

STAMP DEFINITIVES

THE FIRST JERSEY REGIONAL STAMPS

Date of issue: 3d - 18 AUGUST 1958, 2½d - 8 JUNE 1964



On 18 July 1956 the Postmaster General (PMG), Dr Charles Hill, announced in the House of Commons that the Queen had approved the proposal of the Post Office to issue new 2½d, 4d and 1s 3d stamps for Scotland, Wales and Northern Ireland and new 2½d stamps for Jersey, Guernsey and the Isle of Man. The PMG added that it was proposed that a Committee be invited in each region to advise him on designs for the new stamps. The three main functions of the Committees would be:

- to suggest symbols for inclusion in the borders of the new stamps - the basic design of the stamp was to remain unchanged with the Queen's head as the dominant feature;
- to suggest the names of artists who might be invited to submit designs;
- to advise the Postmaster General on the selection of the design for the new stamp.

It had been agreed that the new committees should not be subordinate to that which already existed under the chairmanship of Sir Francis Meynell to advise the PMG on other United Kingdom stamps, and that this would therefore play no formal part in selecting the new regional stamps. It was, however, considered a matter of courtesy that Sir Francis Meynell should be consulted informally.

On 14 August W H Penny (Deputy Director, South Western Postal Region) wrote to S D Sargent, the Deputy Director General (DDG), about forming an advisory committee. Penny explained that Jersey's Advisory Committee for Post Office Services had held preliminary discussions, and Alex Coutanche (the Bailiff of Jersey and Chairman of the Committee) had subsequently intimated that the Committee felt it was the appropriate body to advise the PMG on the new stamps. Several other possible 'outside' members were considered but the Committee had only been prepared to co-opt one, Edmund Blampied, designer of the

Channel Isles Liberation issue and Jersey's pictorial stamps issued under wartime occupation.

FIRST DISCUSSIONS WITH JERSEY

After visiting Jersey on 11 September to meet the Post Office Advisory Committee, the Regional Director, L G Semple, wrote to Sargent on 17 September updating him on events. The Committee had been told that the proposed 2½d stamp for Jersey was to retain the basic format and colour of the present UK issue, with the head of the sovereign the dominant feature with the borders bearing symbols or designs appropriate to Jersey. The stamps would be valid for postage and revenue throughout the United Kingdom and the islands. The Committee was also told that the PMG would, in due course, be inviting a committee representative of cultural and artistic interests in Jersey to advise on detailed designs for him to submit to the Queen for approval. The existing Committee considered it was the body most suitable to advise the PMG, but it was now felt its role was to propose nominees and give advice to the new committee.

The meeting had not seen any real progress, as the Committee could not decide on who was to represent the island apart from Blampied. The Bailiff and others had decided to ask the Home Office how many representatives would be required and let this settle the matter. A number of questions was raised, some of which Semple was able to answer. There was no question of the Jersey stamp being pictorial or double size and the only difference to the UK permanent issue was to be the emblem chosen by the new committee. Semple explained that the Queen's head was recognised by the Universal Postal Union as sufficient indication that the stamps were of United Kingdom origin. He was asked whether the word Jersey could appear, but replied that he did not think so as it might encourage others to suggest that the name of the country should appear on all British stamps, and added that in time the Jersey emblem would be universally recognised.

It was also asked if the letters 'ER' could be omitted to give more room for the design, whether the words 'Postage' and 'Revenue' were to be included, and if it was essential that the portrait of the Queen should be included as on the current 2½d stamp. It was, however, recognised that these detailed points would be matters for the Stamp Advisory Committee once formed. The Committee for Post Office Services also admitted that, at present, it could not think of anything to symbolise Jersey on the stamp that would be generally recognisable.

COMMITTEE'S COMPOSITION DECIDED

The Bailiff wrote to Sir Austin Strutt of the Home Office on 17 September summarising what had taken place at the meeting of 11 September. Sir Austin passed the letter to Sargent, who replied that the priority was to establish the composition of the Committee. Sargent explained that the other Committees comprised between seven and ten members: Guernsey had agreed on seven, and a similar number was considered appropriate for Jersey.

On 25 September Sir Austin wrote to the Bailiff regarding a recent conversation with Sargent which might be of guidance in forming a committee. It was considered essential that the committee should contain one, perhaps two, who could represent cultural interests. On every other regional committee that the PMG was setting up there were those with expertise in history, philately, and so on. It was asked whether somebody representing the Société Jersiaise could be on the Committee, plus a schoolmaster, historian or philatelist from Jersey. However, it was urged that Blampied should not be on the Committee because if he was he could not be invited to submit designs for a stamp.

After consultation with the Jersey Post Office Services Advisory Committee, and with approval from the Lieutenant Governor of Jersey, the Bailiff sent Sir Austin the names of those who might be invited:

W H Krichefski (Senator in the States of Jersey and member of the Advisory Committee for Post Office Services)

R Hyland (Chamber of Commerce representative on the Advisory Committee and a Midland Bank manager)

G A Candlin (Deputy of St Helier and President of the Finance Committee of the States of Jersey)

P C Rumfitt (Senator and President of the Tourism Committee of the States of Jersey)

Major E P Le Masurier (President of the Société Jersiaise and a former Jurat and Lieutenant Bailiff of Jersey)

E Huelin (Amateur philatelist, a former Deputy of St Brelade, and a Director of J W Huelin Ltd).

On 8 October Sir Austin sent the list to Sargent, adding that the Bailiff recognised the importance of having the cultural life of the island represented by including the President of the Société Jersiaise, considered 'the insular Historical, Archaeological, etc, Society'.

INVITATIONS TO NOMINEES

With the Regional Director's agreement, Sargent wrote to the Assistant Postmaster General (APMG) C J M Alport on 5 November. He pointed out that the Home Office had not nominated a Chairman for the Committee and suggested the members choose the Chairman at the first meeting. Once the composition of the Committee had been settled it would be up to the Regional Director to arrange the first meeting, to be held in Jersey unless the Committee had strong wishes otherwise. It would be necessary for the Regional Director, or his Deputy, to be present at the first meeting to give the Committee any help it might need. It was thought that after the initial meeting Post Office representation might be left to the Head Postmaster in Jersey with instructions to telephone the Regional Director if any points of substance arose. This course of action had been adopted for Guernsey Committee. The APMG agreed Sargent's suggestions and invitations were sent on 8 November.

On 5 December R H Locke, the Director of Postal Services (DPS), wrote to the Regional Director confirming that all nominees had accepted. Locke enclosed a number of documents which he thought would give the Committee all the information required at this stage. These included a 'Summary of Salient Points', 'Extracts from UPU Regulations', a shade card and a small photograph of the Queen's head.

The Jersey Stamp Advisory Committee held its first meeting on 12 December at which all six members were present together with the Regional Director, L G Semple. It elected Major E P Le Masurier as Chairman. A summary of the recommendations was sent by the Chairman to Semple on 18 December, who in turn forwarded it to the DPS. The list was:

The dominant feature of the new stamp should be the head of Her Majesty which should not be smaller than on any current UK stamp and the effigy should be that currently used for the UK.

The value (2½d) should appear twice in figures.

The word 'Postage' should be included.

The colour should be red.

There is no necessity for the surround to the Queen's head.

The word 'Revenue' should not be included.

The letters 'ER' need not be shown.

The Island Mace should be shown vertically plus the Arms of Jersey as part of the design.

Foliage should be included in the design to represent agriculture.

Rays of sun should be shown.

The Committee also recommended that the artists Edmund Blampied, Abram Games and B H Rowland, together with one other artist selected by the PMG, be invited to submit designs.

COMMENTS ON JERSEY RECOMMENDATIONS

The DPS wrote to the APMG on 4 January 1957 regarding the recommendations. Locke agreed generally with the Chairman's suggestions in regard to symbols and that two of the artists, Blampied and Rowland, should be invited. He doubted whether it would be worthwhile inviting Abram Games to submit designs as the artist had recently declined to prepare designs for the Boy Scouts Jubilee Jamboree stamps on the grounds that the fee agreed with the Council of Industrial Design (CoID) was inadequate, but he had no objections if Games was asked again. The DPS suggested that if the APMG approved, these three artists should be invited, but the CoID be asked to nominate two other artists.

Locke could see no reason why the value should appear twice and thought the artists should be told that once would suffice, although it might be inserted twice if desired. Postage stamps were not used in Jersey for revenue purposes, so the Post Office could not press the Committee to use both 'Postage' and 'Revenue'. It was therefore proposed that, following the lines of the APMG's instruction in the case of Scotland, the artists should be given a free hand whether to include 'Postage', but that 'Revenue' should not be mentioned. The DPS also proposed that the artists be left free to include all or some of the symbols suggested by the Committee. As in the case of both Scotland and Northern Ireland, the artists would be asked to submit 'rough' sketches in the first place. The APMG agreed to the recommendations, querying only whether the rays of sun were really needed.

On 7 January the APMG wrote to the Chairman of the Committee telling him that the PMG had read his letter to the Regional Director with 'great interest', and expressed his gratitude to the Committee for its prompt decisions. It was explained that comprehensive 'Instructions to Artists' were being compiled, which included the points suggested by the Committee. These would be sent out to the three artists nominated by the Committee and one or two more nominated by the CoID.

FINAL CHOICE OF ARTISTS

The following day the DPS sent a copy of the APMG's letter to the Chairman to L G Semple. Semple was asked if he could suggest one or two books, where the artists would find suitable drawings of the Island Mace and Arms of Jersey, which could be mentioned in the instructions. On 9 January Locke wrote to Sir Gordon Russell of the CoID requesting the names of one or two artists to supplement the three recommended by the Committee. The DPS also enclosed four names of people who had written to the Post Office asking if they might prepare designs: R Buckle, N A Bowker, W M Gardner and L Thornton. He wondered if the CoID had any knowledge of them to support a recommendation that they be invited.

Sir Gordon replied on 16 January that without any indication of the type of stamp required he thought it best to suggest only experienced stamp designers and recommended Mary Adshead and Reynolds Stone. Regarding those who had written only one was considered by the CoID as worthy of invitation, W M Gardner, a designer of 'high quality and repute', who designed the reverses of the 3d and shilling coins of the new reign. L Thornton had submitted designs for the low value definitives but these were not up to the standard desired by the CoID. Sir Gordon urged that the Post Office should continue to limit its competitions to professionals, and not use too many designers as this had 'never yielded good results in the past'. He warned that the local committees for the regional stamps might wish to use many different subjects, or subjects that might be difficult to combine, with the result that it might be impossible to design a good stamp.

The DPS thanked Sir Gordon for these suggestions. However, the Welsh Stamp Committee had suggested that Mary Adshead and Reynolds Stone be invited to design the Welsh stamps, and so proposed, unless Sir Gordon felt differently, that W M Gardner and Enid Marx be invited to submit designs for Jersey.

PROVISIONAL TIMETABLE DRAWN UP

On 16 January the DPS was approached by the APMG to examine the possibility of issuing the Jersey and Guernsey stamps to coincide with the Queen's visit in July: the DPS attempted to obtain realistic target dates. The DPS reported his findings to the DDG, Mr Sargent, and a timetable leaving little margin for unseen delays was tentatively drawn up:

Submission by artists of preliminary rough sketches by 1 March 1957

Bromides to be obtained; sketches to be forwarded to Regional Director; meeting of Committee to be arranged; Committees to recommend sketches to be bought to completion (4 weeks) by 29 March

Artists to be advised of Committees recommendations (2 weeks) by 12 April

Artists to modify and complete designs (4 weeks) by 10 May

Selection made from finished drawings and new bromides obtained; designs to be forwarded to Regional Director; meeting of Committees to be arranged; Committees to recommend designs to be accepted; designs to be returned to headquarters; Harrisons (the printers) to be consulted; PMG to make final decision (4 weeks) by 7 June

Preparation of colour essays - could not start until 18 July for Jersey and 1 August for Guernsey because of other work production (3 weeks) by 22 August

Royal approval (2 weeks) by 5 September

Printing (6 weeks) by 17 October

Distribution (3 weeks) by 7 November.

This gave a total of 28 weeks from receipt of preliminary rough sketches; it was possible that some of the stages could be completed more quickly than stated but Harrison's could only produce one colour essay per week, with a minimum of two weeks required for any one essay. Harrison's would be fully occupied with Regional stamp essays from 9 May, when the Post Office hoped they would be ready to prepare essays for Scotland. This meant that it would be well into the autumn before the Jersey and Guernsey stamps could be available for issue. As it was thought unwise to attempt to announce a particular date of issue for some Regional stamps but not others, it seemed best to leave the question of date of issue until later in the year.

INSTRUCTIONS TO ARTISTS

On 24 January the DPS wrote to Semple enclosing the Instructions to Artists, which with covering letters were ready for despatch. Locke asked the Regional Director, if he saw no objections, to pass them on to the Head Postmaster of Jersey to show the Chairman. If Major Le Masurier had no points to raise the letters were to be sent off immediately. The invitations were sent on 6 February. The five artists were told that the Post Office proposed to issue a 2½d postage stamp for Jersey, in the same colour as the existing stamp of that denomination, with symbols in the border to indicate its special connection with Jersey. The artists were invited to submit rough proportional wash drawings of designs within the following guidelines:

The Queen's head, to be the main feature, identifying British stamps: enclosed was an approved photograph of the head, four times the size on the existing stamp, to be used in a reduced form.

The symbols in the border of the stamp would be the sole indication of its connection with Jersey and therefore their choice and treatment was extremely important. Any number of symbols could be used, and shown separately or in combination. The choice of symbols was left to the artist but the Island Mace in a vertical position faced by the Queen's head, the Arms of Jersey, and an element of foliage to represent agriculture should be included if possible. The letters 'ER' need not be included.

Since the stamp was to be part of the existing United Kingdom series the border design was to be symbolic and under no circumstances would a pictorial treatment be accepted.

It was explained that the word 'Postage' was included on existing stamps to conform to the requirements of the Universal Postal Union, and the presence of the word in English also helped, with the Queen's head, to identify the stamp as British. It was permissible to omit the word from the rough sketches if the artist considered this would produce a better design.

The stamp would be printed by the photogravure process which reproduced a number of graduated tones. Care was to be taken to use artists' materials that would permit the photographing of each tone in its true value. A card showing the range of tones in sepia-

grey was enclosed, and the artists' drawings were to be as nearly as possible in the same colour.

The dimensions of the printed surface of the stamp, ie, excluding perforations and gutter, would be 0.86 inches deep by 0.71 inches across. Each design submitted was to be four times these dimensions at 3.44 inches deep by 2.84 inches.

The artists could submit one or more drawings subject to a maximum payment of 40 guineas for any one artist, with the fee for each drawing submitted being 20 guineas. Artists whose drawings were thought of sufficient merit would be invited to bring them to completion. There would be a further period of four weeks to do this, and for each drawing completed a further 20 guineas would be paid. The drawing to be used would be selected from the completed drawings. For the final design selected for use the artist would receive an additional 160 guineas.

The artists were advised that all drawings submitted, and copyright therein, would become the absolute property of the Postmaster General. The drawings were to be submitted to the Director of Postal Services not later than 1 March 1957.

RESPONSE FROM DESIGNERS

Of the artists invited, all accepted except B H Rowland, who wrote on 7 February that he was going away for three weeks and would be unable to submit designs. On 9 February Edmund Blampied submitted a rough sketch: unfortunately it was not the required size and was immediately returned to give him the opportunity to modify it. It was recognised that it might be difficult for him to reduce the length of the Mace but there was no restriction regarding its size. He was also advised that a slightly more finished design, 'at least in one corner', was preferred. Blampied was able to carry out these modifications and was told that his design would be shown, together with those from other artists, to the Jersey Stamp Advisory Committee.

Enid Marx wrote asking a number of questions including whether she might use her discretion to vary the size of the Royal Arms of Jersey. The answer was that discretion could be applied in the use of this and any other symbol, but, as mentioned in the Instructions, there were limits to variations in the size of the Queen's head.

On 26 March H N Pickering of the Postal Services Department (PSD) sent the Regional Director the nine original drawings received for the Jersey stamps together with eight sheets of bromides of the drawings for use at the Committee meetings. The artwork received had been numbered:

Edmund Blampied – 1

Enid Marx – 2, 3

W M Gardner – 4 to 8

Abram Games – 9.

A key to the artists' names was enclosed for the Regional Director and Head Postmaster, as these had been removed or obliterated from the drawings to avoid any prejudice or favouritism.

FIRST COMMENTS ON DESIGNS

It was hoped to submit two designs to the Queen from which to make her selection, so the Committee was required to select three or four of the sketches to bring to completion. The Post Office was relying on the Committee to give advice on the accuracy and appropriateness of the symbols used. The designs had already been examined from a technical point of view and a list of comments was enclosed:

the Queen's head was thought insufficiently dominant in drawings 2 and 3, although not smaller than the minimum permitted size.

the word 'Revenue' on drawings 1, 4, 5, 6, 7 and 8 should not have been included.

the value figure in drawings 1 and 7 was not sufficiently clear and in drawings 6, 8 and 9 was too small.

the word 'Postage' on drawing number 1 was not sufficiently clear.

the monetary unit 'd' had been omitted from drawing 2 and 3.

The Committee met on 2 April and examined the designs. It unanimously selected design 1, followed by nos 4 and 7 in that order. The comments made by the Post Office on the designs were accepted. A few slight alterations were suggested:

Design 1

The word 'Revenue' should be removed. 'Postage' should be shown vertically and in larger type to make it more distinct. The value should be made clearer.

Design 4

The Crown over the Coat of Arms, of which it formed no part, should be omitted. This would enable the Arms to be enlarged and given greater prominence. The word 'Revenue' to be removed and the word 'Postage' moved from the top to the bottom.

Design 7

The word 'Revenue' to be omitted. The diamond shape surrounding the Queen's head should be altered to an oval, as on the current 2½d stamp, but reduced in size so as not to interfere with the Mace.

ADVICE BY PRINTERS

The Committee's choice was made known to PSD, who sought the opinion of B T Coulton, a director of Harrison and Sons, the stamp printers. He commented on the detail shown on the Mace: this needed to be treated very broadly and at present none of the designs selected were satisfactory as regards the detail at the top of the Mace. He considered it desirable to have a discussion with the artists about the treatment of this important symbol. The artist of designs 4 and 7, William Gardner, lived in Kent, which would enable him to visit the printers in High Wycombe. Edmund Blampied, the artist of design 1, lived in Jersey and could not be expected to visit the printers, but had once before designed a stamp printed by Harrisons, and Coulton thought he might like to leave it to the company to produce a working drawing. However, this would only be suggested if Blampied was unable to simplify the existing drawing in line with requirements. Coulton's other comments were:

Design 1

The detail was considered far too minute making it very difficult to reproduce. It was suggested that the foliage be simplified considerably, the fine black lines on each side of the face eliminated and the white lines above the head reduced to one. Coulton thought Harrison's technical artists could produce a working drawing.

Design 4

Besides simplifying the detail of the Mace, the Coat of Arms would need to be treated more broadly.

Design 7

Coulton said that with the alteration of the background shape suggested by the Committee the 'ER' on either side of the Queen's head would need to be omitted. The value needed strengthening and it was suggested that the word 'Postage' might be transferred to the bottom in place of 'Revenue', allowing the mace to be raised to balance the shield. However, the Post Office was against suggesting this to the artist, partly because the Committee had not suggested it, and partly as the change would make design 7 very similar to 4.

It was agreed that when drawings incorporating the various recommendations were completed, they would be sent to Harrisons for production of bromides and final comment before return to the Committee.

PMG AGREES COMMITTEE'S SELECTION

On 15 May the DPS wrote to the Regional Director saying that the PMG had accepted the Committee's recommendations that drawings 1, 4 and 7 be brought to completion. He also accepted the Committee's suggestions regarding modifications. A summary of further instructions to the artists was enclosed in case the Chairman had any additional points. The Regional Director replied on 24 June that the Chairman had agreed with the summary but hoped as much detail as possible would be retained in the designs. Miss E A Knight of PSD sent the final instructions to the artists Blampied and Gardiner on 28 June requesting the designs be completed by 24 July. Payments of 20 and 40 guineas were made respectively for the rough sketches submitted. Also on 28 June, Enid Marx and Abram Games were told that their drawings had not been selected for completion. Marx was paid 40 guineas and Games 20 guineas.

Blampied replied on 1 July that, having read the instructions, it was better to prepare a fresh design, which he enclosed. Gardner visited the printers on 8 July, which (he later told Miss Knight) helped develop his designs by giving him an understanding of the photogravure process. He submitted his two modified designs on 23 July. Miss Knight replied on 25 July explaining that postage rates would increase later that year, before the new stamps were issued, so the denomination would change to 3d. Miss Knight said she would return the drawings in a week or two for this work to be carried in. This she did on 22 August, adding that the change could be done by direct re-drawing or by producing tabs for overlaying on the designs. Miss Knight wrote to Blampied that day to give the same advice. Blampied was told that, if the Committee selected his design as first choice and it proved satisfactory when shown to the printers, Harrisons would proceed with the production of bromides and essays. This would require a drawing suitable for immediate reproduction, and Blampied was asked to bring his design to completion. Areas requiring attention included the irregular lettering of the word 'Postage' and white surround to the side and bottom of the shield; it was also preferred that the hind legs of the top leopard on the Arms were the same as the ones below it.

COMMENTS BY SIR FRANCIS MEYNELL

It had been agreed for Sir Francis Meynell to have a courtesy viewing of the selected designs. On 9 August the DDG, Miss Knight, and A Wolstencroft of PSD, who was in course of replacing Mr Locke, showed Sir Francis the three drawings. His comments were:
1 - First choice. Sir Francis was very critical of this and thought that no 'finishing' (as Miss Knight said she would be asking the artist to do) would improve the design.

4 - Second choice. Sir Francis thought the Queen's head was not too well placed and that 'Postage' was too ornamental. Sargent said he personally liked this design in preference to 7.

7 - Third choice. Sir Francis liked this design.

On 26 August Blampied submitted a completely redrawn design and Gardner his two modified designs. S Robson of the Supplies Department sent the three designs to the printers on 3 September, requesting four bromides of each and also asking for comments on the suitability for printing. He remarked of Blampied's design:

The Artist was asked to tidy up the drawing and, although he has re-drawn it, the second product is still regarded as not good enough. From what is known of this artist's work it is unlikely we shall receive anything better and perhaps you would say whether you consider the quality of this drawing satisfactory.

Harrisons returned the bromides on 6 September, agreeing that Blampied's design would need to be completely and accurately redrawn before it was suitable. On design 4 Gardner had added a light background to the Queen's head in which the quality of shading from light to dark needed to be executed more smoothly, although this could easily be resolved in collaboration with the artist. There was no technical objection to design 7.

There was some concern over the royal cypher 'ER' that appeared on designs 1 and 7, but not in the form approved by the Queen herself; Miss Knight consulted Sir George Bellew at the College of Arms on 11 September. Sir George conceded it was heraldically acceptable to use the two letters differently from the approved form in a design, either separately (as on the original design 7) or joined as a monogram (design 1 and the revised 7). His personal feeling, however, was that if 'ER' were used at all it should be the official version with E II R surmounted by a crown.

BLAMPIED DESIGN SHELVED

Bromides of the three designs were shown to the DDG on 4 November. Notes for Mr Pickering of PSD commented of Blampied's design that 'the drawing is still so unsatisfactory that we are doubtful if he can do any better'; Harrisons might be able to make it usable by redrawing, but this would raise the question of whether the artist was entitled to the fee for an accepted design. There was also the point that his version of the royal cypher might not be acceptable to the Queen. Either design 4 as preferred by the DDG or 7 as preferred by Sir Francis Meynell would be more satisfactory. The recommendation made to Sargent was that the Jersey Committee should select 4 and 'one of the others', effectively 7, of which colour essays would be submitted to the Queen. In case the Committee still clung to its original preference for 1, it must be told that it would not reproduce satisfactorily without

substantial redrawing by Harrisons (hopefully with Blampied's consent and co-operation) and might not find favour with the Queen due to the unorthodox cypher.

On 3 December A Wolstencroft of PSD wrote to Semple enclosing bromides of drawings for the Jersey 3d. The problem of the need to redraw design 1 was made clear and reservations expressed over the use of 'ER' on both 1 and 7; it was recommended that 4 should be one of Jersey's two final choices.

The Jersey Committee met on 9 January 1958; on 17 January Le Masurier reported that design 4 was the first choice and 7 the reserve, although it was suggested that the lettering of 'postage' and the 'd' in the value on 4 might be replaced with the plainer style of 7. Although Semple had attended the meeting and confirmed in a note of 22 January that Jersey would not press this point, Gardner was asked on 4 February if he could change the lettering of 4 in line with this suggestion. The artist was also asked (on advice from Harrisons) if he could modify the background of the Queen's head to achieve a smoother transition from dark grey to white. No change was required to 7. At the same time Harrisons was notified of the intended changes and asked to prepare six essays of each design in the violet of the 3d value as soon as Gardner's final drawings were available.

Gardner wrote to Miss Knight on 14 February that he had changed the italic 'd' into a Roman 'D'. He had also smoothed out the shading of the lighter background to the Queen's head and reduced its area, so that 'postage' and other details such as the coronet, mace and coat-of arms now stood out more clearly. However, he had retained the italic style of lettering on 'postage', which was 'in keeping with the general laciness of the design'; he would alter it if the Committee was adamant on the matter but would greatly prefer the design to go forward as it now stood. Semple was notified on 24 February, and on 3 March the Jersey Committee saw bromides of three versions of Gardner's design: 'A' as approved in January, 'B' modified with italic lettering and 'C' modified with Roman lettering. After very careful consideration it was decided to accept the artist's own preference for 'B' - it was noted that the shading of the Queen's head was greatly improved. Version 'A' had already been approved by the PMG on 12 February; on being approached a second time, however, he accepted Jersey's final decision on 18 March.

GARDNER DESIGNS ESSAYED

Although Gardner was initially unhappy at being asked to change the style of his lettering on design 4, his revised drawing was supplied to Harrisons on 7 March. Essays of designs 4 and 7 were supplied to PSD on 30 April. One essay of each was retained by Supplies. Miss Knight sent two essays of each to Semple on 2 May with the comment that either design would make an attractive stamp; no change was required to 7, but in the case of 4, 'the

base of the Queen's corsage ought to merge imperceptibly into the background instead of showing such an abrupt cut-off'. This and any other minor retouching could be done by Harrisons when preparing cylinders for printing; if the Committee wanted further changes which could not be done in this way, it had to be aware that this might delay issue of the stamp (the issue all the regional 3d stamps had been postponed to the week beginning 18 August).

The Committee met on 7 May; Miss Knight's suggestions about the corsage were agreed, while its own thoughts concerned the colouring of the Queen's neck that from a distance the stamps give the impression of a long 'swan-like' neck and it suggested that the back of the neck should be given a deeper colouring to define more clearly its outline against the background. This applied to both stamps; no other comments were offered about 7, while 4 remained first choice.

It was decided to submit both essays to the PMG for approval by the Queen as they stood, with the proviso that Harrisons would be asked to modify the corsage and slightly darken the shading at the back of the neck at the cylinder stage, plus retouches to the foliage in the right hand border of 4 to make the veins of the leaves more prominent. The essays were forwarded on 15 May and submitted to the Queen by the PMG, Ernest Marples, on 20 May; his only comment on the essays was that if the Queen approved Gardner's design as recommended, he would propose that the light patch above 'postage' be made darker. The Queen's Private Secretary, Sir Michael Adeane, next day confirmed her approval. On 29 May two of the essays were forwarded to Harrisons as approved for printing, once the neck, corsage and leaves had been modified as stipulated. F J Langfield of PSD wrote to Semple on 5 June confirming that production of the stamps was now in hand, including the agreed improvements.

ISSUE OF JERSEY 3d

On 3 July Gardner sent Langfield a description of the 3d stamp:

The design emphasises by its Royal Mace and Three Lions Jersey's unabated loyalty to the Crown. At the same time the island's vital industries are symbolised 'by means of decorative sprays of potato and tomato plant'.

The Jersey 3d was issued on 18 August 1958, the same day as stamps in the same value for Guernsey, Wales, Scotland, Northern Ireland and the Isle of Man - all were printed in sheets of 240 on paper with the new 'multiple Crowns' watermark, this being its first use. In May 1958 Supplies had estimated annual requirement for the Jersey 3d at 20,000 sheets, or 4.8 million stamps; between August 1958 and October 1967 35,169,720 of the original violet or 'deep lilac' 3d were sold. On 9 June 1967 a variant with one centre phosphor band was

issued, which sold out by October 1968. The Jersey 3d was included in presentation packs containing the other 1958 Regionals which went on sale in 1960; these were marked either '7s 3d' for sale in the UK or '\$1.20' for sale in the US.

In March 1959 it was recorded that one of each of the essays had been transferred to the Royal collection, two of each were retained by the GPO for record purposes, while the remainder were destroyed by the Accountant General's Department.

2½d VALUE PLANNED

On 5 December 1963 it was announced that a new design was to be issued for the Isle of Man in the postcard rate of 2½d. This news came 'out of the blue' to the Jersey authorities, displeased that their own wishes had not been sought, and indicated that they would like the same facility. Their response was characterised as 'touchy', and apparently came as some surprise to the Home Office, but not to the GPO - the Postal Services Department had envisaged such a demand as early as 30 November, and concluded that it should not be difficult to meet. In January 1964 Jersey's Post Office Advisory Committee contacted the Director of the South Western Region, now S Scott; it was told by Scott that if a 2½d value were issued as soon as possible for Jersey, as desired, a new design process might occupy one to two years. The design used should therefore be either that of the existing 3d, or one of the second or third choices for the design previously agreed. Hopefully this would facilitate issue within a few months.

On 24 January K Hind of PSD supplied Scott with copies of the second and third choice designs - ie, Gardner's 7 and Blampied's 1 respectively - and these were forwarded to the Head Postmaster of Jersey. On 10 February the Jersey Committee met informally and recorded its preference for Blampied's design - care was taken to obtain assurances that it would be notified of the new stamp's issue date before the news was published generally. Shortly after the island's Lieutenant General formally requested the Home Office to sanction a 2½d stamp, while Supplies was notified on 19 February that an issue of the new value was contemplated for 1 June - 'before the start of the holiday season', as Scott explained in a note to PSD on 16 March.

NEW 'FIGURES' FOR POSTCARD RATE

On 21 February Langfield of PSD wrote to both Gardner and Blampied enclosing photocopies of each artist's design and asking for drawings of a 2½d figure to replace the 3d - these to be on clear acetate paper to be used as overlays. Edmund Blampied returned several drawings on 24 February; Gardner sent one overlay on 5 March, plus a modification of his

original design on which the flourish on the 'e' of 'postage' and the lower right hand leaf of the wreath framing the Queen's head were both omitted, to make room for the new value which took a wider space than the 3d figure. On 13 March Hind wrote to both the Home Office and S Scott confirming that the PMG had approved the issue of a 2½d stamp for Jersey. On 17 March Langfield forwarded the designs and attached overlays to Supplies so that it could arrange with Harrisons for essays. Langfield's covering note pointed out that while Jersey's preference was for the Blampied design, the intention was, as in 1958, to put alternative essays before the Queen.

Supplies informed Harrisons on 26 March that it would supply the Jersey designs by 31 March (some confusion had arisen about which value overlay was proper to which design and this was still in the course of resolution). It was anticipated that if Harrisons could furnish essays by 13 April, these could be approved and returned by 27 April, and the initial requirement of 40,000 sheets printed between 7 and 19 May in time for the 1 June issue date. The designs were supplied on the promised date, but the following day, 1 April, Mr York of Harrisons rang T P Hornsey of PSD, warning of problems with the Jersey artwork. This presumably referred to Blampied's design, as the printers had said previously that it would need extensive redrawing, while Gardner's design 7 presented no difficulties. Hornsey replied on 2 April: 'You should carry out what improvements you consider essential to the lettering and the positioning of the Queen's head so as to produce an acceptable essay that, as far as possible, will correspond to the artist's drawings.' In a conversation with Supplies on 9 April York reported that Blampied's drawing had been returned to the artist for improvement and that essaying would begin as soon as it was returned; the following day it was recorded that Harrisons staff had mislaid the Blampied overlay of the 2½d, but contrived to copy it manually from a photograph supplied by PSD.

On 15 April, essays of both designs were supplied to Langfield of PSD. Another set went simultaneously to A J Tempest of the Supplies Department.

The PMG, Reginald Bevins, submitted both essays for approval by the Queen on 6 May; it was indicated that the Blampied design was preferred by the Jersey authorities and this was agreed by the Queen the following day.

ISSUE OF JERSEY 2½d

The 1 June date of issue had depended on approved essays reaching Harrisons by 24 April, although on 1 May H A Berry had written on behalf of the firm with a revised deadline of 7 May. When this date was passed, Tempest of the Supplies Department reported to PSD on 8 May that the 1 June date could not now be met and forwarding of the approved essays was a matter of urgency. Production of the new 2½d stamps for Jersey, Guernsey and the Isle of

Man would impinge on new stamp books and the Geographical Congress special stamps, both due for issue in July. Elsewhere Harrison's work on the Botanical Congress special issue due in August was also cited as clashing with production of the new Regionals. However, approved essays of all three Regional 2½d were forwarded to the printers on 13 May; although an issue date of 22 June was contemplated as late as 21 May, it was possible by 27 May to confirm the revised date as 8 June.

A proof sheet of Jersey 2½d was supplied on 28 May; this was approved the following day subject to correction of a number of defects. Harrison had warned that 'due to the urgency of this requirement, some of the sheets may already have been printed'. Tempest replied to York asking that 'in the circumstances, perhaps these faults could be borne in mind for correction at the next print'. This seems to imply that at least some of the initial issue of stamps were affected by the listed faults, which were:

General – Colour not so rich as essay. Definition blurred and outlines irregular. Queen's face spotty. Detail incomplete on rear section of tiara.

row 1, stamp 1 – Queen's lip smudged in upper right hand corner.

row 3, stamp 5 – Queen's left eyebrow appears to be extended.

row 4, stamp 12 – Indistinct outline of Queen's shoulder below necklace.

row 5, stamp 6 – Dot on Queen's temple.

row 5, stamp 11 – Indentation in Queen's right cheek.

row 5, stamp 12 – Dot in middle of Queen's forehead.

row 6, stamp 7 – Spot below left hand arm of cross on sceptre.

row 8, stamp 3 – Vertical red mark at inner corner of Queen's left eye.

row 8, stamp 8 – Spot on neckline of Queen's gown.

row 10, stamp 7 – Letter 'G' in 'postage' not symmetrical in outline.

row 11, stamp 8 – Spot on Queen's forehead above left eyebrow.

row 13, stamp 4 – Vertical white streak on Queen's chin.

row 14, stamp 1 – Letter 'G' in 'postage' not symmetrical in outline.

row 18, stamp 1 – Left hand side of stamp lighter colour.

On 1 September a set of essays was supplied, possibly following final correction of the above faults.

When the carmine-red 2½d was issued on 8 June, a slogan postmark with the standard 'First Day of Issue' text was made available on items bearing the stamps placed in a special philatelic postbox in the head post office in St Helier.

Sales were 4,770,000, including 12,800 first day covers; after the increase of the postcard rate to 3d, the stamps were withdrawn on 31 August 1966.

LATER CHANGES TO GARDNER DESIGN

On 7 February 1966 an ultramarine 4d was issued for which the Gardner design was adapted from the 3d. St Helier head post office again made arrangements for a 'First Day of Issue' slogan postmark, and this time 14,487 first day covers were reported. Total sales of 6,623,040 were recorded before the stamp sold out in November 1967; a variant with two 9.5mm phosphor bands was issued on 5 September 1967 and sold out by October 1968.

On 4 September 1968 two stamps were issued - for the first time these were on unwatermarked chalky paper with PVA gum. The issue comprised the 4d in olive-sepia with one centre phosphor band and a 5d in 'royal' or 'Stewart' blue with two 9.5mm phosphor bands, both stamps being in the Gardner design. This time first day cover facilities were fully available - a special envelope for the two Jersey stamps was sold by all philatelic counters; two special handstamps were available, from either the Edinburgh Philatelic Bureau or a 'Jersey' cancellation from St Helier. Sales of 57,500 first day covers bearing both stamps were recorded. A further colour change to bright vermilion was made to the 4d on 26 February 1969, no first day posting facilities being provided on this occasion.

On 1 October 1969 Guernsey and Jersey established its own postal administration and superseded the Regional stamps with its own issues. The Regionals remained valid in the United Kingdom, however, until finally withdrawn on 30 September 1970.

ARTISTS AND FEE PAYMENTS

EDMUND BLAMPIED was born a Jerseyman on 30 March 1886. He studied in France and Britain and exhibited oils, etchings and watercolours in both countries, as well as Italy, the USA and the Colonies. As well as the 1964 2½d and other work on the Jersey regional issue, he designed stamps for use under the German occupation of 1940-45 and the Channel Islands issue of 1948 marking the third anniversary of Liberation.

WILLIAM M GARDNER ARCA, MSIA, FRSA, was born in 1914; he was awarded a Student and Travelling Scholarship by the Royal College of Art and subsequently lived and worked on the Isle of Oxney in Kent. He was on the Royal Mint's official panel of artists, and designed and engraved seals, coinage and medallions for United Kingdom, Commonwealth and foreign use. He also wrote and illuminated rolls of honour and books of remembrance for clients including the Guards regiments and the House of Commons. Gardner had no experience of design for photogravure reproduction prior to the 1958 issue.

As already recorded, Blampied was paid 20 guineas (£21) in June 1957 and Gardner 40 guineas (£42), for submission of preliminary sketches. In accordance with the terms of the

initial agreement, further payments of 20 guineas to Edmund Blampied and 40 guineas to William Gardner were made in March 1958, for completion of these designs. A further 160 guineas (£168) was paid to Gardner in June 1958 for use of his accepted design. At the end of July 1964 Blampied was paid 160 guineas for his design used on the new 2½d, while Gardner received four guineas (£4.20) for the 2½d overlay drawn the previous March.

Giles Allen
June 1996

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British Postal Museum & Archive files:

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- Post 122/569 (Regional postage stamps - Channel Islands)
- P1169/67 (Regional stamps - 2½d)

Press and Broadcast Notices:

- PBN 2041, 12 December 1956;
- PB 130, 16 July 1958;
- PB 140E, 31 July 1958;
- PB 264, 5 December 1963;
- PB 43, 19 March 1964;
- PB 83, 3 June 1964;
- PB 9, 12 January 1966;
- PB 45, 7 March 1966;
- PB 172, 4 July 1968;
- PB 222, 24 August 1968;
- PB 3, 2 January 1969; PB 18, 16 January 1969.

Stanley Gibbons Great Britain Specialised Stamp Catalogue Volume 3 - Queen Elizabeth II Pre-decimal Issues. Stanley Gibbons Publications Ltd.