

Barnett Freedman: Designs for Modern Britain

Landing

Poster for London Transport

Advertising Season Tickets

1936

Lithograph on paper

On Loan from a Private Collection

Telephone Less’

Poster for General Post Office

1943

Lithograph on paper

On Loan from a Private Collection

‘Telegraph Less’

**Poster for General Post Office**

1943

Lithograph on paper

On Loan from a Private Collection

These posters were intended to encourage members of the public to limit their use of resources during the Second World War.

Introduction

London Transport Poster ‘Theatre’

1936

Lithograph on paper

Paul and Karen Rennie Collection

London Transport Poster ‘Circus’

1936

Lithograph on paper

Paul and Karen Rennie Collection

POOL today but Shell tomorrow:

You can be sure of Shell

1952

Lithograph on paper

Printed by Chromoworks Ltd. Manchester Metropolitan University Special Collections Museum

With petrol rationed during the Second World War and into the early post-war years, oil companies pooled their resources and ceased to sell under their brand names. This poster celebrates the end of rationing and the

re-introduction of Shell’s advertising.

The Early Years

1920s and 1930s

**The Early Years:**

**1920s and 1930s**

(room 12)

Sir William Rothenstein 1872 –1945

Portrait of Barnett Freedman

(‘Study of a Student’)

1925

Oil on canvas

Tate: Presented by the Trustees of the Chantrey Bequest 1943

Sir William Rothenstein served as Principal at the Royal College of Art (RCA) from 1920 to 1935. He was a great supporter of many artists who faced social or economic hardship, often securing them entrance to art colleges and commissions. After three unsuccessful applications for a London

County Council (LCC) scholarship, Freedman sought an interview with Rothenstein, who overturned the earlier decision and secured Freedman a £120, three-year grant and a place in the Painting School at the Royal College of Art (RCA).

Study for ‘Mrs Freedman in a Cottage’

1932

Ink and wash on paper Courtesy of the Artist’s Family

Claudia

1927

Pencil on paper

Collection of Nicholas Anderson

Country Lane

1926

Pen and ink and wash on paper Ben Uri Collection

May Day

1925

Oil on canvas

On Loan from a Private Collection

Painted as his Diploma Piece from the Royal College of Art, Freedman chose to depict a typical English scene, showing May Day celebrations, possibly held

on Hampstead Heath. Throughout Freedman’s career he skilfully captured the lively interaction of groups of people and couples, with a sense of warmth, humanity and often an element of wit.

Stanhope Street Group

1926

Oil on canvas

Courtesy of Liss Llewellyn

The scene depicted is probably a rehearsal for a play that Freedman was intending to produce. Directing proceedings from the left, Freedman is shown with his back to the viewer with a violin at his feet. Little is known about the Stanhope Street Group, but it included Freedman’s fellow students at the Royal College of Art: Charles Mahoney (1903–1968), Percy Horton (1897–1970), Alan Sorrell (1904–1974), and Gerald Ososki (1903–1981). At this time, Freedman and his wife, Claudia, were living in two rooms near the Euston Road, one of which Freedman used as a studio whilst he sought to combine theatrical activities with oil painting. He later recalled: ‘I nearly starved’.

A London Street Scene

1930

Oil on canvas

Salford Museum & Art Gallery

This lively panoramic painting captures Freedman’s affection for London. For him there was no better place, and he was drawn to the bustle of daily activity. There is also a theatrical quality to his arrangement of the figures and their placement on the pavement, which adds a sense of storytelling to his work.

Studies for ‘A London Street Scene’

c.1930

Pencil on paper

Courtesy of the Artist’s Family

These sketches and preparatory studies provide an insight into Freedman’s rigorous working methods. Some of the sketches were created in order to work out ideas for the compositional arrangement of figures and groups, while others were squared-up as working drawings.

Farm Scene with Couple Delivering Goods

1925

Oil on canvas

Ben Uri Collection

Somerset Farm

1935

Oil on canvas

On Loan from a Private Collection

Freedman often talked about how he disliked the open air and the countryside, seeing himself as an urban Londoner. Due to his frequent ill health he found it difficult to sit outside and paint for long periods. However, he did make several painting trips to Dorset and Somerset in the 1920s and 1930s. His sensitively depicted landscapes often feature in his book illustrations and commercial artwork.

The Farmyard

1933

Oil on canvas

Museums Sheffield

Untitled (Landscape)

c.1935

Oil on canvas

On Loan from a Private Collection

Woodland Landscape

c.1933–9

Oil on canvas

On Loan from a Private Collection

Kitchen Interior

1934

Oil on canvas

Cyfarthfa Castle Museum & Art Gallery,

Merthyr Tydfil

Still Life (The Pears)

1927

Oil on canvas

On Loan from a Private Collection

This painting hung in the Freedman home and was known in the family as ‘The Pears’. In 1930, after struggling to make a career as a painter, William Rothenstein offered Freedman the position of teaching Still Life painting at the Royal College of Art, a role he held until the outbreak of the Second World War.

Display Case

Letters between Barnett and

Claudia Freedman

1920s to 1940s

Handwritten letters

Freedman’s wife Claudia was the daughter of Sicilian immigrants. When she was in Sicily visiting her family, they wrote to each other every day.They both kept their letters, carefully wrapped in ribbon and string.

Poem and drawing from Barnett

to Claudia Freedman

1927

Handwritten letter

Courtesy Manchester Metropolitan University Special Collections Museum

Valentine sent from Barnett

to Claudia Freedman

1930

Ink on paper

Valentine sent from Claudia

to Barnett Freedman

1930

Ink and collage on paper

Letter to Barnett Freedman from William Rothenstein

Dated 28 April 1930

Letter to Barnett Freedman from Edward Bawden

1930

Eric Ravilious married Tirzah Garwood on 5 July 1930 at the Scotch Church, Kensington with Bawden attending as his best man.

Study for ‘May Day’, 1925

Oil on board

Courtesy of the Artist's Family

Courtesy Manchester Metropolitan University Special Collections Museum unless otherwise stated.

Performance and

Opera of the Puppets

(room 13)

Sicilian Piper

1929

Pen, ink and wash on paper

Royal College of Art Collection

Cornemuse Player

1929

Pen and wash on paper

Courtesy of the Artist’s Family

The cornemuse is a form of bagpipe. Freedman recalled how whilst visiting his wife’s family in Palermo, a Sicilian shepherd came into the home to play his sheep-skin pipes. Freedman, who loved music, was intrigued and made several studies and paintings of the Sicilian Cornemuse player.

Bolt Court, London

c.1926

Watercolour on paper

Collection of Nicholas Anderson

The Bolt Court Technical School was located off Fleet Street and specialised in teaching photoengraving and lithography. Paul Nash said of the Bolt Court art classes: ‘the students were young men who worked at various commercial jobs during the day, coming here in the evening to improve their drawing, to practice design or to learn lithography and etching. The purpose of the school was avowedly practical. You were there to equip yourself for making a living.’

Figure studies for ‘A London Ballet’

1926

Watercolour on paper

Collection of Nicholas Anderson

Three Cockney Characters: Pot Boy

and Two Barmaids

1927

Pen and ink on paper

On Loan from a Private Collection

Sam Rabin and Gerald Ososki

c.1926

Pen and wash on paper Courtesy of Liss Llewellyn

Sam Rabin (Samuel Rabinovich 1903–1991) was a sculptor, teacher, actor and boxer who won a bronze medal for wrestling in the 1928 Olympics. Like Freedman, he was the son of Russian Jewish immigrants. Gerald Ososki (1903 –1981) was an artist who had studied at the Royal College of Art. Both were good friends of Freedman. Both Rabin and Ososki appear in several drawings and paintings by Freedman.

Study for ‘A London Ballet’

c.1926

Oil on canvas laid on board

On Loan from a Private Collection

Angelica

1932

Watercolour on paper

Courtesy of the Artist’s Family

This painting depicts a puppet of Angelica, the central character in an epic Italian poem ‘Orlando innamorato’ by Matteo Maria Boiardo (1483). She is introduced as the daughter of Galafrone and comes to Charlemagne’s court where all the knights fall in love with her, especially the cousins Orlando and Rinaldo. The adventure continues in a later epic poem ‘Orlando furioso’ by Ludovico Ariosto (1516).

Sicilian Puppets

1933

Oil on canvas

Nottingham City Museums & Galleries

Sicilian puppets were a favourite theme for Freedman, which he painted numerous times after seeing them whilst visiting his wife’s family in Italy. Sir John Rothenstein commented of Freedman’s work that: ‘musical instruments and puppets are favourite subjects and these we find rendered with such technical sureness and such rich serenity of spirit as to assure him a place among the creative painters of our time’.

Sicilian Puppet

c.1932

Watercolour on paper

On Loan from a Private Collection

Angelica (Original Sicilian puppet)

Date unknown, probably early twentieth–century Plaster, wood and fabric

Courtesy of the Artist’s Family

This hand-crafted Sicilian puppet would have been made by a puppet master or ‘puparo’ and is one of several given as a wedding present to Freedman and his wife Claudia by her Sicilian family. These puppets hung in Freedman’s studio and living room throughout his life and were painted on numerous occasions. Freedman later had the glass case specially constructed for Angelica.

The Curwen Press News-letter, number 5

1933

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

The Curwen Press were commercial printers based in London who were known for the quality and innovation in their work in typographic design and printing. They commissioned Freedman and other artists to make decorative pen and ink drawings that they could convert into stock blocks for use in commercial projects. This cover uses one of these designs.

Frontispiece to ‘Memoirs of an Infantry Officer’ by Siegfried Sassoon 1930–31

Watercolour on paper

UK Government Art Collection

Proofs for ‘Memoirs of an Infantry Officer’ by Siegfried Sassoon

1931

Line drawing printed on paper

Manchester Metropolitan University Special Collections Museum

Studies for ‘War and Peace’ by Leo Tolstoy

1937–8

Watercolour on paper

David Aukin

The project to illustrate the Russian writer Leo Tolstoy’s epic novel ‘War and Peace’ required a phenomenal amount of work by Freedman. He commented: ‘all illustrations are drawn directly on the stone and production personally supervised. ‘War and Peace’ contained 54 coloured plates requiring 5 or 6 separate drawings on stone for each plate – which necessitated 324 separate drawings on stone. 16 separate drawings were necessary for the bindings of 6 volumes. There were also 13 black and white drawings in the text. This work took over a year to produce’.

Studies for ‘Henry the Fourth, Part One’

by William Shakespeare

1938

Watercolour on paper

Collection of Nicholas Anderson

Freedman broke new ground with his lithographs for William Shakepeare’s play ‘Henry the Fourth, Part One’. He decided to extend the image right to the top and bottom of the page, resulting in a large oblong image which gave a modern and dynamic appearance to the page. Freedman spent time producing numerous preparatory studies and are an indication of the thought and consideration with which he addressed both the text and the composition of his final images.

Wall mounted display case

Top Row:

‘Byron, the Years of Fame’

by Peter Quennell

(London: Faber & Faber, 1935)

‘Early One Morning’

by Walter de la Mare

(London: Faber & Faber, 1935)

‘Behold this Dreamer’

by Walter de la Mare

(London: Faber & Faber, 1939)

‘Inhale and Exhale’

by William Saroyan

(London: Faber & Faber, 1936)

‘The Wind Blows Over’

by Walter de la Mare

(London: Faber & Faber, 1936)

‘War and Peace’

by Leo Tolstoy

(New York: Limited Editions Club, 1938)

All books courtesy of Manchester Metropolitan University Special Collections Museum

Bottom Row:

‘The Fool’

by Enid Welsford

(London: Faber & Faber, 1935)

‘The Dance of the Quick and the Dead’

by Sacheverell Sitwell

(London: Faber & Faber, 1936)

‘Siamese White’, by Maurice Collis

(London: Faber & Faber, 1936)

‘Sicily. The Garden of the Mediterranean, the Country and its People’, by Francis M Guercio

(London: Faber & Faber, 1938)

‘The Grand Tour’, edited by R S Lambert

(London: Faber & Faber, 1935)

All books courtesy of Manchester Metropolitan University Special Collections Museum

Display Case

‘The Wonder Night’ by Laurence Binyon

Ariel Poems no. 3

(London: Faber and Gwyer, 1927)

In 1927, Freedman received his first commission, from publishers Faber & Gwyer (later Faber & Faber) to illustrate ‘The Wonder Night’ by Lawrence Binyon, number 3 of the Ariel Poems series. Designed ‘to take the place of Christmas cards and other similar tokens’.

Claudia Freedman (1904 – 1981)

'A Snowdrop' by Walter de la Mare

Ariel Poems, no. 20

(London: Faber and Gwyer, 1929)

‘News' by Walter de la Mare

Ariel Poems no.31

(London: Faber and Gwyer, 1931)

‘Choosing a Mast' by Roy Campbell

Ariel Poems no. 38

London: Faber & Faber (1931)

On Loan from a Private Collection

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated.

Memoirs of an Infantry Officer

by Siegfried Sassoon

(London: Faber & Faber, 1931)

Manchester Metropolitan University Special Collections Museum

This is an early example of Freedman’s approach to total book design, from the designs for the book jacket and binder’s cloth, through to the illustrations and designs for the endpapers. The success of this book led to more commissions for Freedman, at a time when he was struggling to make a good living.

‘The Adventures of Oliver Twist’

by Charles Dickens

(New York: The Heritage Press, 1939)

In 1939, George Macy commissioned Freedman to illustrate ‘The Adventures of Oliver Twist’ by Charles Dickens as a popular novel for his new Heritage Press, established to publish ‘semi-luxe’ illustrated books. Freedman enjoyed working on this project and his lithographs, as in ‘Lavengro’, show reference to the Sicilian puppets that hung in his home.

‘Henry the Fourth, Part One’

by William Shakespeare

(New York: Limited Editions Club, 1939)

This publication was part of an ambitious project to publish the ‘Comedies, Histories and Tragedies of William Shakespeare’, which appeared between April 1939 and October 1940. This thirty-seven volume edition involved a large number of different artists and illustrators working on different texts. ‘Henry the Fourth Parts One and Two’ were allotted to two different artists, with Freedman working on Part One while Part Two inlcuded the work of Edward Bawden.

Courtesy of Manchester Metropolitan University Special Collections Museum

Display Case

A London Scene peepshow

c. 1926

Ink and watercolour on paper

Courtesy of the Artist's Family

Freedman designed and carefully crafted this concertina peepshow based on a busy London scene. It is not known if this was a personal project or a commission that was never realised.

Preparatory work the Shell peepshow

1932

Watercolour, pen and ink on card

On Loan from a Private Collection

In Winter and in Summer you can be sure of Shell’ Pictorial advertisement in the form of a concertina-folding peepshow

1932

Lithograph on card

On Loan from a Private Collection

Freedman revived the idea of the peepshow for this ingenious piece of advertising for Shell Oil. It was ‘a keep sake to remind you of the fact’ that the blends of winter or summer oil satisfied the British motorist. Inside are images of London in winter and a woodland walk in summer, along with advertising for Shell reading ‘Be Up to Date Shellubricate’.

People and Modern Life

(room 14)

Spring Flowers at Hampton Court Poster for London Transport

1936

Lithograph on paper

Printed at the Curwen Press

On Loan from a Private Collection

The Country by Green Line Poster

for London Transport 1936

Lithograph on paper

Printed at the Curwen Press

On Loan from a Private Collection

London by Green Line Poster

for London Transport 1936

Lithograph on paper

Printed at the Curwen Press

On Loan from a Private Collection

The distinctive shape of these posters was because they were intended to fit into specific spaces on buses, trams and tube trains.

London Transport ‘Pair Posters’

for London County Council

1939

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

These posters were created to advertise London County Council’s education policy. The matching scrolls of paper reveal the four ages of man on one side and text on the other asking: ‘The child what will he become?’ Freedman thought carefully about the design taking into account the various places where they could be shown. He designed them to be printed as mirror images so they could appear in ‘reverse’.

Poster for the 8th Meeting of the Paladin Club, Café Royal, London

1933

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

Freedman designed this cover for a meeting of the Paladin Club in October 1933. The club met to discuss matters concerning Palestine and had a large, but not exclusively, Jewish membership. Freedman was a member as were several of his friends and colleagues.

Dartington Hall Cider

1936–40

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

The Dartington Hall Trust was set up in 1935 by Dorothy and Leonard Elmhirst, and is a progressive arts education centre in Devon. The estate included a Cider Press Centre.

Advert for Chromoworks Ltd. London

1949

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

This advert for the lithographic printers Chromoworks Ltd. depicts the tools required for lithographic printmaking and demonstrates the subtlety of effects that were possible with the medium. It was included in the 1950 Penrose Annual, a review of the graphic arts, and it accompanied an article by Freedman on the merits of lithographic printing. He declared: ‘autolithography specifically planned for machine production is – in the opinion of the present writer – the real sphere for the future activities of artists.’

Advert for Henderson & Spalding Ltd.

at The Sylvan Press

1939

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

This advert for Henderson & Spalding Ltd. was specially printed in March 1939 for ‘Signature’, a journal of typography and graphic arts. It is an auto-lithograph on four stones, and depicts the tools required for lithography, including the lithographic stones.

Cover design for Bowmans Modern Furniture & Design trade catalogue

c.1937

Lithograph on paper

Printed at the Curwen Press

Manchester Metropolitan University Special Collections Museum

Display Case

Designs for Postal Orders

1937

Pen and ink on paper

Barnett Freedman working on the stamp design for the Silver Jubilee of HRH King George V

1935

Vintage photograph

Courtesy of the Artist’s Family

Stamps for the Silver Jubilee of

HRH King George V

1935

Photogravure, pasted on card

Freedman’s most visible achievement in the 1930s came when he was awarded the contract to design the postage stamp to mark HRH King George V’s Silver Jubilee celebrations in 1935. The

‘King’s Stamp’ was printed from Freedman’s lithographed designs. It was a great success and over a million stamps were sold, giving Freedman wide recognition for his work. The General Post Office (GPO) made a public informaiton film showing Freedman working on the stones to design his stamps.

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated.

Study for ‘Baynard Claudia’ Letter A

1935

Watercolour and pen on paper

Repeat pattern for ‘The Faber Gallery’

c. 1940-45

Lithograph on paper

Real Farmhouse Cheese

1939 / 1949

Lithograph on paper

Published by the Milk Marketing Board

Advert for The Baynard Press

1938

Lithograph on paper

‘Signature: A Quadrimestrial of Typography and Graphic Arts’, No. 1 Printed by the Curwen Press

The Baynard Press were a leading lithographic printing company, established in 1894 by F Sanders Phillips. They were highly regarded for the quality of their work, and Freedman worked with them on many of his projects.

Manchester Metropolitan University Special Collections Museum

The Kings Stamp

Release 1935

Production Company: GPO Film Unit

Director: William Coldstream

Courtesy of BFI National Archive

Approx. 20 minutes running time

People from the Lyons Lithographs

1947

Lithograph on paper

Printed by Chromoworks Ltd.

Manchester Metropolitan University Special Collections Museum

This lithograph is from the first series of Lyons Lithographs, which J. Lyons & Co commissioned from leading artists of the post-war years to decorate Lyons Corner Houses. Jack Beddington, previously publicity manager at Shell, was in charge of the project and recognising Freedman’s skill in lithography, appointed him technical director to oversee the printing at Chromoworks Ltd.

Study for ‘Street Scene’

1933–39

Pen and watercolour on paper

Courtesy of the Artist’s Family

Study for ‘Street Scene’

c.1933–39

Pencil and watercolour on paper

On Loan from a Private Collection

Study for ‘Street Scene’

1933–39

Oil on canvas

Courtesy of the Artist’s Family

Study for ‘Street Scene’

1933–39

Pencil on paper

Courtesy of the Artist’s Family

Study for ‘Street Scene’

1933–39

Oil on canvas

Courtesy of the Artist’s Family

Claudia (The Marx Dress)

1946

Pencil, pen and watercolour on paper

Courtesy of the Artist’s Family

In this portrait Freedman’s wife Claudia is shown wearing a dress made from a fabric designed by the artist and designer Enid Marx (1902–1998). Freedman and Marx had both been students in the Painting School of the Royal College of Art and remained good friends, but both went on to be better known for their design work.

The Christmas Party

1944

Watercolour on paper

On Loan from a Private Collection, Courtesy of Gerrish Fine Art

Years of war brought many changes to life at home, although many people wanted to keep hold to festival rituals, albeit often in reduced circmstances. Here, Freedman not only demonstrates his skill at capturing the warmth and simple pleasure of a moment, but also his sense of theatricality: he groups together pairs of figures and presents them within a wider composition of a group scene.

Study for ‘Charade’

c.1936

Watercolour on paper

On Loan from a Private Collection

Charade

Contemporary Lithographs, Series One

1937

Lithograph on paper

Printed at the Curwen Press

On Loan from a Private Collection

Contemporary Lithographs Ltd was a scheme formed in 1936 by Robert Wellington and John Piper with the aim of putting original contemporary art into schools. Lithography suited Freedman’s style of work and was the perfect medium for him to exploit both his flair for drawing and his ability to create sensitive images through texture and tone.Freedman made his image of the family parlour game first as a watercolour, then he copied it onto a lithographic stone using lithographic crayons and inks to draw the image. Outlines were taken from the main stone and transferred onto other stones, ready to be used for the colour separations. A separate stone would

be used for each colour ready for printing.

Purim Party

c.1934

Gouache on paper

Courtesy of Liss Llewellyn

Although Freedman was Jewish, he did not often refer to his identity in his work. This vibrant image depicts a party for Purim, the celebration marking the saving of the Jewish people from Haman as described in the Book of Esther. It forms an equivalent to his other works celebrating similar groupings for Christian festivals.

Captain Freedman

The Official War Artist

(room 10)

Personnel of an Aircraft Factory

1942

Graphite, ink and watercolour on paper

Tate: Presented by the War Artists Advisory Committee 1946

In December 1942, Freedman was invited by the Ministry of Supply to visit the Parnell Aircraft Factory at Yate, Bristol, which specialised

in making gun turrets for bomber aircraft. Freedman’s interest in the everyday worker is captured in his sensitive portraits, a detail of which appeared on the cover of the catalogue for ‘War Pictures at the National Gallery’ published by the Curwen Press in 1944.

D-Day Preparations (Briefings)

1944

Oil on canvas

Ben Uri Collection

This unfinished painting documents preparations for the Allied invasion of France, known as ‘D-Day’. It was painted in the War Room of the Portsmouth Army Base.

Headquarters Room, Southwick Park, Portsmouth, June 1944

1944

Watercolour on paper

IWM (Imperial War Museums)

As planning for the Allied invasion of France on 6 June 1944 got underway, Freedman was sent to the Channel port of Portsmouth to record preparations.

Sergeant R Croft: 657 Company, Royal Engineers. In Command of the Police Unit at Airaines, 1940

1940

Watercolour and pencil on paper

IWM (Imperial War Museums)

Major C M O’Rorke: Officer Commanding 698 Company, Royal Engineers, Bef, France

1940

Watercolour on paper

IWM (Imperial War Museums)

Fatigue Duty

1940

Watercolour and pencil

IWM (Imperial War Museums)

‘Salute the Soldier’

Poster for Post Office Savings Bank

1944

Lithograph on paper

On Loan from a Private Collection

The Gun

1940

Oil on canvas

IWM (Imperial War Museums)

‘The Gun’ was painted whilst Freedman was painting sea defences on the Isle of Sheppey, off the northern coast of Kent. It was selected by Sir Kenneth Clark, Director of the National Gallery, to show at the Museum of Modern Art (MoMA) in New York as part of the exhibition ‘Britain at War’, which opened on 22 May 1941.

15-Inch Gun Turret, HMS Repulse

1941

Lithograph on paper

Paul and Karen Rennie Collection

In the summer of 1941, Freedman spent time on the battle cruiser HMS Repulse making detailed drawings of a gun turret and of the crew. He later produced a large-scale oil painting. As part of the war effort, the Ministry of Information decided that some war paintings should be reproduced as prints and distributed at cost to factories and canteens for the public to see. Freedman worked with the commercial printers the Baynard Press to make a superb lithograph of the gun turret, which earned him widespread publicity and recognition.

Interior of a Submarine

1943

Pen, ink and watercolour on seven sheets of paper mounted together on double board

Tate: Presented by the War Artists Advisory Committee 1946

Between June and August 1943, Freedman became part of the crew of the submarine HMS Tribune. He was fascinated by the individual characters of the crew as well as their close interaction with the machines. Speaking in June 1945 on the BBC Home Service programme ‘Away from it All’ Freedman explained: ‘The relation of men to machines is so important in the modern world that I wanted to try to express it in paint. And here was this submarine – this great machine – filled with machines; simple elemental machines like huge lumps of iron – complicated and elaborate machines.’

Coast Defence Battery: September 1940

1940

Oil on canvas

IWM (Imperial War Museums)

After returning from France, Freedman was sent to record Eastern Command coastal defences in Kent, including those in Dover, Sheerness and Grain Fort, Rochester. Selected for inclusion

in the War Pictures exhibition at the National Gallery, Sir Kenneth Clark wrote to Freedman praising the work as: ‘an admirable record and solid enduring piece of painting at the same time. I have just hung it in the … National Gallery where it makes its neighbours look very flimsy.’

Robert Buhler1916 –1989

Portrait of Barnett Freedman

1947

Oil on canvas

Tate: Purchased 1955

Display Case

War Pictures at the National Gallery

1944

Exhibition catalogue

Printed by Curwen Press

Courtesy of Pallant House Gallery Bookshop

Barnett Freedman working on ‘15-Inch Gun Turret, HMS Repulse’

1941

Vintage photograph

Courtesy of the Artist’s Family

Barnett Freedman's Military Identity Card

1941

Manchester Metropolitan University Special Collections Museum

Commander of the Order of the

British Empire medal

1946

Courtesy of the Artist's Family

In 1946 Freedman was made a Commander of the Order of the British Empire (CBE) in recognition of his work as an Official War Artist.

Barnett Freedman working in France during the Second World War

1941-45

Vintage photographs

Barnett Freedman painting ‘15-Inch Gun Turret, HMS Repulse’ in his studio

Vintage photograph

Manchester Metropolitan University Special Collections Museum

Publicity material for

‘San Demetrio London’

1943

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

Freedman was employed by Ealing Studios to produce publicity material for feature films, including ‘San Demetrio London’ a Second World War film. Based on the true story of the salvage of the tanker MV San Demetrio by her crew, after being attacked by a German battleship.

Photographic source material for

‘San Demetrio London’

1940s

Vintage photographs

Manchester Metropolitan University Special Collections Museum

A Man of Art and Letters

**(room 10)**

Studies for ‘Anna Karenina’ by Leo Tolstoy

1951

Pencil, pen and watercolour on paper

Manchester Metropolitan University Special Collections Museum

Freedman’s last involvement with George Macy’s Limited Editions Club was a commission to illustrate the novel Anna Karenina by Leo Tolstoy. Printed in two volumes it is widely agreed to be one of the finest examples of book design and production in the twentieth-century. Freedman followed his usual practice and produced watercolour drawings as models for his colour lithographs. All the illustrations and decorations in the book are auto-lithographed by Freedman and printed under his supervision at the Curwen Press.

Proof for ‘Anna Karenina’ by Leo Tolstoy

1951

Line-block print on paper

Manchester Metropolitan University Special Collections Museum

Proof for ‘Anna Karenina’ by Leo Tolstoy

1951

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

Music, Still Life

from the Lyons Lithographs

1951

Lithograph on paper

Printed by Chromoworks Ltd.

Courtesy of the Artist’s Family

During the post-war years the popular Lyons Corner House tea shops were looking tired and with paint in short supply, the directors came up with an imaginative way of covering up patches of peeling paint: commissioning contemporary artists to create a series of 40 prints known as the ‘Lyons Lithographs’. Freedman oversaw the production of the series, and produced this print, which was based on a painting now in the Tate Gallery depicting a French horn, violin, flute, oboe, trumpet, clarinet and sheet music.

The Window Box,

from the Lyons Lithographs, Third Series

1955

Lithograph on paper

On Loan from a Private Collection

This brightly coloured image was made for the third series of the Lyons Lithographs and proved to be the most popular. Powerfully drawn and with a strong sense of form, it demonstrates Freedman’s ability to combine his skills as

a draughtsman with his sensitivity to colour. Lithography gave Freedman the opportunity to deal with these two aspects of picture making separately. He could concentrate on his drawing while working on the stone, and explore his use of colour more-or-less independently. The two girls in the window are Elizabeth and Juliet, the daughters of Charles Mozley, a fellow artist and a good friend of Freedman.

The Darts Champion

from the Guinness Lithographs

1956

Lithograph on paper

Printed by the Curwen Press

On Loan from a Private Collection

Freedman oversaw the last of the popular post- war print schemes: the Guinness Lithographs, commissioned by the Guinness Brewery to celebrate its new book ‘The Guinness Book of Records’. Freedman was an obvious choice to run the project, advising on all technical aspects, overseeing the printing at the Curwen Press and designing the lettering. Designed to be hung in public houses and working-men’s clubs, his own contribution to the series perfectly reflected the brief and was immediately very popular.

Proof for Faber & Faber Christmas Card

1947

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

From 1945, Freedman was commissioned by Faber and Faber to make their annual Christmas card. He enjoyed the artistic freedom that designing such cards gave him. The success of his designs for Faber & Faber led to commissions for Christmas cards from other companies and individuals, including cards for J. Lyons & Co, Jack Beddington at Shell, his solicitor Charles Aukin, and Leighton-Straker Bookbinding company.

Proof for Faber & Faber Christmas Card

1949

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

Study for Leighton-Straker

Bookbinding Co. Ltd. Christmas Card

1954

Pencil, pen and watercolour on paper Manchester Metropolitan University Special Collections Museum

Proof for Leighton-Straker

Bookbinding Co. Ltd. Christmas Card

1954

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

Illustrations for ‘Love’

by Walter de la Mare

1942

Ink and watercolour on paper

Tate: Purchased 1945

Display Case

Lithographic stones for ‘Anna Karenina’

by Leo Tolstoy

1951

Lithographic stones

Lettering, Printing and Graphic Design Collections Department of Typography & Graphic Communication University of Reading

‘Jumper’ tool

A ‘jumper’ is a heavy handled tool specially made to mark a textured line or pattern in the ink or chalk on a lithographic stone. This ‘jumper’ was made for the Barnett Freedman by the designer and expert in printing techniques, Thomas E. Griffits. Areas of fine grained patterning and shading are characteristic of much of Freedman’s innovative lithographic work and Griffits described this tool as one of Freedman’s ‘most precious possessions’.

Display Case

Top Row:

‘Wuthering Heights’, by Emily Brontë

(New York: The Heritage Press, 1940)

‘Jane Eyre’, by Charlotte Brontë

(New York; The Heritage Press, 1942)

‘Marjory Fleming’, by Oriel Malet

(London: Faber & Faber, 1946)

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated

Bottom Row:

‘The Adventures of Wesley Jackson’

by William Saroyan

(London: Faber & Faber, 1947)

On Loan from a Private Collection

‘Readings from Dickens’

by Emlyn Williams

(London: Folio Society, 1953)

‘Ghost Stories’, by Walter de la Mare

(London: The Folio Society, 1956)

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated

Top Row:

‘Love’, by Walter de la Mare

(London: Faber & Faber, 1943)

‘Anna Karenina’ by Leo Tolstoy

(New York: Limited Editions Club, 1951)

‘Anna Karenina’ by Leo Tolstoy

(New York: Limited Editions Club, 1951)

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated

Bottom Row:

‘The Complete Nonsense of Edward Lear’

(London: Faber & Faber, 1947)

On Loan from a Private Collection

‘The Faber Book of Children's Verse’

Complied by Janet Adam Smith

(London: Faber & Faber, 1953)

On Loan from a Private Collection

‘Whistler’, by James Laver

(London: Faber & Faber, 1951)

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated

Display Case

Book Token and Ex Libris

1950

Off-set lithograph on paper

In the late 1940s and early 1950s National Book Tokens produced a series of book tokens, each of which features a tear-off ex libris (or ‘book plate’) to record the book owner’s name.

Courtesy of Manchester Metropolitan University Special Collections Museum

Publicity Designs for Ealing Studios

1943

Ink and collage on paper laid on card

Freedman was employed by Ealing studios to design its logo and provide publicity for feature films such as Johnny Frenchman and San Demetrio, London. The publicity manager at Ealing Studios, and later producer, Monja Danischewsky became a very close friend of the Freedman’s.

Courtesy of Manchester Metropolitan University Special Collections Museum

Publicity Designs for Macdonalds Milk Chocolate

Penguin Biscuit

c.1950s

Penguin biscuits were first produced in 1932 by William Macdonald & Sons, a biscuit manufacture in Glasgow. Between 1949 and 1953, Freedman was responsible for re-designing the firm’s advertising and packaging, including ‘Penguin’ buscuits.

Courtesy of Manchester Metropolitan University Special Collections Museum

Cotton Thread box for Clark’s Anchor

(J & P Coats Ltd.)

1946

Printed box

On Loan from a Private Collection

Freedman designed a range of boxes for Clark’s Cotton for J&P Coats. The boxes had one colour tone in the background, usually the texture of linen. Examples of these boxes were exhibited in the ‘Britain Can Make It’ exhibition organised by the British Council of Industrial Design in 1946

Proof for Calender

for E.J. Arnold & Son Ltd.

1955

Lithograph on paper

Manchester Metropolitan University Special Collections Museum

In the years following the Second World War, Freedman undertook numerous commercial projects including advertising and packaging.

E. J. Arnold and Son, whose principal business was the supply of educational materials, commissioned Freedman to create a calendar for presentation to schools.

Study for a Coronation hoarding near Westminster Bridge Road, London

1953

Gouache on board

Paul and Karen Rennie Collection

Freedman had strong opinions about the designs and souvenirs produced for the Coronation of HRH Queen Elizabeth II in 1953. He was appalled by what he saw as poor-quality design and a deluge of souvenirs. His own contribution for J. Lyons & Co was a range of non-fussy, modern designs for their tea shops windows.

Study for a Poster

for the Coronation of HRH Queen Elizabeth II

1953

Pen, ink and gouache on paper Courtesy of Liss Llewellyn

Display Case

Designs for the Coronation of

HRH Queen Elizabeth II

1953

Pencil and ink on paper laid on card

J. Lyons & Co. Ltd teashop

1953

Vintage photograph

‘God Save Our Queen’

1953

Vintage photographs

Freedman designed a Coronation hoarding on the junction of Addington Street and Westminster Bridge Road in London. Shown with the Queen and Prince Philip driving past on Coronation day.

Pattern papers for Curwen Press

1930s – 1950s

Barnett Freedman's Studio in Cornwall Gardens, London

1958

Vintage photograph

‘Barnett Freedman’ An Arts Council Exhibition

1958

Courtesy of the Artist’s Family

Barnett Freedman’s glasses

Courtesy of the Artist’s Family

Courtesy of Manchester Metropolitan University Special Collections Museum unless otherwise stated.