputation was such that various European crowned heads would come annually to his studio to be photographed. His stylish and beautifully composed portrait studies more often relied on dramatic lighting than on elaborate backgrounds.’<sup>127</sup> In addition, he also published a number of books featuring female nudes, including work with Pamela Green [1929-2010] (Green would later go on to work with Harrison Marks and together they are said to have established the ‘top shelf’ culture of men’s magazines.) Park’s work with members of the Royal Family was used extensively in postage stamp design for GB as well as a number of Commonwealth

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<sup>126</sup> Some readers might have expected to see Cecil Beaton, Norman Parkinson and Anthony Armstrong Jones to appear in this section – their work is addressed in Chapter 10 as images of the Royal Family are discussed.

<sup>127</sup> <https://www.npg.org.uk/collections/search/person/mp05646/bertram-park?role=art> <accessed 31 July 2022>

countries, including the ‘the first colonial definitive to be issued (by Grenada) after King George VI’s Coronation.’<sup>128</sup> (F.11) Park might also be regarded as the first to have his work disregarded by the design establishment. This was discussed in Chapter Four. Although the borders varied with values and the layout was changed for the higher values, Park’s portrait was the principal design feature for all of the 1937 definitives which remained in use throughout the reign. (Six values were re-issued in 1941-42 with lighter coloured backgrounds and a further six in 1950-51 with colour changes but, in neither case, was there any fundamental design change.) Park also provided an important documentary record of the way not only his own images, but those of Peter North (F.12) and Hay Wrightson [1874-1949] (F.13), were used in stamps for Australia and Newfoundland.<sup>129</sup>

Marcus Adams [1875-1959] would probably be unknown to philatelists except for the stamps issued in one country. In addition to his highly acclaimed work as a child portraitist he was also active in the photographic professional bodies and served as 24th President of the Professional Photographers Association (later to become the British Institute of Professional Photography) and was the first President of that Association to make a broadcast. In 1925 he delivered ‘a short talk on the history and future of photography.’<sup>130</sup> Adams was also a Fellow of The Royal Photographic Society. The National Portrait Gallery hold more than 150 images by Adams.

The third person to be considered is Dorothy Wilding [1893-1976]. Wilding was born into a large family and appears to have been the subject of an informal adoption

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<sup>128</sup> Livingstone, B., The Three-quarter Face Portrait of King George VI on British Colonial Stamps in: *London Philatelist*, March 2014, pp 66-69

<sup>129</sup> Park’s album is now held by The Postal Museum and these details are provided on an album page referenced BP/001/24 sighted at the Museum on 14th September 2022.

<sup>130</sup> Hannavy, J. 2001, *Images of a Century: The Centenary of the British Institute of Professional Photographers*. (Ware: BIPP, 2001), p. 41.

arrangement as she was passed on to a childless aunt and uncle who brought her up. They denied her wishes to become an actress. She is quoted as saying, ‘It was then that I decided that if I ever were going to free myself, I must have sufficient money to keep me until I could get some sort of job.’ And on seeing a camera for sale ‘If they won’t allow me to be an actress, or paint portraits, I’ll do it through the camera instead’.<sup>131</sup> She taught herself the basics and subsequently obtained an apprenticeship in London and was able to open her own studio by 1915. She ‘initiated a new emblematic form of profile portrait and reflected the artistic sensibilities of the 1920s by creating stylised Art Deco settings for her sitters’<sup>132</sup> She found favour with high society including members of the Royal Family. Her work was used for the 1937 Coronation and she was subsequently the first woman photographer to receive a Royal Warrant. She was commissioned to take the photographs for the new 1952 definitive stamps and the Coronation. Starting in 1958, the Wilding portrait was also introduced into designs for the various Regions of the United Kingdom, including Guernsey and Jersey. Also, during the 1950s and 1960s, a number of commemorative stamps were issued, many using bright colors and innovative designs, culminating with an issue for the 900th Anniversary of Westminster Abbey. All included Wilding’s 1952 portrait in one form or another. Wilding’s images were also used extensively in other countries. When Pepper produced a biography of Wilding to accompany an exhibition of her work for the National Portrait Gallery, he created a panel demonstrating the range of Wilding’s philatelic work and this has been reconstructed using original stamps.<sup>133</sup> **(F.14)** Wilding is associated with more than 2000 images in the National Portrait Gallery. Dorothy Wilding is the only photographer to have a series of stamps generally referred to by their name – philatelists widely use the term “Wildings” when referring to the early definitive issues of the current reign.

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<sup>131</sup> <http://www.stampmagazine.co.uk/content/designers/wilding.html> <accessed 30th August 2022>

<sup>132</sup> Pepper, T., *Dorothy Wilding: The Pursuit of Perfection.* (London: National Portrait Gallery, 1991)

<sup>133</sup> Pepper, T., *Dorothy Wilding: The Pursuit of Perfection.* (London: National Portrait Gallery, 1991) p. 26.

In following the scheme that emerged from the coding, attention now turns to examples where photography has been used in the design of stamps that specifically celebrate one anniversary in the history of photography during the 150 years since its introduction to the public.

**ILLUSTRATIONS FOR CHAPTER SIX**



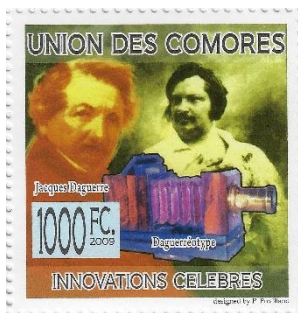
**F.1**



**F.2**



**F.3**



**F.4**



**F.5**



**F.6**



**F.7**



**F.8**



**F.9**





F.10



F.11



F.12



F.13



F.14 Reconstruction of Panel from Pepper's 1991 Exhibition publication

## Chapter Seven

### The Sesquicentenary - 150 Years of Photography

At the outset, it should be noted that although the 150th anniversary of the emergence of photography in 1839 was celebrated by a number of countries, the postal authorities in Great Britain continued in their rejection of photography and photographers as a theme for a commemorative issue. Notwithstanding the internationally acknowledged importance of the work of Fox Talbot, the ways in which photography and photographers have been poorly represented in the stamps of Great Britain is extremely disappointing.



**Fig 7.1 GB Stamp Booklets issued to mark 150 years of photography**

This complaint can be justified by recollecting that the only acknowledgement of the 150th anniversary in the issues of Great Britain was the production of stamp booklets, containing only basic definitive stamps, the covers of which bore non-photographic sketches of Fox Talbot and a very brief reference to The Royal Photographic Society - not a photograph in sight! (Figure 7.1)<sup>134</sup>

Having dispensed with the disappointing domestic effort, the responses of others, around this consistent theme, can be approached alphabetically by country and, so far as can be

<sup>134</sup> When the work of Fox Talbot was later mentioned in the Millennium Collection in 1999 rather than use an original image, other photographers were engaged. In something similar to Fox Talbot's earliest style, they produced an inappropriate colour image. (Fox Talbot never worked in in colour).

determined, this chapter presents comprehensive coverage of all the stamps of the world issued to celebrate 150 years of photography.

Australia took a slightly tangential view of the anniversary and celebrated by recognizing 1991 as 150 years on from the introduction of photography into the country. This was when Captain Augustin Lucas [1804-1854] arrived with news of the invention and made a daguerreotype in Bridge Street, Sydney. The anniversary issue reproduced work by four of Australia's leading photographers, an example **(G.1)** of which, *Gears for the Mining Industry* by Wolfgang Sievers [1913-2007] appears below. The other designs were based on work by Max Dupain [1911-1992], Harold Cazneaux [1878-1953] and Olive Cotton [1911-2003].

The anniversary celebrations by Bermuda are somewhat puzzling. In 1989 a set of six stamps were issued but in the official notes accompanying the issue, the authorities explain that although the photographs used were “not 150 years old, but date from the 1860's, they represent some of the earliest known photographs”. **(G.2)** Then, whilst supplying such details as the exact size of the stamp, down to the last millimetre (30.56 x 38.00 mm), the photographers are not identified. The designer, A D Theobald is acknowledged as is Tom Butterfield for supplying information, but the only account of the origins of the images is a credit to The International Museum of Photography, New York, for providing photographic material.<sup>135</sup> It does seem ironic that none of the photographers are identified. The answer maybe that even the Museum does not know the identities but if so, it prompts the obvious question as to why anonymous images should have been used on this particular anniversary?

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<sup>135</sup> All the information in this paragraph is taken from a printed insert issued with the official First Day Cover dated 11th May 1989.

Bulgaria commemorated the anniversary with a detail from an early cartoon depicting Nadar photographing from a balloon. ( **G3** ) This was referenced in Chapter Six.

Canada deserves special recognition for its unusual commemoration of the sesquicentenary. On 23rd June 1989 four stamps were issued to mark Canada Day and to mark the 150th anniversary of photography. The stamps were issued in blocks of four with each one of four stamps acknowledging a photographer that had worked in Canada and helped establish the industry. The earliest was William Notman. Notman had been born in Paisley, Scotland but in 1856 fled to Canada to avoid prosecution for fraud, following financial problems in his business. Having learned the daguerreotype and wet collodion processes in Scotland, he set up a studio in Montreal and by 1858 had gained prominence for his superb portraits. He became Canada's first internationally recognized photographer.<sup>136</sup> The others were Boorne, Henderson and Livernois.<sup>137</sup> Although the full names and dates for the photographers appear on the stamps, the dual purpose of the issue can only be determined by examining the rubric on an imprint block. ( **G.4** )

As will be seen, whilst acknowledging the anniversary, a number of countries issued stamps that had stylised designs and perversely missed an opportunity to display images from their own photographic histories. ( **G.5 and G.6** ) In such cases, for example, Finland and China, it might have been thought that although it was important to acknowledge an important anniversary, a design based on a photograph was not

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<sup>136</sup> <https://www.thecanadianencyclopedia.ca/en/article/william-notman> <accessed 17th July 2019>

<sup>137</sup> W. Hanson Boorne [1859-1945], Alexander Henderson [1831-1913], Jues-Ernest Livernois [1851-1933]

appropriate as photography was introduced into those countries by outsiders, but that is true of all countries except France and England.

Guyana is one of those smaller countries that issue new stamps at a rate that is wholly incompatible with the postal needs of its citizens. It is not surprising therefore that we should find a commemorative stamp to mark the 150th Anniversary of Photography.

**(G.7)** What is surprising is that the image should be unrelated to photography and shows a variety of orchid normally associated with Brazil. (Although it is a neighbouring country and plants do not respect borders!)

Perhaps one of the most disappointing stamps issued to commemorate photography emerged from Hungary. A single stylised or at least anonymous photographer pointing an old camera into a neutral vista. **(G.8)** This must surprise the photohistorian as Hungary has such a rich photographic history or as Ford puts it, 'For what we now think of as a small nation, Hungary has produced a surprisingly high number of internationally known photographers.'<sup>138</sup> It is not simply that there are so many acclaimed photographers with Hungarian roots, such as André Kertész [1894-1985], Robert Capa [1913-1954] and photojournalist Stefan Lorant [1901-1997] but they are all widely known and have international reputations. At the time of writing, only one example of work by any of these photographers has been found on a Hungarian stamp. That is on the commemoration of Robert Capa, issued at a later date, outside of the range of this work.

Nauru issued a single stamp, about which little can be said. It was one of a set of four commemorating various anniversaries. It is a sort of hybrid embracing stylised design and

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<sup>138</sup> Ford, C., Photography: Hungary's Greatest Export? in: *Eyewitness: Hungarian Photography in the Twentieth Century*, Exhibition publication (The Royal Academy of Arts, 30th June 2011 – 2nd October 2011)

an apparently authentic, albeit anonymous photograph. **(G.9)** Perhaps this criticism is ungracious – at least they celebrated the anniversary !

Poland also issued commemorative stamps **(G.10 and G11)** with stylised designs for this anniversary but in contrast with Hungary, Poland later released several other stamp issues celebrating the country's photographers, both early and contemporary.

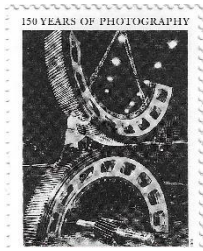
For its size, Russia has issued only a small number of photographic stamps and none are known to acknowledge any specific photographer. The 150th anniversary was marked by the issue of a stylised representation of a photographer working with an older camera. The design might appear to be very similar to the designs adopted by Finland and Hungary but a subtle difference can be detected. The photographer is shown in black and white, negative and positive – an effective and sophisticated depiction of the early processes. **(G.12)** At the same time, it is not clear whether the somewhat grainy appearance, more apparent when examining the original stamp, is a further deliberate attempt to represent the bygone problem of graininess or, as is more likely, a result of the printing process.

The final stamp to be considered in this short chapter is the 1990 issue from Uruguay. **(G.13)** As was the case with Australia, the beginning of photography is commemorated not by noting its origins in Europe but by commemorating its first use in the country, specifically, by referencing its first use in Rio de la Plata. The ecologically and politically important delta of Rio de la Plate is on the border between Uruguay and Argentina. The stylised design of the stamp clearly references Daguerre's original camera made by Giroux.

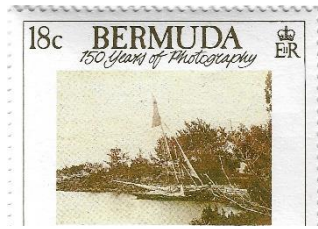
This chapter started with a complaint that Great Britain had largely overlooked, in its stamp issues, the importance of the early British developers in the evolution of photography. For balance, it might be possible to levy a similar complain in regard to France. However, whilst the objection might be sustained in the literal sense, it is probably not justified. Apart from several issues that celebrate the work of amateur photographers, as well as those with international reputations, it will be recalled from Chapter Six, that in 1939, France was the only country to commemorate the centenary of Arago's announcement of 'la decouvertre de la photographie'.

This work now moves on to consider the wider range of celebratory issues.

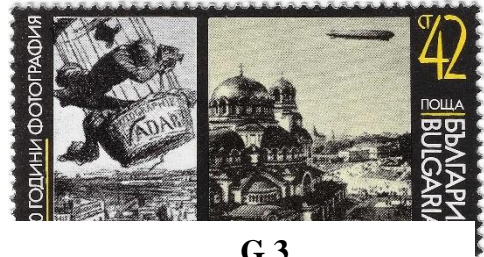
**ILLUSTRATIONS FOR CHAPTER SEVEN**



**G.1**



**G.2**



**G.3**



**G.4**



**G.5**



**G.6**

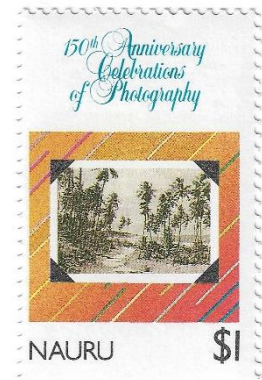


**G.7**





G.8



G.9



G.10



G.11



G.12



G.13

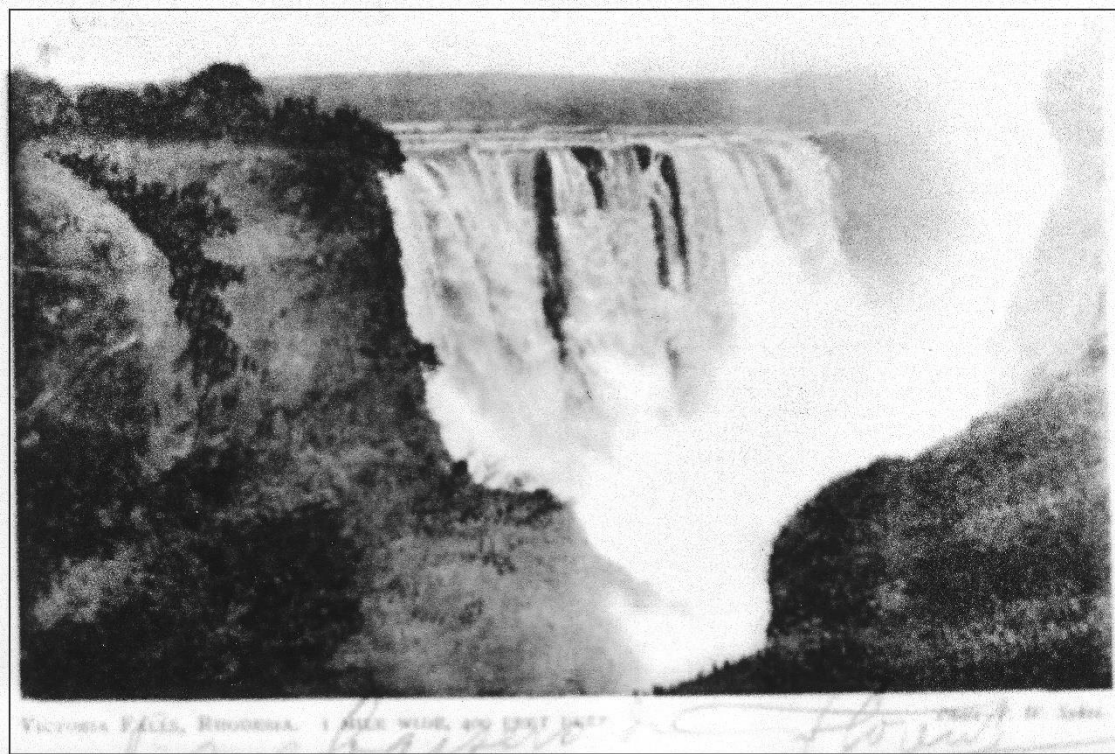
## **Chapter 8**

### **Celebratory Issues**

The most surprising thing to note regarding this topic is that two of the most important celebratory photographic stamp issues have escaped the attention of the Cameras and Photography section of The American Topical Association. This research has highlighted the example of the first living person on a USA stamp, already discussed (the 1898 Mississippi Exposition stamps) and the National Parks issue discussed below. There is no obvious reason for this omission except perhaps that earlier researchers did not establish the connection between the stamp design and the original photographs.

By way of a wider approach, perhaps a better heading for this chapter could be ‘The rest’ since so many examples have been extracted from the data to be discussed under other specific headings. Nevertheless, stamps celebrating a particular event or cause provide approximately half of all stamps included in this research. As indicated in the coding, this group of photographic stamps is examined under two headings. First, there are those that celebrate or commemorate some specific date such as an anniversary or an inauguration. In the case of individuals this might relate their birth or death or some lifetime achievement. Secondly, there are issues that simply celebrate some aspect of life, unrelated to any specific date. These issues are frequently, but not necessarily, designed around photographs of flora or fauna or some other aspects of natural history. A further point to note is that it was decided to address the GB Coronation stamps in this chapter. Whilst they are self-evidently ‘Royal’ and could have been discussed in Chapter Ten, they are, above all, the most important of the celebratory stamps of each reign and are date specific. However, in Great Britain, only the Coronation stamps of King George VI and Queen Elizabeth II were designed based on photographs.

Taking the date related stamps first, these celebratory stamps will be examined according to the chronology of their issue dates. Noting that some issues, such as those celebrating the Mississippi Exposition, have already been discussed an earlier chapter, the first such stamp (**H.1**) was issued on 13th July 1905. This was issued by The British South African Company to celebrate the completion of the bridge across the Zambezi river. It also marked a visit to Rhodesia, in the same year, by The British Association. When presenting to The RPSL in 2020, Hoffman drew attention to the historic debate concerning the source of the photograph used in the design of this stamp ‘but was shown that the Sykes photograph, (Fig. 8.1) used by Waterlow on a postcard, was the most likely source (and not the Clarke photograph which Dann had claimed was the source for the design.)<sup>139</sup>, <sup>140</sup>



**Fig. 8.1: The Sykes Postcard – One Mile Wide, 400 Feet deep**

<sup>139</sup> Hoffman, C., *Rhodesia 1890-1924: The Postal History and Stamps of the British South African Company*, Notes accompanying a display to the RPSL, 20th February 2020, p. 22

<sup>140</sup> Address for Sykes postcard image of Victoria Falls though to be used for 1905 stamp  
<https://www.tothevictoriafalls.com/vfpages/bits/pc-waterlow.html>

The next issue, not previously discussed, came in 1934 and also featured the environment. ‘As a stamp collector, President Franklin D. Roosevelt personally oversaw the selection of stamp subjects and designs during his administration. As Roosevelt was reviewing suggestions for the 1934 schedule, Secretary of the Interior Harold Ickes saw an opportunity to advertise the national park system. Ickes felt many Americans were unaware the federal government had set aside vast amounts of land for their enjoyment and for future generations. At his suggestion, 1934 had been declared National Parks Year. This is clearly an example of stamps being used as propaganda to promote wider enjoyment of the environment. Ickes now proposed the legacy of the national parks be portrayed on postage stamps to give people a glimpse of their diversity and natural beauty.’<sup>141</sup> National Parks Service photographer George Alexander Grant [1891-1964] was tasked with selecting photographs from which artists would produce designs and engravings for the colourful series of stamps featuring the national parks in 1934.<sup>142</sup> Among those chosen were several photographs that he had taken himself.<sup>143</sup> In total, five of Grant’s own images were used. The work of Jack Ellis Haynes, Harry Bradley, Asahel Curtis and the Thompson Brothers was also used, each for a single image, and at the time of writing the origin of the remaining image has not been traced. As an exemplar of the issue, the 2c stamp (**H.2**) shows a design based on Grant’s image of the Great White Throne, Utah. Sadly, although Grant created an archive of some 30,000 images, he remains largely unknown.

1936 gave rise to two celebratory issues, both extraordinary in different ways. In August 1936 Third Reich issued a set of eight stamps celebrating the Berlin Olympic Games.

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<sup>141</sup> <https://www.mysticstamp.com/Products/United-States/740-49/USA/> <accessed 11th March 2020>

<sup>142</sup> The photograph of George Grant on horseback is reproduced by kind permission of The White House Historical Association personal email 9th March 2020)

<sup>143</sup> <https://library.whitehousehistory.org/fotoweb/archives/5017-Digital-Library/?q=stamp%20national%20park> <accessed 9th March 2020>

The photography work of Leni Riefenstahl [1902-2003] is said to have ‘inspired’ the designs, for example **(H.3)**, but nothing more specific has been found in the literature. The problem here is that Riefenstahl, a film actress, director and photographer was closely associated with Hitler. She directed the film *Triumph of the Will* which ‘with its evocative images and innovative film technique, ranked as an epic work of documentary film-making, and is widely regarded as one of the most masterful propaganda films ever produced. It won several awards, but forever linked the film's subject, National Socialism, with its artist, Riefenstahl.’<sup>144</sup> One consequence is that some photohistorians have chosen to ignore her work.

Later the same year the first British commemorative stamps, based on a photographic image, were issued to celebrate the Coronation of King George VI. Although the definitive stamps for King Edward VIII had been issued with the usual alacrity following the passing of a monarch, stamps to celebrate his coronation were never issued. The definitive stamps were discussed in Chapter Four. In the urgency of the post abdication period a new stamp was needed very quickly, and it was decided to use existing portraits that had been taken by Dorothy Wilding and only one design was issued **(H.4)** for domestic use. The extent of the urgency is also reflected in correspondence between the Government and the new King. In a letter from the Secretary of State for the Colonies to the King’s Private Secretary cited by Livingstone one paragraph makes it clear. ‘The Colonies were informed of the proposals for the new stamps (for Edward VIII), and in the expectation that they would have them by May next have naturally only ordered sufficient quantities of their old stamps of the denominations concerned to tide them over until then. We must now

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<sup>144</sup> <https://encyclopedia.ushmm.org/content/en/article/leni-riefenstahl> <accessed 3rd August 2022>

either order further quantities of the old King George V stamps, or have the new (King George VI) stamps ready for delivery in sufficient quantities by May 12th.<sup>145</sup>

Extensive research was undertaken by Livingstone and it was determined that in the event, the final design for an omnibus Coronation issue (**H.5**) to go to the Colonies was made up of three elements including photographs by Bertram Park.<sup>146,147</sup> In fact, both photographs of the King and Queen had been taken some time earlier and the portrait of the Queen had already been used on a stamp (**H.6**) for the Newfoundland definitives issue of 1932-1937. In addition to the omnibus issue for the Colonies, there were separate issues for the Dominions. New Zealand and Canada chose similar designs (**H.7 and H.8**) whilst the Union of South Africa used a design bearing a single image of the King based on a portrait by Cecil Beaton (**H.9**) and issued in five values in English and Afrikaans.

In 1940 use was again made of the Bertram Park portrait of the King for the Centenary of the First Self Adhesive Postage Stamps. (**H.10**) Wilding's work was used also for the Silver Wedding issue in 1948 (**H.11**) but otherwise the reign was uninteresting in terms of British commemorative photographic stamps.

In USA numerous commemorative issues mark aspects of statehood usually marking an anniversary. Such was the case in n 1940 when Idaho celebrated 50 years of statehood (**H.12**) with a design based on the photography by 'Williams Photo' a business about which little is known. In 1941 Vermont celebrated 150th year of statehood with an image of the

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<sup>145</sup> Livingstone V., King George VI Coronation Stamps in: *London Philatelist*, June 2009, pp 165-178

<sup>146</sup> In terms of stamp issues, an omnibus issue describes stamps of a similar design issued to the various countries of the Commonwealth. The principal features of the design are constants, but the names of the countries and the amounts of duty are varied to meet local requirements.

<sup>147</sup> Livingstone V., King George VI Coronation Stamps in: *London Philatelist*, June 2009, p 169.

State Capitol building in Montpelier (**H.13**) taken earlier by Clifton R. Adams (1890-1934). Adams was a photographer with National Geographic between 1920 and 1934 .

In 1946 the USA issued a single stamp to mark the centenary of the Smithsonian Institution, which now also houses the National Philatelic Museum. The original image is credited to 'F. B. Kestner' thought to be Floyd B Kestner who, on signing up for military service in 1942 gave his employer as National Museum, Washington.

To mark their participation in the Centenary International Philatelic Exhibition, New York, Monaco issued stamps, in 1947, for both standard and airmail postage. One (**H.14**) was a photographic stamp that was to become famous in the philatelic world as it showed the stamp collector President Roosevelt examining a stamp but appearing to have six fingers on his left. An examination of the original photograph, Figure 8.2, shows that what is easily misinterpreted from the engraving is simply a shirt cuff !



**Fig 8.2: Copyright Library of Congress: Harris & Ewing, 1936**

One of the earliest events to be commemorated with a photographic stamp issue was the founding of the Washington and Lee University. Established in 1749 as the Augusta Academy the University's bicentenary was marked with a single stamp issue (**H.15**) using an image by photographer Huntis B Cook. The image of the University building at Lexington is complemented by portraits of George Washington and Robert E. Lee.

1947 also provides an unusual, though note rare, example of a photographic stamp that was re-defined by circumstances. Issued in 1938 a set of pictorial stamps were re-issued as commemoratives carrying the overprinted slogan 'SELF-GOVERNMENT 1947'. The original stamps, first issued in 1938 were typical of the 'beautiful line-engraved pictorials, often in two colours and invariably with a proper portrait of the King inset' used as definitives in many of the then Colonial administrations.<sup>148</sup> Attractive as they were said to be, it is not clear which of them might have been based on drawings, paintings or photographs and they remain largely unattributed. . However, it was later established that the 2d value (**H.16**) , showing Victoria and the Citadel, Gozo, was based on a photograph by Michael Farrugia [ 1878-1957]. Originally an amateur photographer, Farrugia set up in business with his brother. They promoted their work as 'real photographs'' to indicate that they were printed on photographic paper.<sup>149</sup>

The Samuel Gompers [1850-1924] issue in 1950 reflects the American idea of success through hard work. Gompers who, having emigrated from England with his impoverished parents as a child, climbed to become an important labour leader. The stamp (**H.17**) is based on a portrait by J E Purdry, Boston. The records of the American Topical Association

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<sup>148</sup> MacKay, J. A., Commonwealth Stamp Design 1840-1965 (London: The British Museum, 1965) p. 24

<sup>149</sup> Casha, K., Photography in Malta: The History and the Protagonists ( Valetta: K. Casha)p. 172,



are confused on this point, conflating information about this issue with that relating to stamps celebrating the Final Encampment of the Grand Army of the Republic.

Following the formation of the German Democratic Republic in 1949 a series of stamps were issued to celebrate and promote industry and commerce generally but in particular the Leipzig Spring and Autumn Fairs. These issues focused on reconstruction and industry and in particular the Leipzig Fairs. In 1955 (and again in 1965) the designs showed the then latest cameras, for example the Praktica **(H.18)** Although celebratory in nature, the semiotic quality of these images, signifying a connection with the latest technology was also noted in Chapter Two.

In Great Britain, four stamps commemorating the coronation of Queen Elizabeth II were issued on 3rd June 1953. Three were photographic stamps and used the image by Dorothy Wilding, already adopted for the definitive issues, as the central design element. An example can be seen in the Wilding panel at the end of Chapter Six. **(F.14)** The fourth stamp, the 1/3d value, was not based on the photographs, but a graphic design by Edmund Dulac. The criticism that followed is a manifestation of the tensions surrounding the design of stamps, discussed in Chapter Two. Rose argued that whilst the issue heralded ‘a new era of stamp design’ he was speaking in favour of graphic design and argued that all four of the stamps should have been based on Dulac’s design and had they been printed ‘in colour fourways [...] it might well have been one of the best issues of the reign.’<sup>150</sup> As was the case for the Coronation of her father, King George VI, the celebratory stamps for the various Commonwealth countries, then described as Colonies, took the form of an omnibus issue **(H.19)** based on a Wilding portrait, whilst the larger countries, the

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<sup>150</sup> Rose, S., *Royal Mail Stamps: A Survey of British Stamp Design* (Oxford: Phaidon Press Ltd., 1980), P. 78.

Dominions used alternative designs. For example, South Africa used an alternative portrait by Wilding (**H.20**) whilst Canada used an image of a bas-relief sculpture based on a 1951 photograph by Yousuf Karsh (**H.21**).<sup>151</sup>

Stamps for various British Royal Weddings are discussed in Chapter Ten but in 1956 many western countries celebrated what was seen as ‘a real-life fairytale’ when actress Grace Kelley married Prince Rainier II of Monaco.<sup>152</sup> Commemorative stamps were issued (**H.22**) based on photographs attributed to Detaille. Research indicates that this may only be a corporate name and the photographs were probably taken by George Detaille, one of two brothers operating the family business. The Detaille studio is of particular interest because of its history. When Nadar left Paris in 1897 he set up a studio in Marseille. In 1901 he sold the business to one Fred Boissonnas. and a then current employee Ferdnand Detaille. In 1910 Detaille became the sole owner of the studio and operated it with his brother George, receiving numerous commissions from the Monégasque Royal Family.

The first stamp (**H.23**) to celebrate photographic organisations, rather than photography or a photographer, was issued in 1968 by Romania to mark 20 years of Fédération Internationale de l'Art Photographique (FIAP). It does though raise a query. Although Dr M Van de Wijer had developed a number of international links between the various national bodies, the first official act of the foundation of FIAP took place in Bern Switzerland, in 1950.<sup>153</sup> That raises the question as to why Romania should celebrate 20 years of FIAP in 1968 ? Perhaps it was anxiety and over eagerness to demonstrate a form of artistic culture and an acceptance of photography?

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<sup>151</sup> Halawi, M., Coronation 1953: Colonial Stamp Portraits of H M Queen Elizabeth II ([n.p.]:Majed Halawi, 2022)

<sup>152</sup> <https://www.townandcountrymag.com/society/tradition/a12787551/grace-kelly-wedding/> <accessed 16<sup>th</sup> August 2022>

<sup>153</sup> Paraphrased from ‘The FIAP Book’ as published on the Federation’s website: The Official FIAP Book - tkq I PDF Iori ayelujara | FlipBuilder <accessed 21st December 2021>

Given the momentous nature of the achievement, it might be thought that the Bill Anders image, Earthrise, taken whilst circling the Earth in Apollo 8, should have given rise to a larger issue of stamps but its simplicity provides the necessary gravitas. It is inevitably linked to the release, later in the same year, 1969, of the stamp celebrating The First Man of the Moon. Taken together, these stamps (**H.24 and H.25**) spell out the supremacy of the United States in what was termed the ‘space race’. Perhaps the ultimate in philatelic propaganda ! Since that time, space and space travel have become popular as a subject for stamp design but many are stylised or anonymous and have been deliberately passed over for this research.

The stamp issued to mark the passing of Sir Winston Churchill in 1965 was discussed as one of the author’s selections as iconic. In 1974 four stamps were released to mark the centenary of the birth of Sir Winston Churchill. All appear to have been taken by the members of the Press but cannot be individually attributed. The 10p value appears as an example. (**H.26**) Given the rarity of a celebration for an individual and noting the earlier issue for Sir Winston Churchill it is tempting to think this might have been an attempt to rekindle the Churchillian spirit at a time of economic difficulty that plays well to the Thatcherite policies of the day.

As was seen above, relating to FIAP, not every ‘photographic stamp’ has to include a photographic image. Every now and again there is an issue that commemorates some aspect of photography using a stylised design rather than an image to mark the occasion. Several countries celebrated the sesquicentenary of photography in 1989, using graphic designs. (See Chapter Seven). Another such case arose earlier in 1978 when Switzerland

issued a stamp for the Second International Triennial Exhibition of Photography. The stylised design, (H.27) shows a ray of light, in the form of a spectrum, shining through an aperture which may be intended to represent a camera lens and bellows. Perhaps an effort at cultural tolerance – linking stylised art and photography ?

‘Martha Perske designed the coloured pencil drawing on the 1981 18 cents stamp (H.28) commemorating the International Year of Disabled Persons. It was based on one of a series of photographs that she took of disabled persons in a hospital, only altering those parts of the photograph necessary to retain the anonymity of the person depicted.’<sup>154</sup> So far as has been determined Perske is only the second female American photographer to have her work used on a stamp.

1982 provides an opportunity to discuss ‘the most beautiful stamp in the world’. This quotation, from 1934, reflects the fact that this Canadian stamp was voted as “the most beautiful stamp ever produced” and as such warrants the extensive notes that follow.<sup>155</sup> The stamp (H.29) was designed from a composite of two photographs (Figs 8.3 and 8.4) by the Canadian photographer Wallace Robinson MacAskill [1887-1956].

Issued in 1929 and universally referred to as “Bluenose”, taking the nickname from the name of the yacht in the picture, the stamp is the 50-cent value in the George V Scroll issue. The importance of this stamp is also evidenced by its reproduction in facsimile in the 1982 issue for the International Philatelic Youth Exhibition and that commemorative (H.30)

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<sup>154</sup> Permutt, C, *Collecting Photographic Antiques* (Wellingborough: Patrick Stephens Ltd., 1986) p. 184

<sup>155</sup> In 1934, *Stamps* magazine asked readers to vote on the most beautiful stamp in the world. The Canadian 1928 50c Bluenose stamp won first place. The 1898 \$1 Western Cattle in Storm, designed from an oil painting, was placed second.



**Figs 8.3 and 8.4 Original photographs from the MacAskill archive  
In the Nova Scotia, Halifax and reproduced with permission (20033267/200310044)**

provides the justification for including the references at this point in the chronology. But the Bluenose story keeps on giving for philatelists. In 1988 a 37-cent stamp (**H.31**) was issued to mark 20th anniversary of the death of Captain Angus J Walters, at the helm for several trophy winning events and in 1998 Canada issued a 45-cent stamp (**H.32**) honouring the ship's designer, naval architect William James Roué [1879-1970], with a partial image of the original stamp in the background. Finally, at least at the time of writing, in 2021 a further stamp was issued to celebrate the 100th anniversary of the launch of Bluenose, but in this case, design was based on a painting by William E de Garthe [1097-1983]. The repeated referencing of Bluenose reflects great pride in both an industry and a specific example of success.

1982 also saw the issue of another interesting photographic 'stamp on stamp' example. In Tonga there was a celebration of 75 years of scouting and amongst the designs there is a reproduction of the Mafeking siege stamp. The original stamp was discussed in Chapter Four. The stamp also commemorated Baden Powell's birth, 125 years earlier. (**H.33**)

In 1987 the work of Alfred (Fred) Lammer [1909-2000] was used for a set of four stamps. (H.34) illustrating Flowers. Lammer is a very interesting character and, in the opinion of the author, under-acknowledged in the recent history of photography, justifying this extended note. Born Alfred Ritter von Lammer in Linz, Austria, was the son of a retired railway official and mother who ran both a travel shop and bank. He attended universities in Munich and Innsbruck, and in 1933 joined the anti-Nazi Heimatschutz and Schutzcorps. Leaving Austria for London in 1934 he worked (using his mother's contacts) for the Austrian Travel Bureau, in London. When Nazi Germany imposed high taxes on tourists entering Germany from Austria, his mother's firm collapsed. He took up photography, an interest that became a career later in his life. With the declaration of war in September 1939, Lammer found himself to be stateless and classified as a "friendly enemy alien". He did not become a British citizen until 22 May 1941. He applied to join the RAF and passing the medical was granted an emergency commission in March 1940. It is no exaggeration to say that he became a 'war hero'. He rose to the rank of Squadron Leader was awarded the DFC and later a bar to his DFC. After leaving the RAF he took up photography as his career. For seven years he was the photographer at the Council of Industrial Design and after retiring from Guildford School of Art in 1976 he taught photography part-time to graduate students at the Royal College of Art for another decade. He was an honorary Fellow of the RCA and was decorated by Austria for services to art. John Hedgecoe, who contributed to the Machin definitives project and Tessa Traeger, a photographer who later contributed an image for the Millennium Collection, may be counted amongst his associates. Apart from teaching, Lammer became well known for his images of flowers, four of which appear on the stamps of 1987.

In 2002, and mentioned earlier, the British Institute of Professional Photography

published 'Images of a Century', which documents the life and work of the Institute's members. Amongst the illustrations are examples of members' images on stamps. Most of the stamps are discussed elsewhere but the work of Dennis Constantine [1926-2010], a former President of the Institute, is the only item, from amongst those illustrated, associated with overseas stamps. Constantine provided the portraits for the then ruling family of Liechtenstein on the 1982 issue marking LIBA82. (Liechtenstein Expo Filatelica). The 1-franc stamp (**H.35**) was designed around Constantine's portrait of Prince Hans-Adam II.

The commemoration of the centenary the Highland Cattle Society and the bicentenary of the Royal Highland and Agricultural Society of Scotland, in 1984, almost slipped by unnoticed. This was largely due to the fact that the five stamps (**H.36**) based on images by Tony Evans [1939-1992] that were issued were named 'British Cattle' and the organisations were named only as a footnote. The issue is also enigmatic in content. Purporting to mark two anniversaries associated with Scottish cattle it is curious that of the five illustrations, only one represents a Scottish breed, Highland Cattle, whilst other Scottish breeds (Aberdeen Angus, Ayrshire, Belted Galloway as well as Galloway, Shetland and Luing could have been used.<sup>156</sup>) Reference to this issue also provides a prompt to address other work by Evans. He belonged to an elite group of photographers that have been commissioned to provide the images on more than one occasion. In *Royal Mail Special Stamps 1990* he was described as "one of Britain's most respected and experienced photographers".<sup>157</sup> He was "obsessive about getting precisely the picture he wanted."<sup>158</sup> In addition to the images provided for the British Cattle issue but he also

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<sup>156</sup> The four other stamps used, Hereford, Welsh Black, Irish Moiled and Chillingham breed for their design.

<sup>157</sup> Shackleton, T., *Royal Mail Special Stamps 1990* (London: Royal Mail Stamps, 1990) p. 8

<sup>158</sup> Miller, R., 'He was always delightful; always maddening' in *Tony Evans: Taking his Time*, ed. David Gibbs (London: Booth Clibborn Editions, 1998) p. 79

provided images for Studio Pottery, 1987. **(H.37)** These were issued to mark the centenary of the birth of Bernard Leach. Bernard Howell Leach CH CBE [1887–1979], was a British studio potter and art teacher. He is regarded as the "Father of British studio pottery" . Although just outside the time frame set for this research, in 1990 Evans provided the images for the four stamps issued to mark the 150th Anniversary of the Royal Society for the Prevention of Cruelty to Animals **(H.38)** and his account of the problems encountered whilst making the animal images for the RSPCA issue is an amusing read and a lesson in patience. In 1995 further images were used for the Centenary of the National Trust. **(H.39)**

In 1985 British Film Year was celebrated by the issue of a set of 5 stamps showing portraits of British born individuals famously associated with Film. This is also the first occasion when the photographer as well as the subject is named on the face of the stamp and the photographers are probably as well-known as their subjects, certainly to photohistorians. In addition to the image of David Niven **(H.40)** by Cornel Lucas, the other designs were portraits of Peter Sellers, Charlie Chaplin, Vivien Leigh and Alfred Hitchcock by Bill Brandt, Lord Snowdon, Angus McBean and Howard Coster respectively. The Niven portrait was chosen as the example to illustrate as Cornel Lucas was the only dedicated studio photographer, in this group. It might be argued that this was only part of a cultural promotion, and rightly so, as the details provided in Chapter 9 demonstrate.

In the above examples, all of the photographic stamps were related to a particular event or anniversary. This work now addresses examples of those that celebrate topics that are



not event or date related. In the main these issues fall into three categories: portraits, institutional, and natural history. Further, so far as the USA is concerned, the portraits can be subdivided between those of Presidents and other high achievers. The others, scientists, men of letters, artists and successful entrepreneurs, but not necessarily marking a particular date such as birth or passing. The portraits of the Presidents appear multiple times, mostly as refreshed Regular issues but sometimes as special issues such as the Washington Bicentennial (12 images of President George Washington) and the Presidential Issue (1938 – 32 Presidents). There are obviously no photographic images of Washington and although some original photographic images have been identified for later Presidents and personalities, many are the work of unknown photographers. However, three in particular are of interest to photohistorians. The portrait of General William T. Sherman [1820-1891] on the stamp (**H.41 – see footnote 155**) was engraved from the portrait by Napoleon Sarony. Gustave Adolphe Napoleon (Napoleon) Sarony [1821-1896], his brother Francois Levy Xavier (Oliver) [1820-1879] and Otto Sarony [1850-1903], Napoleon's son, were all photographers. Otto succeeded his father in the celebrity portrait business and Oliver was a noted portrait photographer with a studio in Scarborough. Napoleon is said to have been apprenticed to Oliver at some point and also to have opened a business in Birmingham before returning to the USA. Although the name 'Sarony' is well known, the individual biographies are said to be complex and poorly documented.<sup>159</sup>

The images of Daniel Webster [1782-1852], a former Senator and Secretary of State, and Herbert Clay [1777-1852] a former lawyer and politician, can be found on several issues in the USA but the first designs, (**H.42 and H.43**) that appeared in 1870, are said to have

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<sup>159</sup> [http://www.classyarts.com/sarony/Sarony\\_Chronology.htm](http://www.classyarts.com/sarony/Sarony_Chronology.htm) <access 24th August 2022>

been based on daguerreotypes by Marcus A. Root [1808-1888].<sup>160,161</sup> ‘Pioneer daguerreotypist Marcus Aurelius Root is respected for his portraits of notable Americans taken in his Philadelphia and New York City galleries. He is also noted for authoring *The Camera, and the Pencil*, a handbook for photographers, published in 1864.<sup>162</sup> Amongst the other early USA photographic stamps is portrait of the indigenous Indian, Hollow Horn Bear, **(H.44)** designed from an image by Delancy Gill [1859-1940] which was issued in 1922. In terms of functionality, this stamp forms part of what is termed a Regular Issue that consists of 23 designs, 15 of which are based on portraits of important Americans; of these, the only design based on a photograph is that of Abraham Lincoln by Anthony Berger [1832-1906], **(H.45)**.

Although there were the issues described in other categories, no other ‘none date related’ commemoratives were found until 1940 when the USA issued the mammoth Famous Americans set of 35 portraits of Authors, Poets, Educators, Scientists, Composers, Artists and Inventors. Of these, the American Topical Association index identifies 29 as being based on photographs but only names the author in 12 instances. Most are by commercial studios, although four are attributed to Mathew Brady. His portrait of Samuel Morse has been referenced earlier. The others are Washington Irving [1783-1859], James Fennimore Cooper [1789-1851] and James John Audubon [1785-1851] **(H.46, H.47 and H.48)**

In 1952 Canada issued commemorative stamps **(H.49)** using photographic portraits of former Prime Ministers, Sir John Joseph Caldwell Abbott [1821-1893] and Alexander MacKenzie [1822-1892]. The photographs were supplied by the Public Archives of

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<sup>160</sup> Vermeule, C., , *Philatelic Art in America*. (Weston(USA): Cardinal Spellman Philatelic Museum, 1987) p. 12.

<sup>161</sup> Examples of these stamps are scarce and expensive. The illustrations have been downloaded from the Smithsonian Postal Museum in accordance with their Terms of Use.

<sup>162</sup> <https://www.militaryimagesmagazine-digital.com/2021/06/02/marcus-aurelius-root-wrote-a-photographers-handbook-in-1864-it-includes-6-tips-that-can-help-you-better-appreciate-19th-century-portraits/> <accessed 27<sup>th</sup> August 2022>

Canada but despite contact with the Archives, it has proved impossible to identify the photographers.

In 1962 the USA commemorated the work of Brien MacMahon [1903-1952], an important advocate for the peaceful use of atomic energy. The design was based on a portrait by photographer Edith Glogau [1898-1970] and appears to be the first use of an image by a female photographer. **(H. 50)** This example was cited by Permutt but overlooked by the American Topical Association.<sup>163</sup>

In 1973 a portrait by Leo Stern was used for a stamp **(H.51)** commemorating the former President Harry S Truman [1884-1972]. The original image is one of 18 taken at a sitting and is now held in the Truman Archive.<sup>164</sup>

The 1970s also saw the issue of four stamps celebrating aspects of photography in different ways but all using stylised designs. In 1974 a stamp **(H.52)** issued by Germany to fund youth activities, used a childlike drawing of a young person with a camera. In 1975 Senegal, aiming to promote tourism with a stamp issue used a design **(H.53)** based around a simple drawing of a photographer taking an image of a hippopotamus. In 1978 the USA issued a single stamp **(H.54)** as an acknowledgement of photography's contribution to communications and understanding. In the same year, Portugal issued stamps celebrating advances in technology generally and included a stamp **(H.55)** celebrating 'development in photography'. The stamp was later adopted by the Franklin Mint and included in a series of 108 cards entitled *The History of Science and Invention*.

The remaining examples in this section all relate to designs based on photographs featuring aspects of natural history. In 1981 Jim Brandenburg was commissioned to take

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<sup>163</sup> Permutt, C., *Collecting Photographic Antiques*. (Wellingborough: Patrick Stephens Ltd., 1986), p. 184.

<sup>164</sup> <https://www.trumanlibrary.gov/taxonomy/term/2750> <accessed 28th August 2022>

a range of wildlife images specifically for the stamps for which he is also credited as the designer. Brandenburg was a contract photographer with National Geographic. He is an author and award-winning nature photographer, a previous winner of Magazine Photographer of the Year (National Press Photographers' Association). The 10 stamps (H.56) were originally issued as a booklet pane and the image of the Big Horn Sheep was also used again in 1982 for a new definitive stamp, with a rate increase.

The chapter concludes with the work of Hu Chongxian (Hu Chung-Hsien, [1912-1989]). Born in Suzhou, China, he took an interest in photography from his early years and opened the first portrait studio in the town. 'As an emerging photographer, his portraiture was novel and attractive, leading the trend for portrait photography in China at the time.'<sup>165</sup> He became known as the official photographer for Chiang-Kai-Shek. He later developed a passion for natural landscapes, flowers and vegetation, devoting himself to fine art photography. In Taiwan he met artist Zhang Daqian, who admired his work and often inscribed poems on his photographs. They collaborated on a number of artworks. Hu Chongxian's images of plum blossom were used for a stamp issue by The Republic of China in 1983.(H.57)

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<sup>165</sup> [ABOUT ZHANG DAQIAN & HU CHONGXIAN | Wynn Palace](#) <accessed 23<sup>rd</sup> October 2021>

**ILLUSTRATIONS FOR CHAPTER EIGHT**



**H.1**



**H.2**



**H.3**



**H.4**



**H.5**



**H.6**



**H.7**



**H.8**



**H.9**



**H.10**



**H.11**



**H.12**



H.13



H.14



H.15



H.16



H.17



H.18



H.19



H.20



H.21



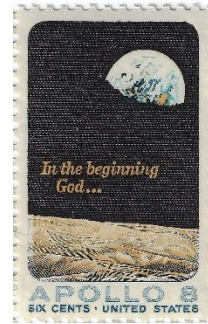
H.22



H.23



H.24



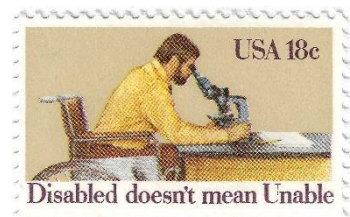
H.25



H.26



H.27



H.28



H.29



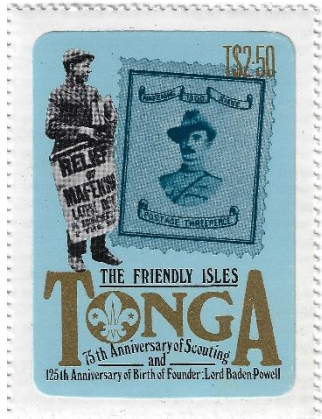
H.30



H.31



H.32



H.33



H.34



H.35



H.36



H.37



H.38

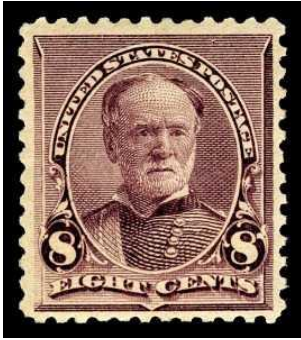


H.39

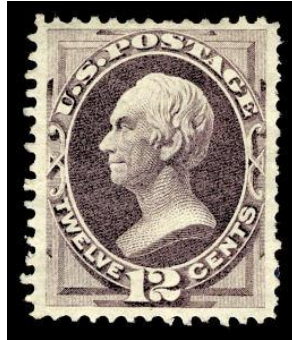


H.40





H.41\*



H.42\*



H.43\*



H.44



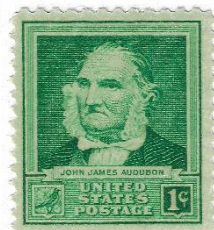
H.45



H.46



H.47



H.48

\*These images downloaded from the Smithsonian Postal Museum in accordance with their terms. The originals cost several hundreds of pounds each as collectors' items.



H.49



H.50



H.51



H.52



H.53



H.54



H.55



H.56



H.57

## Chapter Nine

### Cinematography

The development of the moving image was complex. Discussing ‘animated movement’ Gernsheim names ten ‘pre-eminent among the early experimenters and inventors of cinematographic apparatus using celluloid film’ but few received the philatelic accolade of a stamp memorialising their achievement (but those who were so acknowledged are identified below).<sup>166</sup> It is also worth noting that two from Gernsheim’s list, William Friese-Greene [1855-1921] and Louis Le Prince [1841-1897], although not celebrated in photographic stamps, have been the subject of films.<sup>167</sup> Muybridge is absent from the list and indeed from this chapter. His contribution was noted earlier but it should be remembered that no matter what inspiration he may have provided to others, his own objective was to stop motion, not create the illusion of the moving image. Anyone who doubts the complexity of the evolution of motion pictures should read Paul Fischer’s account of the life and work (and mysterious death) of Louis Le Prince.<sup>168</sup> Having said that it is essential to go back to the very beginning.

Frizot acknowledges our debt to Joseph Plateau [1801-1883] thus ‘The basic principle of the animated image, which we owe to Plateau, rests with the persistence of images on the retina which brings about an illusory perception of continuity when a series of images being shown are seen at more than ten per second.’<sup>169</sup> In 1832 Plateau had invented his phenakistoscope, the first device that demonstrated this illusion of the moving image. His image appeared on a stamp (**L.1**) issue in 1947 as part of the celebration of the *Festival Mondial du Film et des Beaux-Arts*, However, his was not the first stamp issued in

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<sup>166</sup> Gernsheim, H, *The History of Photography* (New York: McGraw-Hill Book Company, 1969), p. 442

<sup>167</sup> William Friese-Greene: *The Magic Box*, 1951 and Louis Le Prince: *The First Film*, 2015

<sup>168</sup> Fischer, P., *The Man who Invented the Moving Image*. (London: Faber & Faber, 2022)

<sup>169</sup> Frizot, M., *The New History of Photography* (Koln: Könemann, 1998), p.256.

celebration of the cinema. In 1944 the USA issued a stamp **(I.2)** to celebrate 50 years of moving pictures, marking 50 years from the invention of Edison's kinoscope. Curiously, when, in 1940, the USA issued stamps to commemorate 35 Great Americans, including five inventors, Edison was not included. This may have been because his invention of the electric light bulb had been the subject of an issue in 1929. Nevertheless, Edison was later (1947) memorialised in a special single stamp **(I.3)** issue, the 'Thomas A Edison Issue', based on the photographic portrait by Walter Scott Shinn [1884-1973].

Arguably, whilst Edison's claim to primacy may be technically correct, the kinoscope, perhaps better understood if described as a 'what the butler saw' machine, only allowed viewing by one person at a time. Many regard the correct date for the introduction of cinematography to be 1895, the date of the first public viewing of a film in the basement of the Grand Café, Paris, by the Lumière brothers and several countries issued appropriate stamps, marking the centenary in 1995. France, perhaps keen to respond to claims by Edison, issued a stamp **(I.4)** in 1955 celebrating the 60th anniversary of the first viewing,

1957 saw the emergence on photographic stamps of a movement towards celebrating the institution rather than individuals, the first being from Somalia to celebrate Festival Cinematografico. However, given the nature of the illustrations, all large industrial civil engineering installations, the implication is that this might have related to documentary work. Two examples appear below **(I.5 and I.6)**. In 1961 France issued a stamp **(I.7)** to mark the centenary of the birth of film director Marie-George-Jean Méliès [1861-1938] and that proved to be an exception. For the next 20 years such stamps as related to the cinema all celebrated events and not individuals. For example, in 1962 Italy celebrated the Venice Film Festival **(I.8)**. Russia issued celebratory stamps in 1966 **(I.9)** 1967 **(I.10)**

and 1969 (**I.11**). The decade closed with an issue by Germany again commemorating a Film Festival (**I.12**).

In 1971 India issued a stamp (**I.13**) to mark the centenary of the birth of cinematographer Dadasaheb Phalke [1870-1944]. The Dadasaheb Phalke Award, for lifetime contribution to cinema, was instituted in his honour by the Government of India in 1969. The award is one of the most prestigious awards in Indian cinema and is the highest official recognition for film personalities in the country.

The latter half of the 1970s produced several issues of interest. In 1976 five stamps designed in the shape of film frames were issued by Guernsey Post Office to mark 100 years of cinema on the island. Each stamp is a portrait of a celebrated film star in one of their popular roles. The 16p stamp (**I.14**) shows Humphrey Bogart in his classic role as Philip Marlowe. Although not identified specifically it seems likely that the first showing of silent films took place at St Julian's Hall, St Peter Port.<sup>170</sup> Originally opened in 1876 as a live theatre it later became the Gaumont. The building has since been demolished and a new bank built on the plot.<sup>171</sup>

In 1977, Egypt celebrated 50 years on cinema (**I.15**) and in the same year India marked their Fifth International Film Festival (**I.16**). In 1981 Sweden issued a mini-sheet (**I.17**) of five stamps celebrating the history of cinema in Sweden. The history of the arrival of sound seems even more confused than the origins of film. Whilst popular history identifies *The Jazz Singer* as the first film with synchronised sound, with Al Jolson's famous words, 'You ain't heard nothing yet' it is alleged that he had used the same words

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<sup>170</sup> Noted from information on the Government website: <http://www.museums.gov.gg/CHttpHandler.ashx?id=76914&p=> [accessed 28th January 2020].

<sup>171</sup> <http://cinematreasures.org/theaters/23953> [accessed 28th January 2020]

a year earlier and that Vitaphone had produced 200 films prior to *The Jazz Singer*.<sup>172</sup> In 1977 the USA issued stamp **(I.18)** using a stylised design celebrating sound on film but making no claims for primacy. In 1978 India issued a stamp with an image of Charlie Chaplin (Sir Charles Spencer Chaplin Jr. KBE [1889-1977]). In 1981 a stamp **(I.19)** issued in Mexico also carried images of film stars, but the purpose of the issue was to celebrate 50 years of sound in Mexico.<sup>173</sup> Also, in 1981, Brazil marked the 5th anniversary of the passing of film director and actor Glauber de Andrade Rocha [1939-1981] by issuing a stamp **(I.20)** designed as a piece of film showing four frames.

Although, as did many others, GB would celebrate the anniversary of the first public viewing in 1995, earlier, in 1985, a set of domestic stamps were issued under the heading British Film Year. **(I.21)** In retrospect, it is clear that the stamp issue was part of British Film Year, a co-ordinated attempt to increase cinema attendances. In 1984 cinema admissions were at a post-war low and 1985 saw a concerted effort to change the trend. The stamp issue was only one part of this, but overall the promotional programme was notably successful. 'In 1984, few would have predicted that cinemas would have made a strong recovery and that it would be video rental on the way out. Cinema attendance has continued to increase despite – rising prices, on-demand TV movie channels, the growth of internet movie downloads, and the growth of widescreen TVs which gives many people the opportunity to have a mini-cinema in their own house.'<sup>174</sup> This is illustrated in Figure 9.1 and supported by other data supplied by The British Film Institute.<sup>175</sup> However, it

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<sup>172</sup> <https://silentfilm.org/vitaphone-vaudeville-1926-1930/> <accessed 4th April 2022>

<sup>173</sup> The design includes images of Guadalupe Natalia Tovar [1910-2016] and Juan José Martínez Casado [1903-1987]

<sup>174</sup> <https://www.economicshelp.org/blog/6699/business/cinema-attendance-in-uk/> <accessed 11th August 2022>

<sup>175</sup> The British Film Institute, BFI Statistical Year Book 2020 (London: British Film Institute 2020) p.14

might have made more sense to delay this issue until 1995, and celebrate the centenary of the first film showing identified above.

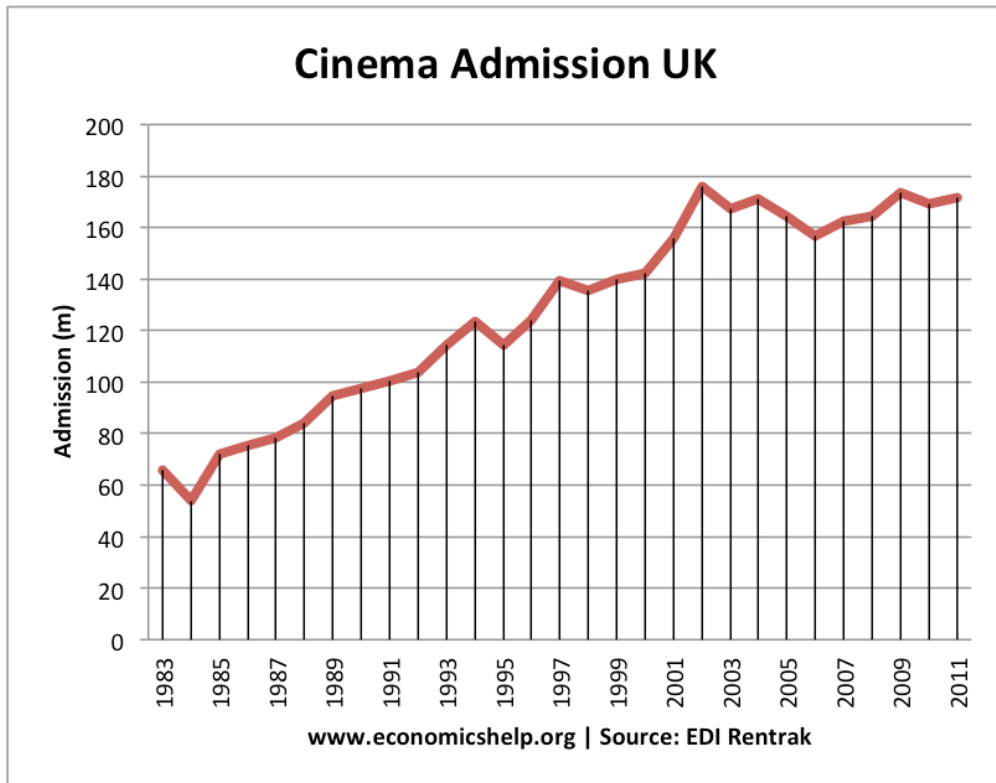


Figure 9.1: Cinema Attendances 1983-2011

It is worth repeating, that the issue, already noted Chapter Eight, was also important in that it was one of only a very few that acknowledged the work of the photographer on the face of the stamps.

1986 saw an important stamp event for France when a sheet of ten stamps (L22) was issued. At first glance, it might appear that this set of stamps is a further celebration of the cinema in France. That is not strictly true. The celebration is to mark the 50 years of the existence of the Cinémathèque Française. This is a non-profit film organization founded in 1936 that holds one of the largest archives of film documents and film-related objects in the world. Based in Paris, the archive offers daily screenings of worldwide

films. The collection includes films retained and hidden during the French occupation contrary to the Nazi direction that all films made before 1937 were to be destroyed. The archive now operates to provide opportunities to view films and provides modern research facilities for students and others. There is an extensive website describing the archive and referencing that facility.<sup>176</sup>

Although in Chapter Seven there was an opportunity to examine the ways in which various countries celebrated the sesquicentenary of photography with a degree of uniformity, the same did not apply to the moving image. There were so many different things to celebrate such as the first invention, the first public display, the arrival of sound, and this led to the range of issues examined above. This chapter concludes with an acknowledgement that India did celebrate, not the sesquicentenary but the 75th year of cinema in the country. **(I.23)** Since this was issued in 1989 it should be the point at which to close this chapter. However, it is worth noting that although they sit outside this research frame, there are numerous examples of films produced before 1989 being celebrated in stamps issued later, especially around the centenary celebrations of the Lumière Brothers work. Examples include such famous films as *Gone with the Wind* **(I.24)** on a stamp issued by USA as an icon of the 1930s, and *The Blue Angel* issued as part of the 1995 centenary of film celebrations by Gibraltar. Somewhat unusually, the stamp **(I.25)** showed a portrait of Marlene Dietrich and was accompanied by a ‘cinderella’ stamp showing a facsimile of the film poster.

This work now moves to consider the final category, examining stamps relating to the British Royal Family.

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<sup>176</sup> The website provides details of film screenings and other facilities at: [www.cinematique.fr/](http://www.cinematique.fr/) <accessed 22nd February 2020>



ILLUSTRATIONS FOR CHAPTER NINE



I.1



I.2



I.3



I.4



I.5



I.6



I.7



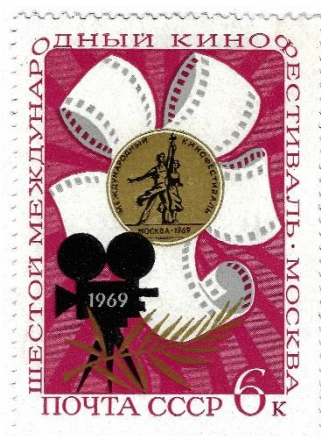
I.8



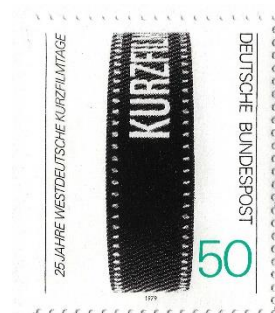
I.9



I.10



I.11



I.12



I.13



I.14



I.15



I.16

SVENSK FILMHISTORIA

21



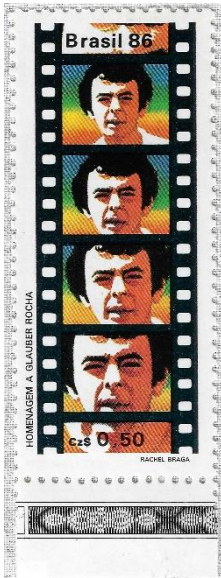
I.17



I.18



I.19



I.20



I.21



I.22 (Approx 50% scale)



I.23



I.24



I.25

## Chapter 10

### British Royals

Although the tripartite relationship between the (extended) British Royal Family, photography and postage stamps could arguably be dated to those early days when Alfred Swaine Taylor made photogenic drawings of the first stamps, bearing the image of Queen Victoria, and recounted in Chapter Two, for all practical purposes the first meaningful association between the British Royal Family and the appearance of their images on British photographic stamps was in 1911 and has, again, been addressed earlier. Early examples appearing on the stamps of some of the then Colonies are discussed below after considering the domestic issues. Following the debacle of the 'Downey Head' and the only designs to be based on photographs used only portraits for the definitive and Coronation stamps discussed earlier. Despite this period dominated by establishment attitudes and the weariness and austerity of two wars, it was the reign of King George VI that gave rise to one of the most highly regarded individual stamps, the £1 value for the Royal Silver Jubilee (**J.1**). This was the last British issue of the reign. It was based on new photographs by Dorothy Wilding.

The new Elizabethan era brought the refreshing new designs and bright colours of definitive and Coronation stamps described earlier, demonstrated that the somewhat conservative approach to the use of photography was being relaxed. In addition, there was a gradual widening of the range of events which attracted special issues, many of which celebrated or commemorated events in the lives of members of the Royal Family. These will now be examined chronologically. The chapter concludes with additional comments on the use of similar images by the designers of Commonwealth and colonial issues.

The first example did not arise until 1969 at which time the then Prince Charles was created Prince of Wales and his Investiture was commemorated by an issue of five stamps. One **(J.2)** used a photograph by Godfrey Argent [1937- 2006]. Described as a society photographer ‘Argent produced a large body of elegant black-and-white portraits of Britain’s political, intellectual and artistic elite. Not an easy man to place — he was not ostentatiously an artist, nor did he betray the formality which his military background might have led some of his more exalted sitters to expect — he had long and fruitful associations with the National Portrait Gallery and the Royal Society.’<sup>177</sup>

In 1972 photographs by Norman Parkinson were used for the Royal Silver Wedding **(J.3)** and this was the first occasion on which an image of the Duke of Edinburgh had been incorporated into the design of a British stamp, but there were no further British commemorative issues based on photographs of Her Majesty until 1986 when six portraits on two stamps **(J.4)** were issued in celebration of her 60th birthday. The portraits range from 1928 to 1982, one for each of the six decades of her life, up to her birthday. In terms of design the constraint was that ‘the portrait on the right of each stamp had to be postally recognizable to meet the Royal Mail requirements. This was achieved by using a Wilding portrait on one, and one by Lord Snowdon on the other. Other images for the issue were provided by Marcus Adams, Cecil Beaton and another by Lord Snowdon showing the Queen with her Leica.

Although, during this period, there were no other British stamps using special images of the Queen, several other members of the Royal Family appeared on British stamps, and the Queen and other members of the Royal Family appeared on stamps throughout the

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<sup>177</sup> <https://www.thetimes.co.uk/article/godfrey-argent-9jkghsh65wv> <accessed 3rd August 2022>

Commonwealth. In 1973, a stamp (**J.5**) was issued, in two values, to mark the engagement of Princess Anne and Captain Mark Philips. In an unattributed story it is claimed that after some ambivalence over which image was to be used, Her Majesty ‘suggested’ that it might be appropriate to use an image by Lord Lichfield.<sup>178</sup> This ‘suggestion’ was duly adopted.

The Queen Mother appeared on a single stamp (**J.6**) in 1980 when her 80th birthday was commemorated with an issue designed around her portrait by Norman Parkinson.

The 1980s also saw two Royal weddings. In 1981 the wedding of Prince Charles and Lady Diana Spencer was marked by an issue (**J.7**) designed from a portrait of the couple attributed to Lord Lichfield, although allegedly taken by his assistant. In 1986 a photograph by Generoso Carandang (Gene) Nocon [1945-2011] was used for the design of a stamp (**J.8**) to commemorate the wedding of Prince Andrew and Sarah Ferguson. It is said that Nocon discovered photography after accidentally wandering into a darkroom on his Army base. After his military service he became a master printer and photographer with worldwide acclaim. In 1987, working with Sarah, the Duchess of York, Nocon helped organize the largest photographic event ever held in Great Britain - *ONE DAY FOR LIFE*. The exhibits were later made into a best-selling book which raised money for cancer research.<sup>179</sup>

Nocon is also linked to the final issue discussed in these paragraphs relating to British issues linked to the Royal Family. As well as working with most of the leading photographers, he tutored Prince Andrew in photography and planned the logistics for the

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<sup>178</sup> The Stamp Magazine, Vol 39 (466), November 1973.

<sup>179</sup> Kelley Fitzgerald: The Passing of a Master: Gene Nocon ([kelleyfitzgeraldphoto.blogspot.com](http://kelleyfitzgeraldphoto.blogspot.com)) <accessed 1<sup>st</sup> July 2021>

Prince to photograph the castles (Windsor, Carrickfergus, Edinburgh, and Caernarfon) for the GB High Values in 1988. (J.9). In writing about the project Nocon observed, 'getting a well-known figure like Prince Andrew to click away outside such popular tourist spots as Windsor, Edinburgh and Caernarfon castles was rather like asking the Queen to shop unnoticed in Harrods.'<sup>180</sup> Although, for obvious reasons, Prince Andrew never became a professional photographer his work was accepted on merit for the 1985 Ilford Calendar and five of his images are held at the National Portrait Gallery.

Moving from images of the Royal Family on British stamps to those on the Commonwealth issues is problematic. For every Royal event commemorated on a British stamp, numerous stamps were and are issued by Commonwealth administrations and there are two areas of difficulty in terms of this research. In some instances, the Commonwealth stamps are designed uniformly in what is called an 'omnibus' of 'common design' issue; one keyplate is centrally designed and duty plates inserted to denominate the rate payable and the name of the country. The most well-known example was issued for the 1953 Coronation. Clearly, this repetitious use of familiar photographic images is of little interest in the context of this research. There is also a wider problem. 'The Governments (of newly independent countries) commissioning the stamps would instruct the artists what to design and often supplied official research materials' and although it seems likely some are based on photographs, they are generally unattributed.<sup>181</sup> In a short, but focussed, book on the design of Commonwealth stamps in the early years (1840-1965) Wyatt references the work of W & D Downey and makes a passing reference to Dorothy Wilding, but he is mainly dismissive of 'colour photographs in miniature, which have become so popular with Commonwealth postal

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<sup>180</sup> Nocon, G., *Nocon On Photography* (London: Thames MacDonal, 1988), p. 62.

<sup>181</sup> *Designing a New World Order*, Frame 1 of the Philatelic Exhibits at The British Library.



administrations.’<sup>182</sup> In the case of smaller Commonwealth countries it is also clear that the stamps are produced for purely commercial reasons, to raise revenue from collectors, with no likelihood of them ever being used for postage. Indeed, some go straight from the printers to the philatelic dealers and never ever get to the supposed country of origin. Whilst the evidence is only anecdotal, there is a belief in some parts that notwithstanding the French influence in parts of Canada, affection for the British Royal Family, whilst generally found across the Commonwealth, it strongest in Canada and New Zealand and two relatively unusual features have emerged in the research – the early issues in Newfoundland and the Health Stamps of New Zealand.

In Newfoundland, in addition to the early use of images of Queen Victoria noted in Chapter Four, numerous issues were based on portraits of members of the Royal Family and although many appear to have been engraved from photographs, few can be attributed to specific photographers. However, when a series of portraits were used for the 1897-1901 issue, the design of the 5-cent stamp (**J.10**) depicting King George V (as the then Duke of York) the design is known to have been based on a photograph by Russell of London.<sup>183</sup> Images of King Edward VII by W & D Downey were used for the stamps (**J.11**) issued from 1902 to 1908. In 1911, a Royal Family Issue included ten portraits of members of the Royal Family, including Queen Mary and King George V and this provides the most comprehensive range of images of the Royal Family noted on any stamp issue, extending to cover the then Royal children as well as Queen Alexandra and the Duke of Connaught. Although not designated as such, these are regarded as having been issued to mark the coronation of King George V. However, there is considerable confusion about the images used for the Newfoundland issues. Many appear to be similar

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<sup>182</sup> MacKay, J. A., *Commonwealth Stamp Design 1840-1965* (London: The British Museum, 1965), p. 29

<sup>183</sup> Biggs, W. S., *The Postage Stamps and Postal History of Newfoundland* (Lawrence, USA: Quartermain Publication, 1975), p.72

to other known images, but unambiguous attribution is problematic. The issue is compounded by the fact that Marcus Adams and Bertram Park were in partnership. Further, Park's own records have been found to contain errors.<sup>184</sup>

In Canada the portrait used for the 1911 regular issue (**J.12**) is said to be a composite of photographs attributed to Walter Barnett and W & D Downey.<sup>185</sup> The subsequent regular issue, from 1928, was 'taken from a photograph by the studio of Lafayette, London.'<sup>186</sup> The 1932 issue commemorating the Imperial Economic Conference was made up of three stamps including a portrait of the then Prince of Wales (**J.13**) designed from a photograph by C. Vandyk, London. On the occasion of the 1935 Silver Jubilee, the first of the omnibus editions was issued 'in every Commonwealth country and colony' but in Canada, one of the Dominions, the omnibus stamp was supplemented by five other stamps, three of which were designed from photographs of Princess Elizabeth, the Prince of Wales, and the then the Duke of York, photographed by Bertram Park (**J.14**). The stamps for the Coronation of King George VI were referenced in Chapter Eight so the next set to be noted here are those issued by Canada for the Royal Visit in 1939. Of the three values issued, two were based on photographic portraits. The Princesses Elizabeth and Margaret appeared on the 1-cent stamp designed from portraits by Marcus Adams (**J.15**) and a 3-cent stamp used portraits by Dorothy Wilding (**J.16**). A Wilding portrait was again used in 1947 when a single stamp (**J.17**) was issued to commemorate the Royal Wedding (Princess Elizabeth and Prince Philip). In 1951 there was a further Royal Visit, and the occasion was again marked with a stamp issue (**J.18**). In this instance, the design was based on portraits by Baron. Yet a further Royal Visit was made to Canada and when this took place in 1957 it was again marked by the issue of a photographic stamp designed

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<sup>184</sup> Livingstone, B., King George VI Coronation Stamps in: London Philatelist, June 2009 pp 165-178

<sup>185</sup> Patrick D. & M., *Canada's Postage Stamps* (Toronto: McClelland and Stewart Ltd., 1964), p.45

<sup>186</sup> Patrick D. & M., *Canada's Postage Stamps* (Toronto: McClelland and Stewart Ltd., 1964), p.55

on portraits by Karsh (**J.19**). Although portraits were included in the issues to mark the Royal Visits in 1967 and 1973, attribution has not been determined at the time of writing, and, as can be seen, they appear to lack the detail expected from designs based on photographs. The last Royal photographic stamp (**J.20**) issued by Canada in the period under review was in 1977 to celebrate the Silver Jubilee. The original photograph is attributed to Peter Grugeon [1918-1980]. The design includes a new type face as well as hot foiling, in silver, of the duty numerals.

This chapter concludes with some notes about charity or health stamps. and, although not unique in concept, it is those that were issued by New Zealand that are addressed by this research. The principle is simple. Certain stamps carry two values, the normal postage rate and a second mostly smaller amount, as a premium to be used for ‘the prevention or cure of disease or promotion of public health as may be approved by the Minister of Health.’<sup>187</sup> Whilst many of these issues are either stylized or designed from drawings, starting in 1943 the designs were frequently based on photographs of various members of the Royal Family photographed as, or with children. The first such stamps (**J.21**) were issued in 1943 showing the then Princesses Elizabeth and Margaret, based on photographs by Dorothy Wilding, as were those in 1944 (**J.22**). The 1950 issue (**J.23**) was based on a photograph of Princess Elizabeth with Prince Charles by Marcus Adams. Prince Charles also appeared in 1952 along with his sister Princess Anne. The photographer was again Marcus Adams (**J.24**). It was then 11 years before there were more Royal children on health stamps. These (**J.25**) were issued in 1963 designed from portraits of Prince Edward by Studio Lisa. Studio Lisa was operated by Charlotte Lisa Ginsburg (née Everth) [1893–1966] and James Ginsburg [1893–1958]. After building a successful commercial

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<sup>187</sup> New Zealand Finance Act 1929, Section 32

photography practice in Broadstairs, they moved to Welwyn Garden City in 1934 and expanded the business to embrace portraiture. They were commissioned by the then Queen Mother to take portraits of various members of the Royal Family, particularly in informal settings. She (Lisa) was extremely successful, and more than 60 examples of her work are held in the National Portrait Gallery. A portrait of Prince Edward appeared on the Health stamps for 1973 attributed to Tom Blau [1912-1984], probably originating from a studio session in 1971.<sup>188</sup> In 1985 a photograph by Lord Snowdon, of the then Princess of Wales with Prince William, was used for an issue (**J.26**) of three values. Other values in the same series showed the other members of the family. In 1989, the link between the Health stamps and the Royal children was further emphasised by the use of an image of the Duke and Duchess of York with Princess Beatrice. (**J.27**) In closing this paragraph, the importance of Health stamps in the postal practices of New Zealand can be discerned by noting that in 1979 a copy of the original 1929 Health stamp was incorporated in new stamps celebrating 50 years of these special issues. It is significant that many of these issues were designed from photographs of members of the Royal Family.

Although this chapter has been devoted to Royal stamps, the use of images of Her Majesty and other members of the Royal Family is so widespread, and largely unattributed, that it is not, and cannot be, comprehensive.

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<sup>188</sup> <https://www.camerapress.com/?93066771137125385803>

**ILLUSTRATIONS FOR CHAPTER TEN**



**J.1**



**J.2**



**J.3**



**J.4**



**J.5**



**J.6**



**J.7**



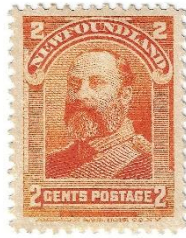
**J.8**



**J.9**



**J.10**



**J.11**



**J.12**



**J.13**



**J.14**



**J.15**



**J.16**



**J.17**



**J.18**



**J.19**



**J.20**



J.21



J.22



J.23



J.24



J.25



J.26



J.27

## **Chapter Eleven**

### **Conclusions**

The overall conclusion that emerges from this research is that there is a significant disconnect between photographers and photographic stamps and this manifests itself in a number of ways, reflecting differing degrees of culpability. That disconnect might be remedied by developing further interest in ‘photographic philately’.

This is not about copyright or payment. It is about lack of recognition and the absence of acknowledgement of original authorship. This ranges from disdain to ignorance, or apparently deliberate omission. Culpability is widespread and has to be shared. The postal authorities, complicit with postage stamp designers, the philatelic press, and the philatelic collecting community have all contributed to the problem. The topic has also been largely ignored by the photographic community.

Prior to the emergence of new computerised printing technologies, that is to say, for the whole of the period of this research, all printed material was obtained by one or another process that transferred artwork to printed output involving some form of engraving, either by hand or by a chemical (photogravure) process. However, the process is unrelated to the question of authorship of the original image. Whether or not a new image amounts to a copy of another, or whether it has simply provided inspiration for the second artist is a question that has taxed both the art world and the courts for years, and this work cannot, does not aspire to resolve that issue. Although driven by the personal preference of King George V, the controversy over the Downey Head was clearly damaging to the role of photography in the design process and this was followed by the curious case of the stamps for King Edward VIII for which resolution ‘was achieved by a curious blend of amateurism and professionalism without parallel in the annals of the



British postage stamp.’<sup>189</sup> This tension in relation to photographic stamps emerges as the question as to whether stamps are industrial design or fine art and it seems that for some, when photographs are adopted for use in stamps they somehow transmogrify into essays in industrial design and are no longer ‘art’ of any sort; and the creators of the original image are no longer worthy of acknowledgement. This can most readily be illustrated by referring back to the stamps of King George VI. Once produced, the image being taken from Bertram Park’s photographic portrait, it was thereafter referred to as ‘Mr Dulac’s portrait of King George’.<sup>190</sup> ‘The coming to the throne of King George VI meant new designs for stamps. The general designs for the ½d. to 6d. stamps were the same; they were the work of Eric Gill. Designs by Edmund Dulac were utilised for the 7d. to 1 shilling denominations.’<sup>191</sup> The fact that these designs were based on Bertram Park’s portrait was again completely ignored.

The argument for the culpability of the collecting community is self-evident from the lack of attention to the topic. Much of the evidence is obviously anecdotal but is derived from the author’s experience. When presenting this topic at a number of philatelic and photographic society meetings, it has invariably been referred to as innovative. (More than a dozen presentations have been made in England, Scotland and USA.)

In the United States, it was found that the index compiled for *Cameras and Photography* by the American Topical Association, the only known, broadly comparable, work did not address the two earliest and perhaps most interesting examples of photographic stamps. These are glaring omissions, previously noted in Chapters Two and Eight, more

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<sup>189</sup> Arman F.M., The Issued Stamps of King Edward VIII in: *Philatelic Bulletin* Vol 6 (4) (London: GPO, 1968), p. 8

<sup>190</sup> Rose, S., *Royal Mail Stamps: A survey of British Stamp Design* (Oxford: Phaidon Press Ltd., 1980) p.47.

<sup>191</sup> [Anon], Development of Permanent Series Stamps since the Penny Black in: *Philatelic Bulletin* Vol 2 (5), (London: PGO, 1965) no pagination

so because of their significance, and the fact that the information was readily available in their domestic archives.

This work has demonstrated that the early calls by Spira, Gill and Permutt referenced in Chapter One have been mostly ignored by both the photographic and the philatelic communities. The cause would appear to be obvious. The philatelic community tends to focus on the physical and fiscal aspects of stamps. They may be concerned with the number of perforations, the type of paper or those stamps with errors, but are much less concerned with the aesthetics of content. The photographic community is primarily concerned with process and content and has rarely considered the application of photography in postage stamp design.

In order to move the subject on there is a need for the 'photographic philately' to be developed as an area for further study. In that regard there are two points to note. There is some evidence of the same attitudes persisting into more recent years. Firstly, for example discussing the appearance of cats on stamps. 'It's (sic) been a while since Royal Mail paid homage to the coolness of cats. The 1995 stamps were designed by Scottish painter and printmaker Elizabeth Blackadder OBE and consisted of a series of beautiful drawings of named cats, each of which was known to the artist in her Edinburgh neighbourhood. A Cats and Dogs set was produced in 2001, designed by Johnson Banks and showed sepia-tinted photographic images.'<sup>192</sup>The point here is that whilst identifying the painter, there was no mention of the photographers, all of them easy to identify and widely acclaimed. (Henri Cartier-Bresson, Elliott Erwin, Ferdinando Scianna, Richard Kalvar, Martine Franck and Jean Gaumy.)

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<sup>192</sup> Anon., The Cat's Whiskers in: *Stamp Collector*, August 2022 Vol 4(8) pp16-18

The second point is that the evolution of digital images and the internet have led some to consider the impact of the facility of transmitting those images. ‘When we consider its cultural and social capital, a picture might increase in influence via large propagation. After all, images viewed often enough become part of the collective memory of our society, icons of our times. The more often a digital image is observed, the higher it is ranked in the Google algorithm.’<sup>193</sup>

The overall conclusions are:

**Firstly**, that photographers have not been given full credit for their contribution to the design of photographic stamps. Where their authorship has been acknowledged it is frequently only found in the ‘fine print’, and primacy is given to designers.

**Secondly**, there is no evidence that the photographic or philatelic communities generally acknowledge this area of photographic endeavour. There was no evidence of any advocacy supporting workers in this field of photographic practice.

**Thirdly**, despite the commemoration of many personalities from science, and the arts, Great Britain failed to acknowledge, through postage stamps, the significant contribution made by British inventors and innovators in the development of photography. (There are token ‘nods in the direction of’ Fox Talbot and Tom Wedgwood but no commemorative stamps)

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<sup>193</sup> Nikolov-Ramirez, J., Pictorial Spreading on Immaterial Forms of Collecting and Sharing Images. in: *Photo Researcher* (ESHPh) No 19 , 2013.

**Fourthly**, that the development of *photographic philately* as an area for further study and research would be rewarding. It could, and should, lead to a better understanding of the use of photographers' images in a particular context, and a wider acknowledgement of their work. This could be enhanced by further research and, at some point, a new project embracing the work of living photographers, with the obvious potential for interviews.

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