

Silver Jubilee

Date of issue: 7 MAY 1935



The possibility of commemorative stamps to mark the Silver Jubilee of the reign of King George V was first raised in a letter from the Colonial Office to the Postmaster General (PMG), Sir Howard Kingsley Wood MP, on 14 February 1934. It concerned a suggestion from the Colonial Office that ‘all parts of the Colonial Empire ... should make identical commemorative issues of postage stamps on the 10th of May, 1935, to commemorate the conclusion of the first twenty-five years of his Majesty’s reign’. Although unclear where this idea originated, it had been favourably received at the Colonial Office, and now the General Post Office (GPO) was being asked if it had any similar proposals under consideration.

At that time the GPO had no such proposal. Feeling, expressed in a minute to the PMG on 16 February, was that work already in hand on new definitive stamps meant that it was an ‘inopportune moment’ to consider commemorative stamps. The minute continued: ‘Although I cannot say it is definitely on record, the King has shown a laudable dislike of commemorative stamps.’ Its author refers to a ‘traditional aversion to commemorative stamps’, implying the lack of enthusiasm on the part of the GPO through its own conservatism. Thus the PMG’s reply to the Colonial Office on 28 February stated that the GPO did not intend issuing stamps.

By April, however, the Government was considering ways to celebrate the King's Silver Jubilee, and the GPO was asked how it could participate. A note to the Director of Postal Services on 26 April asked what precedents had been set. The answer was that Queen Victoria's Golden Jubilee of 1887 had not been granted any special concessions at all - it was pointed out that this was 'not an unprecedented event like the Diamond Jubilee'. The latter had been marked, in 1897, by concessions on certain postal rates and an extension of deliveries to rural areas, gestures that were not thought suited to the present event. It was noted that celebrations of Royal anniversaries in Queen Victoria's reign had not included commemorative stamps.

On 10 May the Director of Postal Services wrote to the Director General recommending that the GPO should, in fact, issue stamps, in his opinion the best way the Post Office could participate in the celebrations. The Director of Postal Services thought that the stamps need not necessarily be commemorative, as he considered that the King might want to replace completely the present stamps. By the early part of June the suggestion had been adopted by the PMG and on 15 June he wrote to the Home Secretary advising him of this decision.

Around this time, Sir Edward Bacon, Keeper of the King's Collection, brought up the question of special stamps with the King. Sir Edward reported that the King's reaction was 'warmly favourable' and suggested that this issue comprise two or three denominations to be available for a limited time only. Sir Edward also recommended that the stamps be greater in size than normal and suggested that results could be improved by inviting specialised stamp printing firms to submit designs rather than individual artists.

PRELIMINARY PREPARATIONS

Discussions within the GPO took place in June and July. There was much debate about the size of the stamps: it was felt they should be larger, but little agreement on just how large. Information in the Post Office Archive files reveals that three possible sizes were discussed:

- size 'A', the so-called 'Australian' size, measured 0.95in by 1.2in and could be either vertical or horizontal;

- size 'B' was a horizontal rectangle or 'oblong' measuring 0.95in by 1.6in;

- size 'C' was a vertical 'label' of 1.735in by 1.4in.

(The dimensions of these stamp sizes were inclusive of margins and perforations.)

When the GPO had previously issued commemorative stamps selecting the designs had been by an 'ad hoc committee of taste', comprising notable artists. In 1934 this practice was replaced by informal consultations between individuals. Involved were the Director

General (Colonel Sir Donald Banks), the GPO Public Relations Officer (Sir Stephen Tallents) and the Director of the National Gallery (Kenneth Clark).

Initial discussions produced a number of suggestions. Mr Clark felt pictorial designs would be unsuitable and recommended incorporating a larger than usual representation of the King's head into 'a symbolical and decorative design'. He also proposed that artists be invited initially to produce a design for only one denomination. Two or three of the artists could then be asked to complete designs for the full set of stamps.

INSTRUCTIONS TO ARTISTS

By 30 July the GPO had finalised instructions as guidance to artists in the production of designs. These instructions announced that the Silver Jubilee stamps would be in four denominations, ½d, 1d, 1½d and 2½d, printed in approximately the same colours as the corresponding definitive values. Artists were invited to submit 'one or more finished, proportioned wash-drawings for one stamp'. The artists were told that, if successful following a selection process, they would be invited to submit designs for the full set. They were informed that the stamps would be produced using photogravure, reproducing a number of graduated tones, and thus asked to use only greys in their designs.

The size of the stamps was to be that previously designated 'B': the designs to be rectangular and excluding perforations the dimensions to be 0.875in (22mm) high by 1.525in (38mm) wide, which would in effect make them twice the size of stamps in general issued. All designs were to allow for the King's head, which was to be no smaller than that featured on the definitive 1½d stamp. It was to be indicated in rough by the artists, as approved portraits would be provided by the GPO (earlier, on 13 June, the King had approved the use of the 'Mackennal' head as featured on the current definitives).

The dates '1910-1935', the words 'Silver Jubilee' and 'Postage' were to appear, though 'Revenue' was not compulsory. The denomination was to appear once or twice 'in bold numerals'. The GPO stated that the design should be 'of an appropriate kind', proceeding to give an idea of what it considered this to be. The suggestions included Royal homes, buildings, scenes and events of Imperial significance or perhaps 'historical scenes such as His Majesty's Coronation in 1911'. Another proposal was designs 'symbolical of various national industries, or the development of land, air, sea and electrical communications during the last 25 years'. The fee for each of the initial designs was 10 guineas. Each accepted design would receive an additional 90 guineas with a maximum of 250 guineas to be paid for an accepted series of four designs. The deadline was the first post on 17 September 1934.

SUBMITTED DESIGNS

At a meeting on 20 July, Mr Clark suggested artists to be invited to submit designs: Stephen Gooden, Rex Whistler, Macdonald Gill, Harold Nelson, and Ernest Linzell of the printing firm Bradbury Wilkinson (designs by the latter two had been selected for the 1929 PUC special issue). At the end of July all were duly invited. It was also decided to extend invitations to Edmund Dulac and a number of stamp printing firms. Only Mr Gooden refused, a refusal that was repeated when subsequent invitations were extended: in a letter to the GPO in September, he explained that he was opposed to the use of photogravure in printing the stamps as 'cheap and nasty'.

By 17 September a total of twelve designs had been received:

E Dulac, one received on 1 September;

H Fleury (Waterlow & Sons), one on 7 September;

L D Fryer (Waterlow & Sons), one on 10 September;

C Hayden (Harrison & Sons), one on 14 September;

E Linzell (Bradbury Wilkinson), four on 15 September;

M Gill, one on 15 September;

H Nelson, three on 17 September.

(Mr Whistler had been unable to complete designs by the deadline but was nevertheless told that his designs would still be considered if delivered quickly.)

On the instructions of the Director General these designs were shown to Mr Clark in late September: he felt none was suitable. After discussion further artists were asked to submit, namely, F J Sharman and T Morris invited on 26 September, J Farleigh and N Howard on 28 September, B Freedman on 1 October and K North on 2 October.

All received copies of the instructions. It appears the GPO was reconsidering the question of size as they were told that they could also prepare designs in size 'C'.

The Director of Postal Services instructed that Dulac, Gill, Nelson, Linzell and the stamp printing firms be told that their initial designs were unsatisfactory and be given the opportunity to submit further designs in size 'C'. Although Sharman was unable to submit, a total of 20 further designs were received by the end of October:

T Morris - 3 on 9 October

B Freedman - 1 on 9 October

J Farleigh - 1 on 10 October

C Hayden (Harrison & Sons) - 2 on 12 October

E Linzell (Bradbury Wilkinson) - 2 on 15 October

E Dulac - 1 on 15 October

S Kennedy North - 1 on 15 October
N Howard - 4 on 15 October
L D Fryer (Waterlow & Sons) - 1 on 15 October
H Fleury (Waterlow & Sons) - 2 on 15 October
H Nelson - 1 on 16 October
R Whistler - 1 on 31 October

Five designs were also prepared by the Engineer-in-Chief's office, although there appears to be no information as to when and why. They were, however, included with those listed above when examined by Mr Clark. From the Archive files it seems a total of 37 designs were submitted.

DESIGN SELECTION

Mr Clark's opinions of these further designs was sought on 25 October. Only the design by Barnett Freedman seemed to him likely to produce an acceptable stamp, recommending that minor alterations be made to the lettering. It was agreed that Freedman should work with Harrison & Sons, printers of the stamps, to produce colour essays. Freedman later produced a lithograph of his design for this purpose. Mr Clark was also shown the rough designs prepared by the Engineer-in-Chief's office. It was decided that one which featured a large portrait of the King (the 'Vandyk' portrait, not the 'Mackennal') should be given to Freedman, so he could redesign the framework surrounding the portrait. Harrisons would be asked to produce colour essays of this design.

Should both designs produce satisfactory results it was proposed they be submitted for the approval of the King. However, in the event that neither proved satisfactory, it was recommended that two of Morris's designs be prepared as alternatives, as they were likely to 'escape serious criticism' as stamps.

On 9 November the first essays were delivered to the GPO, all in the denomination 1½d. Further essays were delivered on 19 November in all three of the discussed sizes and featuring both the 'Vandyk' and 'Mackennal' heads. On 22 November four essays were submitted for inspection by the King, namely:

- 1 - 'Vandyk' portrait, redesigned by Freedman. Upright shape in size 'C' (label).
- 2 - 'Vandyk' portrait, redesigned by Freedman. Upright shape in size 'A' (Australian).
- 3 - Freedman's design with 'Vandyk' head.
- 4 - Freedman's design with 'Mackennal' head.

The King approved essay 4, but requested a slightly smaller version of the ‘Mackennal’ head. The dimensions were fixed at the rectangular ‘B’ size. Harrisons was now able to produce the necessary perforating machinery.

THE FINAL SELECTION

After formal Royal approval of his design, Freedman was asked to make slight alterations. That seen by the King was established as the 1½d. Freedman made minor changes to the details of the design for each value to help distinguish them. The ½d featured an oak sprig across the olive wreath of the original design; the 1d had upright oak leaves flanking the King’s head and a laurel sprig across the wreath; the 2½d featured ‘formal conventional laurel leaves’ flanking the King’s head with the wreath replaced by crossed sprigs of laurel. Freedman explained he used the laurel to symbolise Triumph and Reward, olive to symbolise Peace and Goodwill and the oak to symbolise Strength and Stability.

During the next few months Harrisons produced a series of essays incorporating a succession of minor modifications. The stamps would be printed in the colours of the corresponding definitives. On 28 November Harrisons delivered, at the request of the GPO, essays in five different shades of brown. It would also appear that at this time the GPO was considering replacing the ultramarine blue used for the 2½d definitive with what is described in the archive files as ‘turquoise’ blue: essays in this shade were produced in late November. By late December the GPO decided to abandon plans to introduce this new shade of blue.

On 3 December the GPO met representatives of Harrisons to discuss modifications to the design of the 1½d stamp. Harrisons agreed at this meeting to make a number of alterations, namely:

- to lighten the surround of the King’s head;
- to sharpen the appearance of the Crown and the wreath by either putting a dark line around them or by darkening the tone of the surrounding panel;
- to improve the wreath by clipping the edges of the leaves;
- to improve the quality of the lettering.

These refinements were to be completed within a few days so production of printing cylinders for the 1½d could begin. Freedman delivered the revised design in mid-December and final proofs of the 1½d were ready by the end of the month. The artist then suggested that the tones in the side panels be deepened: modified essays were received during the first week of January 1935. An essay received on 5 January was approved for design and colour by a letter of 7 January 1935.

Initial essays of the other denominations were delivered in mid-January. The first proof of the ½d was received on 14 January while those of the 1d and 2½d were received on 17 January. On 2 February the GPO asked Harrisons to make a number of minor modifications:

½d - The veins of the oak leaves to be made as thin as possible. The dark shading in the right-hand panel to be closer to the 'e' in the word 'Revenue'.

1d - The veins of the oak leaves to be amended as above, and the oak leaves in the uprights to be slightly darker in tone.

2½d - The darkest blue tones were thought too heavy. The dark shading in the right-hand panel to be closer to the 'v' in 'Revenue'.

On 22 February a meeting of GPO department heads, attended by the Director General, decided that the stamps would be issued on 7 May, and put on sale for approximately two months.

During February and March the production process slowed somewhat as Harrisons experienced 'considerable difficulty in preparing satisfactory cylinders'. There were problems achieving uniformity of etching and the reproduction of the 'delicate balance of tones' required by the artist. A number of proof sheets were produced but deemed unsatisfactory so the faulty cylinders were discarded. Final essays of the ½d and the 1d were forwarded to the GPO on 1 March and 6 March respectively but final essays of the 2½d were not delivered until 27 March. However, these had been inadvertently printed in the turquoise shade mentioned earlier (these were, in fact, the notorious 'Prussian blues', discussed more fully later) and so had to be produced again in the ultramarine approved by the King. These were delivered on 1 April. On 4 April the GPO Stores Department advised Harrisons that the remaining three denominations had been officially approved for both colour and design. As the King had already approved Freedman's original 1½d design, only marginally amended for the other denominations, his official approval was not sought again.

A notice in the Post Office 'Circular' of 3 April advised Postmasters that the stamps would be issued on 7 May. They were instructed that these stamps were to be on sale for about two months, during which the definitive stamps of equivalent value were not to be sold. A further 'Circular' of 10 April requested that initial orders be based on 'a fortnight's estimated consumption'. Postmasters were told to ensure all offices had 'adequate' supplies of the stamps on the first day of issue, and reminded that the ordinary stamps were not to be sold unless demanded by necessity. There was also a warning, repeated in additional 'Circulars' on 17 and 24 April, that on no account were the stamps to be sold before the issue date. Only one case of early postmarking is known, on 6 May at Pembury, Tunbridge Wells.

The stamps were printed in sheets of 120 and issued on 7 May 1935, replacing ordinary stamps in the same values until stocks were finally exhausted. The 1d and 2½d stamps and the 3/- books were sold out by the end of June, and the ½d and 1½d stamps and 2/- books by the end of July. A Stores Department minute of 13 August records that, including stamp books, the sales were:

| Stamps/values | ½d | 1d | 1½ | 2½d |
|----------------------|-------------|-------------|-------------|------------|
| in sheets | 331,381,680 | 128,376,600 | 407,793,600 | 14,184,960 |
| in 2/- books | 14,012,356 | 14,012,356 | 42,037,068 | - |
| in 3/- books | 8,007,160 | 8,007,160 | 40,035,800 | - |
| Total: | 353,401,196 | 150,396,116 | 489,866,468 | 14,184,960 |

OVERPRINTS FOR THE MOROCCO AND TANGIER AGENCIES

The stamps were overprinted for use in the British postal agencies in Tangier and throughout Morocco. All four values were overprinted 'MOROCCO AGENCIES' for use in all offices throughout Morocco and what was then known as the Tangier International Zone. The three lower value stamps were also overprinted 'TANGIER' for use in that zone alone: as the office dealt in British currency no surcharge was needed. Stamps destined for the Spanish Zone of Northern Morocco had the equivalent value overprinted in the local currency, ie, ½d - 5 centimos, 1d - 10 centimos, 1½d - 15 centimos, 2½d - 25 centimos. Similarly stamps intended for the French Zone of Southern Morocco bore 5 centimes, 10 centimes, 15 centimes and 25 centimes respectively. The following figures represent totals issued to dealers and agencies combined and are taken from a Supplies Department minute to PSD of 11 December 1947:

| Overprints | Notes | ½d | 1d | 1½d | 2½d |
|---------------------------|--------------|-----------|-----------|------------|------------|
| Morocco Agencies | (1) | 72,000 | 51,600 | 47,040 | 57,840 |
| " | (2) | 213,600 | 89,640 | 82,920 | 130,680 |
| " | (3) | 81,000 | 42,960 | 46,440 | 58,440 |
| Tangier | | 83,280 | 53,040 | 95,400 | - |
| Totals issued | | 449,880 | 237,240 | 271,800 | 246,960 |
| Totals overprinted | (4) | 450,829 | 253,919 | 272,042 | 247,193 |

(1) No 'local values' overprinted.

(2) Overprinted in centimos for Spanish Zone.

(3) Overprinted in centimes for French Zone.

(4) From Stores minute to PSD dated 1.8.35.

The slight deficit between total overprints produced and those actually issued may be accounted for by waste, specimens, etc. Figures for actual sales are not available.

PUBLICITY

The GPO publicly acknowledged that there was commemorative stamps through an answer to a question in Parliament on 12 December 1934. As the issue date drew nearer the GPO organised a publicity campaign to coincide with the launch not only of the new stamps, but also of commemorative postal orders (also designed by Barnett Freedman), and special Silver Jubilee home safes from the Savings Bank. A press conference by the PMG was held at GPO Headquarters on 23 April 1935, with an initial meeting at midday for photographers, followed by the full press conference at 3pm. The PMG's statement praised the stamps for introducing the photogravure process with its richness of colour and contrasting tones, pointing out that the introduction of innovative stamps was 'particularly fitting' as the King was an enthusiastic philatelist. The PMG remarked that the date of the King's Jubilee, 6 May, marked the 95th anniversary of the first adhesive postage stamp. He contrasted the Jubilee issue with that first stamp in terms of printing techniques and quantities produced, hailing the commemorative as a 'great advance in the art of postage stamp production'.

Similar press conferences were held at a total of 35 provincial locations 'where daily papers of substance have their headquarters'. At all these press briefings specimens of the stamps were available. The GPO also had specially produced white cards, 125mm high by 184mm wide, with the Royal coat of arms embossed at the top in gold, and printed in blue with 'Specimens of the Postage Stamps to be issued by the General Post Office to Commemorate the Silver Jubilee, 1935'. Mounted on these cards were complete sets of the four stamps and also blocks of four of each denomination. It was decided to present sets as gifts to members of the Cabinet: for this special copies of the card described above were produced with gilt-edging. Although the original estimate was that 25 such gifts be produced, the Archive files appear to indicate that 30 were sent.

There was also a film made describing the production of the stamps (for the sake of security the story told was rather incomplete). Called 'The King's Stamp', it was directed by William Coldstream and incorporated sequences of the design and printing of the stamps. The film also included a short history of postage stamps including dramatised scenes featuring Rowland Hill and the first sales of the Penny Black. A notable feature was scenes inside Harrison & Sons new factory at High Wycombe filmed in colour.

CRITICAL RESPONSE

Although the stamps attracted wide and detailed press coverage the reception of the philatelic press could at best be described as restrained. For example, GIBBON'S STAMP MONTHLY for June 1935 criticised both the stamps and the GPO publicity campaign, remarking 'The Post Office says they are wonderful from every point of view - artistically, symbolically and pictorially. So far I have met no one who has a good word to say for them.' The STAMP COLLECTORS' FORTNIGHTLY of 11 May 1935 admitted the 'flood-lighting' effect of photogravure was 'intriguing', adding that these particular photogravure stamps looked 'cheap' and 'judged by comparison with some of the beautiful photogravure stamps issued by foreign countries, this English effort will probably be regarded by most collectors as disappointing'. The article concluded that Silver Jubilee stamps produced by other postal administrations using different printing methods were likely to be more popular than the British stamps.

THE 2½d 'PRUSSIAN BLUE'

In late November 1934 the GPO requested essays of the 2½d Silver Jubilee stamp produced in a shade of blue described in the files as 'turquoise'. There is a possibility that it was considering changing the 2½d value to this shade, although it later decided to retain the ultramarine of the current definitive for the Silver Jubilee.

When printing proof sheets of the 2½d in late March 1935, Harrisons, for some unknown reason, printed a 'considerable number' in the turquoise shade now known to philatelists as 'Prussian blue'. This mistake was discovered when three sheets were sent to the Stores Department for inspection: these sheets were numbered 03348, 03354 and 03365. All of the sheets remaining at Harrisons were cancelled and destroyed.

Information in the Archive files shows that a number of these 'turquoise' sheets were still held by the Stores Department. Although one account states that there were six sheets, it would appear that five sheets were still in existence at this time. They had been handed to the Superintendent of Warehousemen who, during a period of intense pressure at work, accidentally placed four of the sheets with his good stock. At least three of these sheets were subsequently dispatched to Upper Edmonton Post Office on 25 June; the Stores Department were not clear at the time as to whether the fourth sheet had been dispatched with the others or had been sent to another office. One of the sheets sold at Upper Edmonton was identified as sheet number 03365.

It seems that the stamps went on sale around 2 July and all were sold. The GPO was not aware of what had happened until contacted by Stanley Gibbons during September. The

final sheet, still held at the Stores Department, was destroyed except for four stamps retained as specimens.

STAMP BOOKLETS

The stamps were put on sale in stamp booklets. Although it is unclear when the idea was suggested, development seems to have started in November 1934: a letter from Harrison's dated 29 November discusses having pages of either three or four stamps. In the case of three stamp pages, both horizontal and vertical formats were considered. This letter also gives the first mention of the proposed values as 2/- and 3/-, providing quotations for a total of eleven editions of books in these values.

During November the GPO put forward a number of different layouts for the books. On 12 December the matter was discussed by the Controller of the Stores Department and a representative of PSD. It was subsequently agreed that the pages be made up of four stamps, as three stamps were felt awkward 'in respect of blank spaces' and would lead to books of 'undue thickness'. The recommendation was made, and subsequently accepted, that the 2/- book comprise three pages (12 stamps) of 1½d stamps and one page each (four stamps) of the ½d and 1d stamps, and that the 3/- book be of five pages (20 stamps) of 1½d stamps with one page each of the ½d and 1d stamps. The 2½d value was excluded from the books.

Also in November, a design for the front cover was first mentioned to Barnett Freedman. There was some internal discussion as to whether the books should follow the custom of having a cover incorporating both a 'title design' and a 'revenue producing advertisement'. PSD decided that the whole of the front cover should be devoted to a design excluding any advertisement, informing the Stores Department on 31 December. In the same letter Stores were also told that proposed layouts for the books had been adopted. Harrison's was informed of these decisions on 4 January 1935, and was able to deliver 'dummy' books on 12 January.

Freedman was briefed about the cover design by PSD in early January, and seems to have delivered his design during the latter part of February. In a letter accompanying his design Freedman recommended it be printed 'in Red on a white or pale ground ... and Blue on a white or pale ground'. He explained this would make 'the whole production lighter and fresher and would be a complete change from the existing cover'. He also noted he had replaced the usual cover inscription 'Book of Stamps' with 'Postage Stamps' which he felt brought 'greater clarity'. Correspondence between Sir Stephen Tallents and the PSD shows that both Freedman's design and his ideas were warmly received by the GPO. It appears that

the idea to bind the books with thread of the same colour as the printing on the cover also originated from Freedman.

Dummy books were made up and delivered to the GPO on 12 March 1935. These were then shown to Freedman who recommended a number of modifications to the colours and certain details of the lettering. He also recommended the use of paper in light or dark ivory. Proofs in the new colours, but printed with the old blocks, were delivered on 20 and 21 March. Proofs from new blocks were delivered on 25 and 29 March and the design finally approved. Eleven editions of the stamp booklets were produced (the edition number can be seen next to the value indicator in the bottom right-hand corner of the front cover of the booklet). There were four editions of the 3/- booklet, these being numbered 294, 295, 296 and 297. The seven editions of the 2/- booklet are numbered 298, 299, 300, 301, 302, 303 and 304. It had originally been intended to issue eight editions of the 2/- booklet and only three of the 3/-. The change of one of the editions from 2/- to 3/- was confirmed on 10 May, due to what is described in later papers as an 'abnormal' demand for the 3/- book.

All stamp booklets featured advertisements, the advertising being handled by Sells Advertising Ltd of Fleet Street. Advertisements were found on the inside of the front cover and on both sides of the back cover. They were also found on each alternate page inside the book, ie, on four pages in the 2/- book and six in the 3/-. A total of 60 varieties of advertisement are known to have been used. A page comprising three air mail 'etiquettes' was also included: in the 2/- book this is found inside the front cover, and after the first page of stamps in the 3/- book. An additional insert appeared in the 2/- books in series 200: this was a sample sheet of blotting paper located inside the front cover. Examples of booklets that are stapled together rather than stitched do exist although they are very rare: inspection of the binding edge will reveal that they were originally stitched but because they were mis-sewn they were taken apart, given a new cover and then stapled. Uneven edges on stapled booklets indicates that the mis-sewn pages were cut free by hand rather than guillotined.

As the Silver Jubilee stamps were double the size of the definitive stamps, the stamp books were larger than normal, even though the panes were of only four stamps. Harrisons had to print special sheets for the stamp books. Final sales totals for the books were reported to PSD on 1 August as 3,503,089 of the 2/-, and 2,001,790 of the 3/-. There were reportedly plans to issue booklets of overprinted stamps for the overseas postal agencies but nothing appears to have come of this.

OTHER ARTWORK AND THE COMMONWEALTH ISSUES

The Archive files contain a number of designs for Silver Jubilee stamps that played no part in the selection process. There is a mysterious drawing featuring a view of Windsor Castle, in black ink on card: it has been suggested that this design served as an illustration of the type of design outlined in the 'Instructions to Artists'. There were two other less-detailed sketches with the same design, now in the BPMA collection. There are also three sketches, two vertical and one horizontal, made in sepia-toned ink on paper, which would appear to have originated from a member of the public. They were sent, together with a brief explanatory note, by Adrian Jones on 26 September.

Including the Great Britain series, 250 stamps were issued by the Colonies and Dominions of the British Commonwealth. These included the first bi-colour omnibus issue, the same basic set of four stamps, with variations of colour and local values, being issued by the 44 Crown Colonies including Newfoundland. The design for these by Henry Fleury featuring Windsor Castle was greatly admired.

ARTIST'S BIOGRAPHY

BARNETT FREEDMAN was born in 1901 in the East End of London. Bedridden for many years as a child, he started work at the age of 15 and was an office boy with a number of firms before finding a position with a monumental mason as a junior draughtsman. He then attended night classes at art school that led to his winning a scholarship to the Royal College of Art in 1922. After leaving the Royal College in 1925 Freedman found employment as an illustrator and lithographer (having first 'starved', according to his WHO'S WHO entry). He undertook commissions for, among others, the London Passenger Transport Board, the BBC, the Ministry of Information and BP Ltd; he also illustrated a number of books including Sassoon's MEMOIRS OF AN INFANTRY OFFICER and Tolstoy's WAR AND PEACE. During the Second World War Freedman served as the official artist to the British Expeditionary Force in France in 1940 and participated in the evacuation from Boulogne. From 1941 to 1946 he served as artist to the Admiralty, rose to the rank of Captain, and took part in the Normandy landings of June 1944. In 1946 he was awarded the CBE. He died on 4 January 1958, leaving a wife and one son. The 1935 Silver Jubilee stamps were his only stamp designs to be accepted.

SIMON BATES
[revised G Allen May 1995]

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