

**COMMONWEALTH OF AUSTRALIA  
THE LINE ENGRAVED ISSUES OF 1914,  
AND THE ESSAYS, DIE AND PLATE  
PROOFS OF THE GEORGIAN 1d.**



By  
**MAJOR H. DORMER LEGGE, T.D.**

President of the  
Australian Commonwealth Specialists Society.

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Dedication

To

THOMAS E. FIELD, F.R.P.S.L.,

who made this book  
possible.

## P R E F A C E

Two books have recently appeared containing detailed information of the first issues of the Australian Commonwealth, the Kangaroo issues and the George V 1d.

Between these two issues, however, a gap exists, filled by the Engraved 1d. and 6d., and all the work necessary to produce the Georgian series of stamps.

With the idea of filling this gap, this work is offered as being supplementary to the two, as well as to the "Handbook on the Stamps of the Australian Commonwealth," by A. A. Rosenblum, B.Sc.

The two subjects are closely related, and it is hoped will afford some sort of continuity in the series of books on the stamps of this great Commonwealth.

If a census of opinion were taken amongst Australian Commonwealth Specialists on its most popular and interesting stamp, it is thought that the 1d. Surface Printed George V Head would be chosen, and would lead the field by no small margin.

There seems little doubt but that the many flaws and retouches, the two so-called Die 2 columns in one of the panes, the two substituted clichés, all of which were quickly discovered, must have first attracted the attention of the public to the philatelic interest of the stamps of the Commonwealth and more generally to the 1d. in particular.

An exhaustive book has been written by the late Mr. D. M. Neil on this subject, a book which has at once established itself amongst philatelists, not only in Australia, but in this country and the U.S.A. as well. This book plunges straight to the point and readers are led to the study of the five plates as printed, even so far as to the 1d. green on the Crown and C. of A. watermarked paper, when the steel plates were finally discarded.

But what of all the effort behind the scenes, which prefaced the issue of the stamp? Who was the artist, or what decided the design? Why was a new design or stamp required, when two other 1d. values had appeared within the space of a year?

In the preface to one of the finest books recently published—"The British Postage Stamp Design," by John Easton—the opening words are:

"Stamp Design is the motive power behind the specialist, with his plating, errors, and re-entries, the artistic collector who acquires what he thinks beautiful, and the historian or archaeologist who gleans facts from the commemoratives and pictorial issues."

Surely these words carry in themselves the basic ideas behind philately, and lead us to study a stamp from the very conception of it, down to its actual issue to the public.

By its conception is meant the germ of the idea, which caused its need as an eventual finished product, the conditions given to the artist which he should follow generally, the various stages of the design, until its approval, the dies made by the engraver—often several—until perfection has been reached, even though this often fell short of the best, the plate made from the selected die, and finally the sheet of stamps from the press, despatched to the post office for issue to the public.

This process may seem long, and of too detailed a nature to worry about, but is it?

To the true philatelist no compromise is possible. The whole history of the stamps should be known, and the album will then show all the efforts expended, the workmanship which made it, its good points—or bad—but all that went to produce the stamp.

With these ideas in one's mind, it is hoped that it will enable students to rightly assess the interest and historical worth of the Georgian design, whether engraved or surface printed, and moreover will produce sufficient reasons to explain the growing popularity of the stamps of the Australian Commonwealth.

Acknowledgment must be made to Thomas E. Field, F.R.P.S.L., for permission to use the unique material in this great collection, and for the facilities which he placed in my way to see this.

I am also indebted to Capt. P. K. Jones, who made the photographs of all the illustrations appearing in these pages, as well as to Mr. H. S. Hughes, of Birmingham, for the drawings of the arrangement of the plates.

## INTRODUCTION

It has been supposed that the primary cause behind the change from the Kangaroo design was political, though no definite reason was given for this statement.

It may be based upon the fact that for some five or six years after the formation of the Commonwealth various committees had sat, and nothing much had been done towards the production of a definitive issue of Commonwealth stamps beyond the issue of the postage dues.

This was done by the simple method of removing the letters "N.S.W." at the foot of the New South Wales Postage Due, and subsequently by adapting the Victoria Postage Due design, by an almost as easy expedient of changing the name of this State to that of Australia.

Upon the advent of the new Government of Mr. Fisher, fresh impetus was given to the eventual production of a set of stamps, by the announcement of a competition, which was subsequently won by a design submitted by Mr. H. Altmann, of St. Kilda, Victoria.

None of the actual designs were definitely adopted, although some were afterwards considerably modified, but it is a strange fact, that of the many designs which were sent in, not one should have accomplished the course, by being issued.

Eventually Mr. Blamire Young submitted a design which again was modified, and then accepted, with the Kangaroo superimposed upon a map of Australia, with the appropriate value in words and figures. The stamps were duly issued over a space of four months, the majority being made available on varying dates in January, 1913.

In the course of 1913 the Fisher Government were defeated, and were succeeded by that under the premiership of Mr. Cook, and one of the first steps of the new Government was to institute arrangements for the replacement of the Kangaroo values.

Whether it was a case of a new broom sweeping cleanly, or wishing to do as much damage to the prestige of the old administration, or whether it was public dissatisfaction at the design of the Kangaroo and Map, is not known, but in any case the old designs were brought up for scrutiny, or further consideration of the pros and cons, and eventually Mr. T. S. Harrison, the Victorian State Printer, was consulted.

The Kangaroo design was certainly not as bad as had been represented. It was simple, to the point, and the bicoloured values made a splash of colour to the set.

But the change of consultant spelt a change of production, and the manner of production meant a new process and a new design.

T. S. Harrison was an engraver; his forte was the engraved recess printing, and not the letterpress or electrotype of J. B. Cooke.

The winning design of the previous competition was considerably cut down—there was too much detail for the size of the stamp—and eventually the head and shoulders of the King were altered to a side portrait of the head only, the shields bearing the arms of the six States were omitted, and two sprays of wattle on each side filled the upper corners, and the direct look of the Kangaroo in the King's eyes was amended to a more modest downward glance. Finally the figures of value appeared in bolder size, in tablets instead of shields, balancing the wattles in the upper portion of the design.

This, of course, was a very considerable alteration, and in many eyes must constitute a change of authorship, and at its best can only be described as being a modified design, for closer inspection reveals even more deviation from the original prize-winning effort.

It seems a pity that this original design was not given a trial in larger size, for the higher values, which, if engraved and in bicolours, might have made a really beautiful issue.

As it was, plates were made for four values—1d., 2d., 6d., and 1/-; but only the 1d. and 6d. matured as postage stamps, the 2d. being afterwards adapted for the War Savings stamps, whilst the 1/- plate was destroyed after two copies had been made for official purposes, i.e., the approval of the plate by the P.M.G. Two copies also exist of the 2d. before adaptation for its subsequent use.

It was soon found, however, that engraved or recess printed stamps were uneconomic in cost and time—at any rate for low values—and especially for the value most in demand.

Rosenblum's Handbook stated that it was "in the nature of a temporary expedient only," and that the P.M.G. negotiated accordingly with Perkins, Bacon & Co. "for a supply of the necessary dies, etc., for surface printing." The statement adds that this firm was given authority to adapt the design as far as was found necessary and instruction given to expedite the order as far as possible.

This statement is most interesting, as it links the Georgian engraved issue with the Georgian surface printed, and in fact a die proof was actually sent to Perkins Bacon for the purpose of guiding the firm along the lines it should go. Although apparently full authority within very general lines were given, when the first proof was submitted for approval considerable pressure was put upon the firm to ensure the die was in conformity with Australian ideas, rather than leave them free to produce the stamps themselves along the indicated lines. After all, Perkins, Bacon & Co. were first class engravers, as well as stamp and bank note printers, they had almost 100 years' experience, had produced the 1d. black of Great Britain, and amongst their contracts were the beautiful issues of New South Wales between 1854 and 1860, the 1860 Chalon portrait of Queen Victoria for Queensland, the 1855 to 1870 Chalons of Tasmania, as well as the first issues of Western Australia.

Thus, then there were current during 1914 three types of the commonest value in Australia, the 1d. Kangaroo, the 1d. Engraved, and the 1d. surface printed King George V. It is, however, with the second of these that we are now concerned, together with the proofs of the later surface printed.



Original design.

The original proof of T. S. Harrison.

Sent to Perkins Bacon & Co. by the Australian Government as a guide for the design of the surface printed plate of the 1d. The writing on the proof is unknown, probably one of Messrs. Perkins Bacon & Co's. staff.



## CHAPTER II.

### THE DESIGN OF THE 1d. GEORGE V. AND THE ENTRIES SUBMITTED IN THE COMPETITIONS

The history of the actual plates of the 1d. George V. would not be complete if mention of the many designs submitted in the various competitions, or sent in direct to the Postmaster General, were for any reasons omitted.

Although a competition had been held in 1903, shortly after the Australian Commonwealth had been formed, nothing had really emerged from this, nor had plans matured to any degree.

It was not until 1911, ten years after the Commonwealth had been formally declared, that matters became more definite, and the authorities seemed at last to be moving towards the long promised issue of Commonwealth stamps.

As a result of the announcement of the competition, the Postmaster General had over 1000 drawings and designs submitted.

Some of these are most interesting, some reached stages further towards the accomplished fact than others, but all have their place in this story of the Commonwealth stamps.

Many were the varied steps by which the final scenes were reached, and many were beautiful works of art in themselves, of clever design, good workmanship. It is thought that some of these efforts should be available for study by philatelists, to enable them to follow the progress towards the actual finished product.

It was a great misfortune that some were not adopted either as designed, or with but slight modification, for on the face of it, they fulfilled in many instances, the limits set in the competition, in that they contained all the accepted factors of stamp design as to suitability and they were very much to the point, as they contained the essential components of Australian flora and fauna, as well as featuring the Crown or the Royal likeness.

Some of these illustrations appear again in this work, having been included in the "Kangaroo Issues of the Stamps of the Australian Commonwealth, but they are reproduced again, as they form the connecting link and are relevant to the history of the Georgian issues.

For almost all of these, I am indebted to the permission of T. E. Field, Esq., F.R.P.S.L., to view his magnificent collection of the Commonwealth, and they are reproduced here to be available to everyone so inclined, for it is not always possible to lend to exhibitions or individuals, such matter, especially in view of the time and distance factors which intervene.

Whether there is any particular order in priority in these designs is not known in this country, but the designs which follow are illustrated and described merely as a record.

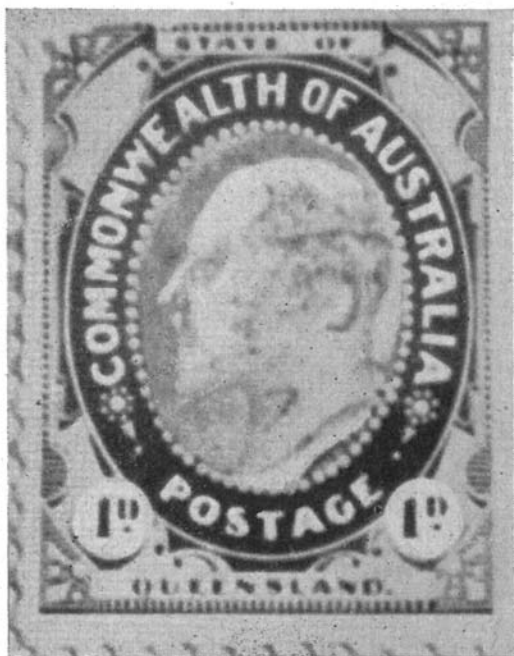
Perhaps it is fitting to deal with those featuring King Edward VII or Queen Alexandra or those which were known to have been entered in the 1903 competition, and thus retain some chronological order.

Most of these were designed, or gathered together and printed by G. A. Vaughan, the Government Printer at Brisbane of the Queensland authorities, or were submitted by him direct to the Commonwealth P.M.G.

Several of these were good, others were ruined by being of too amateur design or drawing.

But they were significant in one particular detail, and one which apparently has not been commented upon before. Other confederations or unions have been made from time to time, which have not laid stress upon the individual states which made up that union.

In this case, the designs featured the name of the state, as well as the union or Commonwealth itself, the purpose being to retain the name of the member state itself, as well as to denote membership of the Commonwealth. It may be that this zealous and re-iterated retention of the individual members, in the long run bred a narrow outlook and between all these proverbial stools, the emission of the new stamps fell through, or at any rate was responsible for the considerable period of time which elapsed before the stamps did make their appearance.



A design submitted by the Queensland State Printer. This particular pull was apparently "abstracted" and issued through the post.

The designs of these are, on the whole, ordinary; they were good portraits of the King and particularly pleasing of Queen Alexandra.

The letters of "Commonwealth of Australia" and value were submitted in black on a white ground and vice versa. One of these essays at least had apparently been abstracted from the engraving department and used upon a letter by an employee, where it had escaped the vigilance of the sorter.

It is, however, when we turn to the higher values that more originality is shown, and except for the inevitable smallness of the eventual size of the little figures making up the scenes inside the House of Representatives and the Federal Parliament, there is little to criticise, and produced in two colours they may have been striking examples of stamps. Both borders are good, ornamental and effective, and by their shape foretold, or hinted at, a larger format.

The 5/- design featured Australia supporting the Union Jack and Southern Cross draped over a portrait of the King, and the design was not overcrowded, although the Kangaroo was on the small side.

Two different designs were submitted for the £1, both of which were well conceived, but nothing like them has since appeared, so it is presumed the designs are pigeonholed in the Treasury as relics of the past.

Not so much, however, can be said of the remaining designs featuring King Edward VII. One—although the work of an artist—is too plain, the Head too large, and the space provided for the State is far too spacious and out of proportion. This was submitted by a Mr. A. Powell, of South Australia. A heavier frame line might have added more balance to the design.

Another group of three, by Mr. Ames, also of South Australia, are included, but here again the Head and the Arms of Australia are too large for the circle or the hexagonal portion of the design, but it must be admitted that these drawings were only put in as suggestions.

Strangely enough, only one essay has appeared from the Victorian aspect, but here again the plug for the state name was once more a feature, the artist going so far as to produce the effect in perspective of the proposed plugs.

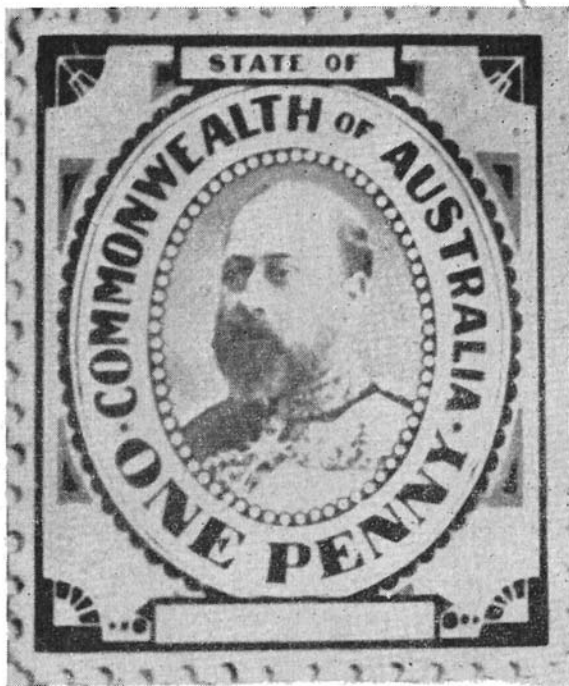
Five designs were submitted from New South Wales: These were extremely well done, in the actual size, and were all based upon the armorial bearings of the individual states, and they did not confine themselves to their own state, but included their fellows, and it may be supposed that there were probably two others as well, for Victoria and South Australia are omitted.

There were certain features in these designs which were pleasing, but there were defects. For instance, the alternative one for New South Wales appeared as if the flags were washing hung out on the line, and that for Tasmania, far too large a portion was devoted to the panel containing the word Tasmania, and the solid parts might well have been heavily lined or not quite so intense as originally put forward.

It must be admitted that if all the States had conformed to the idea of their names appearing on the stamps, the number of issues appearing in Australia would not have lessened or very much simplification made, in fact it may well have been more.



Two essays submitted by the Queensland State Printer.



Alternative Design, Omitting the Figures of Value.

Finally, as regards the 1903 Competition, it is noteworthy that the only design definitely adopted was the 9d. design, that at least saw the light of day in two states, Queensland and New South Wales. No doubt it was expected that the remaining States would follow suit, and being printed in Melbourne there would appear to be no reason why Victoria did not at least follow. Actually, of course, the essay and proof was for the 2½d. value, although it appeared as a 9d. stamp.

About this time appeared a set of stamps, of 6 values expressed in cents for the Torres Straits Settlements.

The full set consisted of the following values and colours:—

- 2 cents—Brown
- 4 cents—Blue
- 8 cents—Yellow
- 16 cents—Green
- 24 cents—Deep purple
- 36 cents—Rose.

The artist and the printers are unknown. They are lithographed on normal thickness paper, without watermark perforated 11. The curious feature is that the values are expressed in cents. Whether this is the weak point in the issue and points to a speculative issue by some unscrupulous dealer or printer is not known, but whoever it was who had a hand in the matter must obviously have been thinking of the Straits Settlements in Malaya, and ignored the fact that the currency had always been in the English currency in Australia.



The 2/6 Value.

In 1905 or thereabouts, in response to a further invitation from the P.M.G., a larger essay was submitted and produced. The artist's name is not known, but it was undoubtedly the work of a professional or trained designer, and was extremely well drawn, the portrait of King Edward VII. being good. Here again the name of the state was to be inserted, which was a pity, as it took up a portion of the design which could better have been allotted to a slightly larger Head. There is a certain similarity to the stationery envelope of George V, and the design may either have been considered for this item, with the new Monarch's Head, of course, substituted.

A lull now occurred and it was not until 1911, when a new competition was announced, and such was the result that there were 533 entrants with 1047 designs. This was a most satisfactory state of affairs, and the Selection Committee certainly picked the best of these entries, some of which it has been the fortune of many to see. Unfortunately all of these have not been generally available, or if they have no records have apparently been made, so that one is unable to give any opinion as to whether there were other good or equally good designs.

Outstanding, of course, were the three designs by Mr. H. Altmann, of St. Kilda, who won the first prize with one of these. This was a design in full orthodoxy of stamp planning, well balanced, and beautifully drawn.

Only one criticism can be made, and that was that there was too much detail which would tend to be too small when the actual stamp was produced.

Nevertheless, it is thought that were the six shields omitted, a fine stamp would have resulted. Again had the authorities adopted the quite normal procedure of printing the higher values in a large format, the design might well have succeeded as it stood. In spite of all this, however, it must be conceded that the design fully deserved to be placed first.



An essay attributed to the Queensland State Printer.

The second prize was divided between the second and third places, that of Mr. E. A. Arnold, of London, under the nom-de-plume of "Baldy" being judged second. He entered what the judges rightly described as the finest example of a drawing of an animal, and it was a great pity that the P.M.G. did not at once increase the prize money to allow of an undivided award as well as utilise the design. The more one looks at the beauty of this drawing and design as a whole, the more one is impressed with its perfection. The whole design is simplicity itself, proportionately the shield and lettering are ideal, the smaller shield faithfully emphasises in a clever way the larger motif of the design, and from the point of view of the Committee, the only flaw would appear to be the fact that the P.M.G. could not have a whole set of stamps like this to the exclusion of other designs, but all the low values could have been of an equal number of the first and second entries, leaving the third place design for the higher values or some similar combination.

The third place was won by Donald MacKay, of London, and this featured the Arms of Australia. This was another beautifully designed entry, exceptionally well executed, and this again conformed to all the accepted rules of stamp design. It might, as previously suggested, have served as the basis for all the high values, and would have looked extremely well and most effective, if the Arms and supporters had been printed in black, or sepia, with contrasting colours for the frame or remaining portions of the design.



The £1 Design.





An essay submitted from Mr. A. Powell of South Australia.

Before going on to some of the other designs, the two non-winning entries of H. Altmann are worthy of notice. They were both good, particularly the larger portrait, one which strongly reminds one of the 1912 design of Canada, and might well have inspired that design.

Another entry was four drawings of Australian life, submitted by Mr. E. T. Luke, of Beaconsfield, Victoria. These are strongly reminiscent of early U.S.A. designs, particularly the title, value and numerals. They suffer because the map is too large for the design, or alternatively the design should have included a frame to enclose the map, and not allow it to stray outside—there is also the omission of Tasmania. To find room for this would further reduce the size of the map, and thereby also reduce the space available for the scenes of Australian industry already really too small for such. It is, however, by the entry of so many and varied designs that the best results should have been obtained by the authorities.

Perhaps, as a work of art, attention should be directed to a beautiful drawing which was submitted by Donald MacKay, as an additional entry to those he had entered and for one of which he had obtained the third award.



Two designs submitted by a Mr. Ames of South Australia, and referred to on page 10.

But except for "Australia" and its motto, it contained insufficient details of the suggested motifs laid down by the terms of the competition.

This was a figure which we must presume to represent Australia, driving a chariot to which are harnessed four horses, and appearing from the blazing sun behind.

Whether this savoured too much of the Four Horsemen of the Apocalypse we shall not know, but as a drawing in black and white with tinted rays of the sun, it was magnificent, although not perhaps quite suited to stamp design.

Another rather unorthodox entry was that of Mr. Howard Davie, of London, depicting a female figure, symbolical of Australia and its primary industry—Agriculture—together with Arms of the six States.

It is extraordinary how some particular picture or some work of art appeals to certain individuals, whereas equally gifted or equally artistically educated people are left unmoved by the same picture. A case in point are the essays submitted by Mr. E. T. Luke, in addition to those already mentioned, the four scenes of Australian life.

Generally speaking the Essay consisted of a central design—three distinct samples were made—set in a frame common to all three.

This frame was a rectangle, upright format, approximately the normal shape of a stamp, the same size as the Kangaroo issue for instance.

The main features were an inner medallion or oval, containing either the King's Head, a Kangaroo, or a Cockatoo, surmounted by the Imperial Crown, flanked by what may be likened to the tail feathers of the Lyre Bird. The oval and the Lyre feathers sprang from a value label, which may be inferred as the artist's idea of a boomerang, and burrowing underneath was the Platypus. "Australia" at the foot, "Postage" in two curved labels either side with value squares in each upper corner completed the design. Geometrically or from the designer's point of view the drawing was well balanced, and there is nothing wrong from that point of view. It contained as useful a collection of things Australian as could be desired, yet regarding the stamp dispassionately, one cannot imagine why, with so many other finer designs, it was singled out for trials. It did not secure an award or a place in the competition, yet the P.M.G. (the Hon. H. Agar Wynne) announced in the House of Representatives on the 13th August, 1913, that this essay had been approved for the production of stamps, particularly the 6d., but that the central feature would be the Kookaburra. The idea was apparently dropped, and as far as the design went, that also; but the engraved 6d. Kookaburra by T. S. Harrison did appear a year later.

These essays were in three groups and types:—

- (1) On thin glazed card in brown, body of Kangaroo solid, coloured except for the outlining of the thighs, paws, etc.
- (2) Thick, unglazed paper, the same fine printing as before.
- (3) Thin transparent paper, but printing blurred. Printed in green, slate and blue. Also in yellow.
- (4) Thin transparent paper as before but clearer, in marone but with value in circle added.

Other variations, presumably by the same artist, were also submitted.



A third design by Mr. Ames.

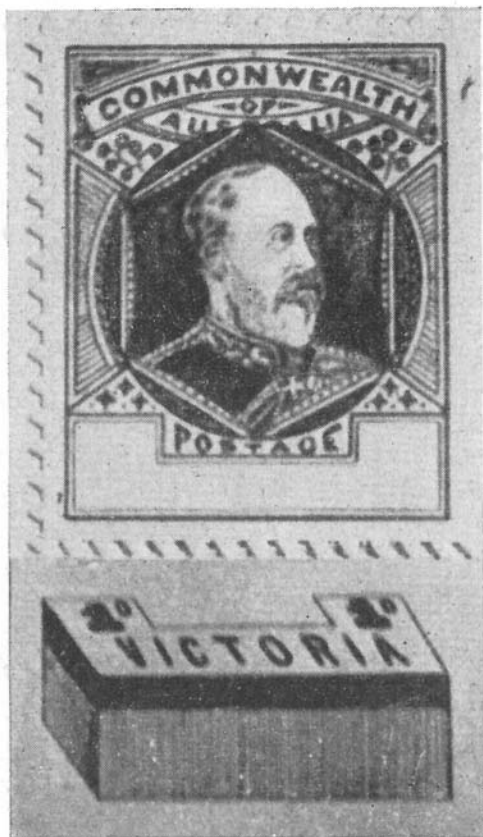
Quite another departure from the orthodox was the design sent in by an unknown artist of a map of Australia, superimposed upon the Union Jack, with large figure of value in the centre.

There is much to commend in this design, it might well have had Harrison, or one of the State Printers take it in hand. Perhaps the value circle could have been enlarged to hold the King's Head, and the lettering slightly reduced accordingly—but nothing was done with the design and it is supposed must remain in the archives to this day.

Two drawings for a halfpenny value, obviously by the same artist, were also amongst those submitted, but they are not up to the requisite standard, although they present certain points of interest and merit.

In the next group are five designs, all of unknown origin, but featuring generally the map of Australia, with various central designs, some are of fair artistic merit, but others are of doubtful worth.

A further three portray the main feature of the Arms of the Commonwealth, and one very early bird, who must have got his design in amongst the first, had included the Head of Edward VII, who had died the year previous—perhaps he had lived in the back of beyond and had not heard of the accession of the new Sovereign.



Uncertain authorship, but attributed to Mr. Ames.

Two others, also by unknown artists, featured the Head of George V, and amongst the remaining must be mentioned the flag with the Southern Cross, which may well have been the inspiration of the 3½d. Peace Issue of 1946. If so, one should never give up hope when sending in entries, one day it may be used after all.

The proofs and essays of those designs featuring the Kangaroo and Map are omitted from this list, they have already appeared elsewhere, and they were not reviewed again in the latest attempt to find a set worthy of Australia.

The proofs of the 2d. engraved and the 1/- engraved have also been separately discussed under the chapter devoted to that issue.

Not quite the last word has been said, however.

Messrs. Perkins Bacon & Co., of London, hearing of the Competition, naturally wanted to be considered as potential engravers and printers, and they had written to the P.M.G. offering a tentative tender. They submitted, on their own showing, in a letter reproduced in Chapter 4, two proofs. Amongst the records of that firm, bought years later by Messrs. Charles Nissen & Co., were found two more.

Presumably proofs known as Sidero 1 and Sidero 2 were the ones referred to in their letter, and as examples of the engraver's art Sidero 1 must be considered as amongst the best they have done.

It is strongly reminiscent of the Newfoundland design by William Humphreys, with merely the Wattle flower in the place of the Rose, Shamrock and Thistle, but it showed to what extent an engraver can go. It did not, of course, attain the circumscribed trend of modern opinion as to what a stamp should be, and as if realising this, the firm submitted as their alternative exhibit Sidero 2—a stamp fully conforming to those ideas. The figure of "Australia" seated, with the Orb of World power, and yet with the Olive branch of peace, was very much an alternative to the 1901 issue of New Zealand.

It was thought by them superior to the 1d. value found subsequently amongst the records, or it may have been an alternative of the design, brought more up-to-date by "Commonwealth" being inserted.

The last design was one of King Edward VII, and tends to add colour to the theory that they had been prepared even earlier, but were not submitted before, because of the laissez-faire attitude of the Australian authorities between the years 1901 and 1911. It certainly seems unlikely that they would have drawn King Edward's Head when tendering for the Georgian era issue.

Such, then, were the conditions prior to mid 1913, and if we are to believe the main reason—dissatisfaction with the Kangaroo stamps—the designs were brought out and looked through once more.

Even then, nothing was used, except indirectly, and eventually the choice was made for a surface printed edition of Harrison's engraved 1d.

It must seldom have been the case, that after extensive search and competitions that none of the entries were accepted as they stood, and even so only then was a portion of one used—yet such was the position.



Two of five designs submitted by an unknown artist.



Two further designs from the same artist as page 22.





Upper design believed from the same artist as of pages 22 and 23.  
 Lower design. May also be from the same artist, but this design was no doubt  
 the forerunner of the 9d. of N.S.W. and Queensland.



The First Commonwealth Stamp to Appear, Excluding the Postage Dues.  
The design only appeared for two of the States.



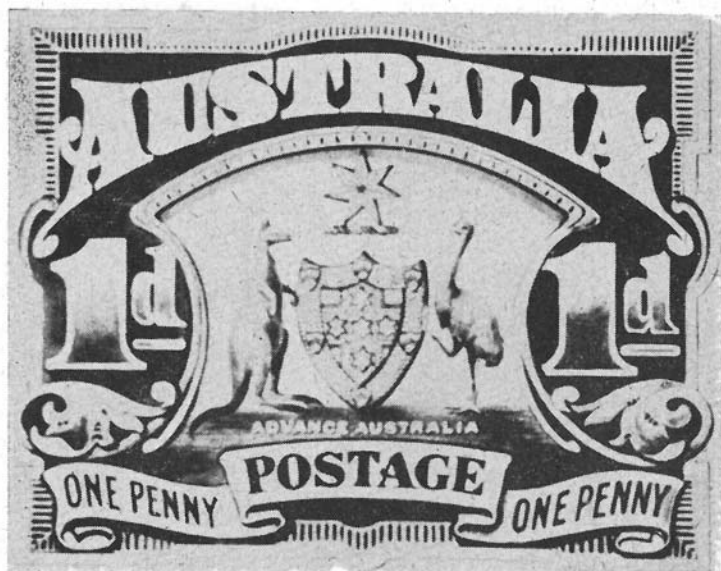
The Winning Design by H. Altmann.



An entry described on page 13.



The "Baldy" Kangaroo.

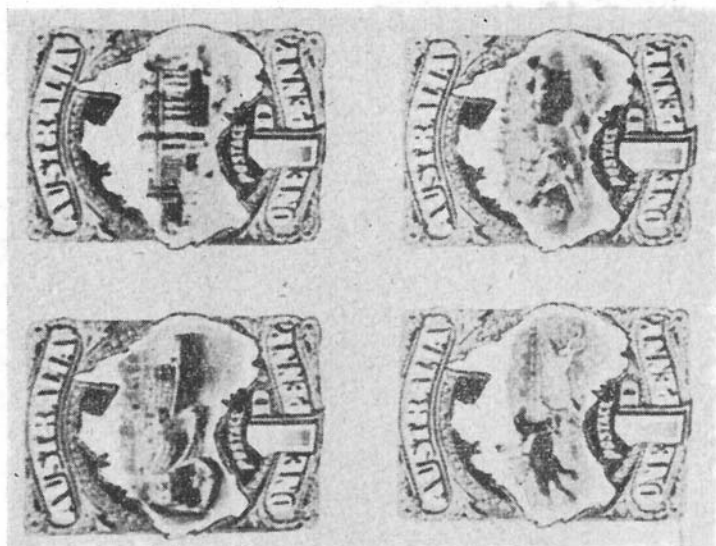


The Third Prize.



Another Design of H. Altmann.

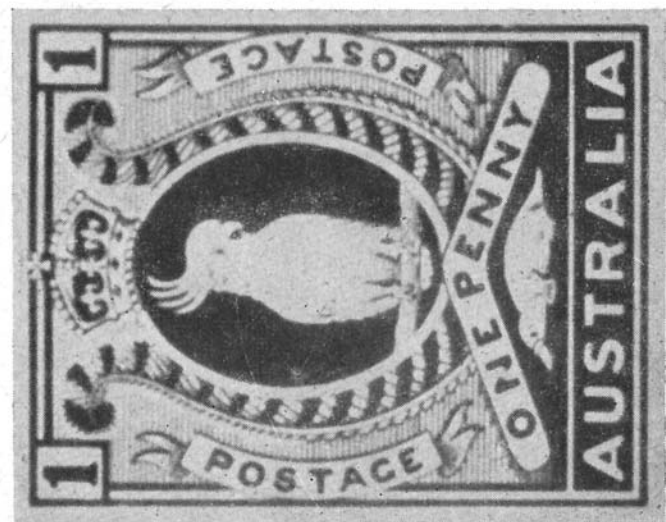
There was also a similar one, with the King's Head smaller, and more detailed frame and the six shields of the States were introduced.



Four drawings by E. T. Luke, and printed and submitted by the "Age" Newspaper.



Two entries described on page 18, the lower by Mr. H. Davie. of London.



Two of the "Luke" Essays. Described on page 18.



The "Luke" Essays.



Two of the "Luke" Essays.





A further two essays by E. T. Luke.

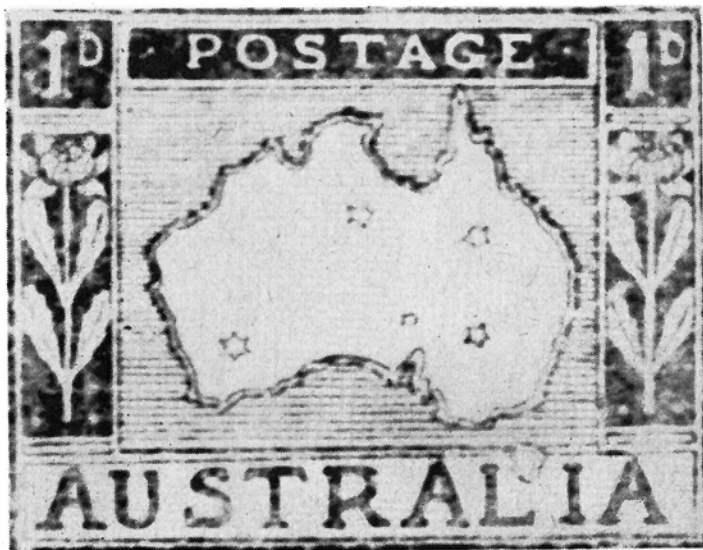


Top. An entry by an unknown artist.

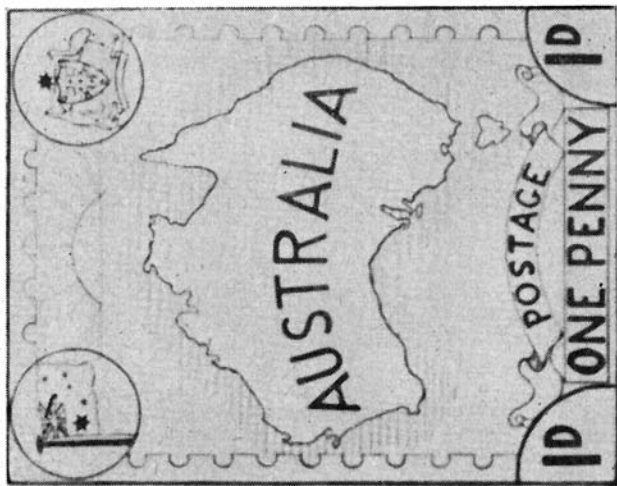
Bottom. Another Luke design.



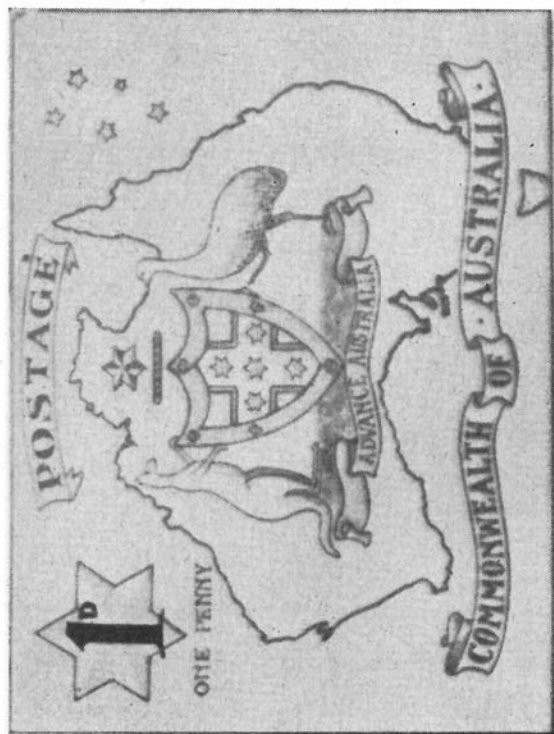
Two designs described on page 19.



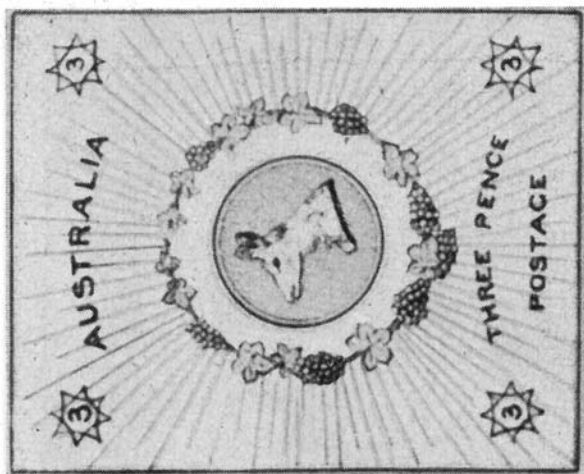
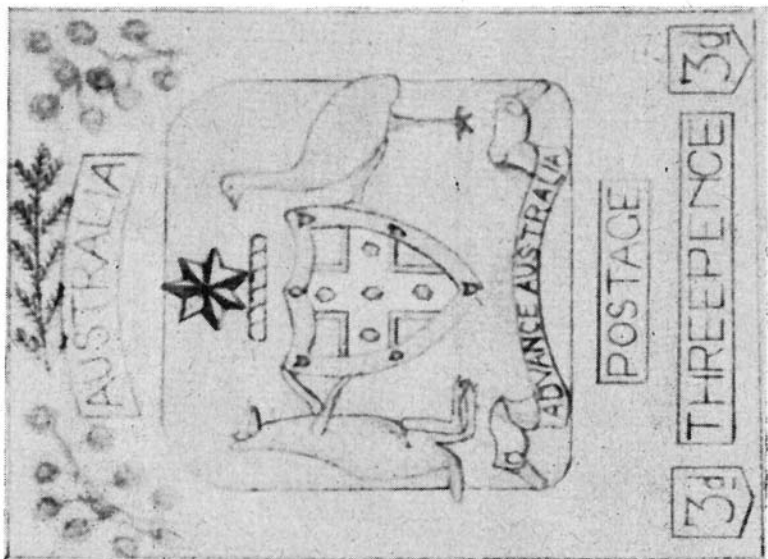
Further designs mentioned on page 19.



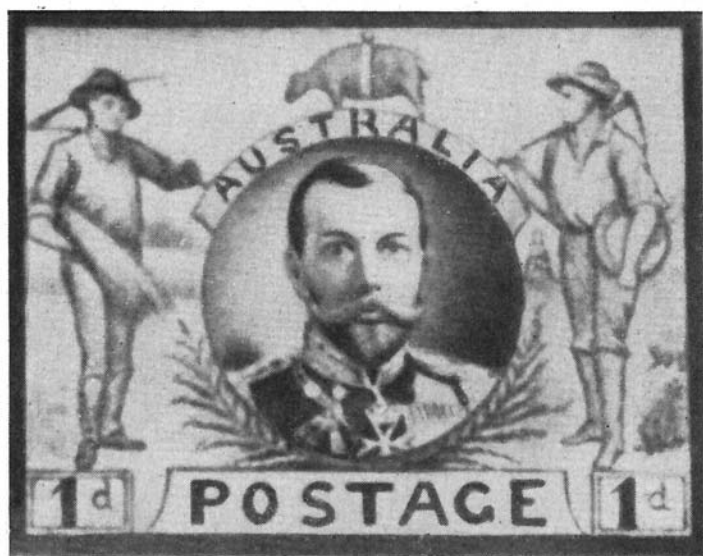
Two more designs by unknown artists.



Further designs submitted in the competition.

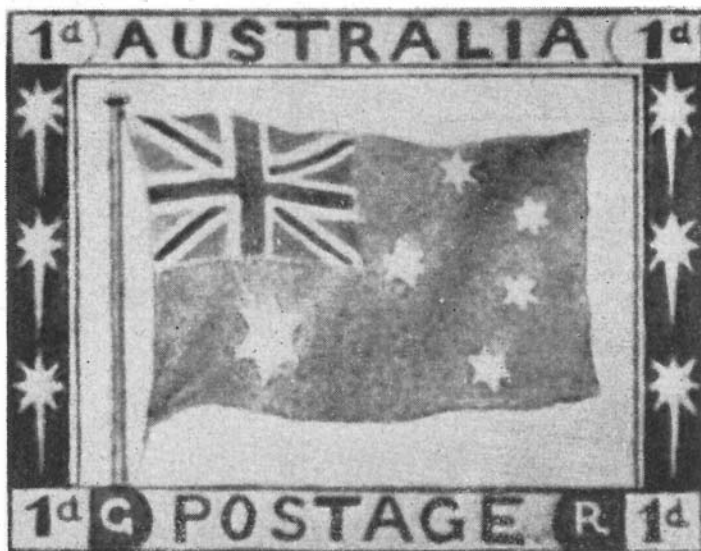


Two designs submitted in the competition.



Top. Described on page 19. Bottom. A design referred to on page 20.





Two designs mentioned on page 20.



*"Sidero" 1.*

An entry prepared by Messrs. Perkins Bacon & Co., London.



*Sudero* 2.

The alternative entry of Messrs. Perkins Bacon & Co., London.



The first of the two essays by Messrs. Perkins Bacon, but not submitted.



The Second of the Two Essays Prepared by Perkins Bacon & Co., but not submitted.  
Found in the records of the firm subsequently.

## CHAPTER 3.

### THE ENGRAVED OR RECESS PRINTED STAMPS

It has been stated that it was the political changes in the Australian Commonwealth which were responsible for the introduction of the King's Head stamps and designs.

But was this really so?

There were, it is true, certain defects in the Kangaroo design—a design which, for all these defects, was yet one full of great possibilities, it was to the point, well balanced, the map and the Kangaroo were typically Australian, the Kangaroo drawing on which the design had been based was generally acclaimed by the judges in the Competition of 1911 as being the finest drawing of all, both artistically and as an example of animal study.

All the design was of Australian origin, it was locally produced.

The stamps might have had a solid background, to throw up more strongly the outline of the continent, some of the colours that might have been of more definite and pronounced shade, some of the values and particularly the higher bicoloured might have been of larger format than the lower values, and even the coloured paper of the Colonial Colour Scheme, or some such arrangement, chosen and adopted or adapted to Australian needs, might well have been used to good effect.

When arranged on a page of the album, the whole set looked very well, and it is hard to lay fingers on any really poor spot.

None of these objections seems to have been laid, and only one comment has appeared officially, and that might have been in fun, or not seriously meant.

An Australian plant of cactus-like nature with two leaves, was likened to a rabbit, but closely scrutinised this plant was clearly some product of the vegetable kingdom, and not the animal. Also, the rabbit was now a pest and not an animal of value; in fact it was in process of being kept within bounds by systematic destruction so great was its damage. It was not an animal of Australian origin, but introduced by settlers in the early days of the opening up of Australia.

Whether it was politics, derision, or dissatisfaction, however, one fact remains. New designs were destined for many if not for all values, and four were eventually chosen, plates made, but only two reached the public in the form of postage stamps, although a third, considerably modified, appeared later as a war savings stamp.

Mr. T. S. Harrison, the Victorian State Printer, soon produced his version of the winning design by H. Altmann, of St. Kilda. In reality, had Harrison's drawing been entered in the same competition, with all the others, it is doubtful whether the judges would or could have thought that there was any copying of the design, or collusion, and so to many people, it must appear as a totally new design.



**The 1d. Engraved.**

The issued stamp. Based upon the design of H. Altmann, but modified by T. S. Harrison.



The 2d. Engraved. In Dark Green, from the Right of the Sheet, with Portion of the Imprint Showing.



The 2d. Design, Altered and Amended for Use as the War Savings Stamp.

In its new form, the design was in keeping with current opinion then prevalent, the portrait of the King in an oval, supported by the Kangaroo and the Emu, with name of country, Postage, and the words of value, together with figures of value in two shields or tablets at the base of the design in opposite corners, balanced the design.

In fact the whole was well conceived and the eventual engraving was quite good.

Nevertheless criticism was raised at once, and a celebrated and world-wide philatelic periodical described one of the supporters of the design, the Emu, "a dissolute bird," a statement far too sweeping, much exaggerated and quite unjustified.

The only defects, if one is to use that word, were twofold, and these were not artistic faults.

Firstly, being engraved, it was soon found to be too slow and too costly a process to provide the commonest and most extensively used value, in quantity. Two million daily use was the approximate quantity required.

The second fault was that the very essence of the engraver, is a series of fine lines, with other lines of varying intensity, according to the amount of light and shade required. Cross hatching intensified this method, and any outline magnified showed irregularity of outline, all of which to the naked eye merged into one another to produce an apparent firm outline and shape.

Looked into closely, from an engraver's point of view, it was beautiful work, but the essence of a stamp from the P.M.G.'s side, is one of the utmost regularity and perfection so that it cannot be forged or imitated, nor with faults of any kind apparent to the eye.

The engraved 1d. had so many strengthenings here and there, re-entries or retouches, that there is an enormous field of research for the philatelist, as well as a potent source of trouble from the forger. Actually this latter was not attempted, but in seeking to find a basis for criticism, search must be made of every feature.

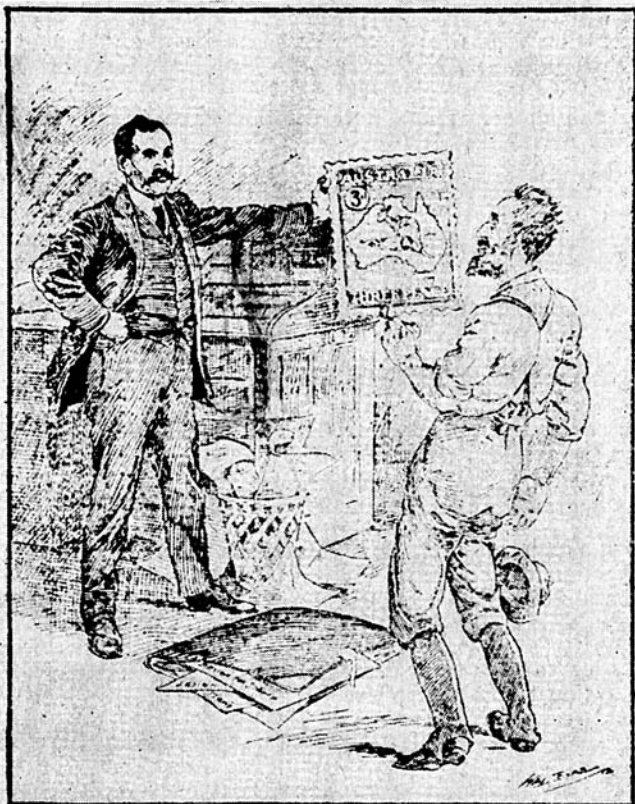
The likeness of the Head to King George V was not of the best, but it was quite good, but as the Monarch is frequently made to conform in feature to certain popular conceptions, and the finished product is often in use for many years, no undue stress should be placed on this aspect of the design.

For example, the Chalon portrait taken when Queen Victoria was a young woman, lasted for many years after she was a widow; similarly the young head of De la Rue's Colonial type from 1890 to 1900 was used when the Queen had celebrated both her Golden and Diamond Jubilees.

These were the accepted portraits conforming to popular sentiment. The same acceptance was in general use throughout the reign of George V, and only in the later years of his reign did variations of the head occur.

Harrison duly produced the die, which was approved, die proofs in rose carmine were made, specimen pulls are known of this also in rose carmine. Four plates, numbered one to four were made, each of 120 subjects, arranged 10 x 12, the whole plate being borderless, the edges being protected by an inscription "Engraved and printed at the Commonwealth Treasury, Melbourne" in fine sans serif capitals, the inscription reading up and down on the vertical sides, and normal at top and bottom of the sheet.





The P.M.G.: "What do you think of that?"  
AUSTRALIA: "Great Scott! The seven years' drought! I didn't think you'd advertise that."  
*A cartoon in the Sydney "Morning Telegraph" of April 14th, 1912.*

**A Cartoon, Published at the Time by the Sydney "Daily Telegraph."**

Evidently the artist's design had become common knowledge, for the stamps were not issued until almost eight months later.

The 6d. value was similarly treated, bearing the Kookaburra or Laughing Jackass, a bird also Australian only, together with the value in words and figure. It was taken from a drawing by R. A. Harrison.

The 2d. and 1/- were projected, dies made, and presumably plates, but never issued.

The two actually issued were printed on a medium white wove paper of a general thickness generally adopted for stamps, unwater-marked. Only slight differences of thickness have been noticed and none of the check lists or catalogues have so far accepted a distinction of thick and thin paper, although it has been found that the paper was liable to shrinkage.

The gumming was done by hand, after printing, no machine gummer being available at that time, and in consequence variations in gum may be found. The most pronounced are a thin whitish or cream gum, so thin that one looks twice to make certain there is gum, and a yellowish one, much thicker and more glutinous matter in it. No doubt variations between these two extremes can be found.

The perforation was done by the old Victorian machines, line, and gauging 11 each way. Varieties occur of missing perforations at top, bottom or side, but these are discussed under their separate headings in the check list.

No sooner was the first plate of the 1d., and numbered 1, laid down, than many matters were found unsatisfactory. The rolling in, or rocking in, from the hardened transfer roller to the plate surface had been done too lightly, with a result that practically every cliché received some attention, more or less from the engraver at a later period than the original laying down. Frame lines both top and bottom, as well as some side ones, were cut deeper, and other parts of the clichés showed extensive retouching to which this plate was subjected.

The individual clichés were rocked in from top to bottom, and that this was so is proved by certain flaws or marks which occur in stamps in the vertical rows, one under the other, and it is noteworthy that the plate number was added last and deeper cut than any other part of the sheet.

Plates 2, 3 and 4 generally appear to be identical so far as shade and depth of cutting, and it is not thought that normal stamps can be plated, but numerous clichés were retouched or re-entered, full reference to these being found in the parts devoted to the particular plate in the Check Lists.

A stamp is rarely approved by the public as a whole. Criticism arises from the day of issue, and the engraved 1d. was no exception to the rule. Yet artistically it is a fine stamp, worthy of Harrison, well balanced, and leaving out Plate 1 which was in the minority as far as number of plates, it was a cheerful colour. Its merits were always appreciated in the world of art and letters, and it formed the basis of many values for the next 20 years.

Philatelically it is full of interest, and Plate 1 can almost be plated, no mean or normal state of affairs.

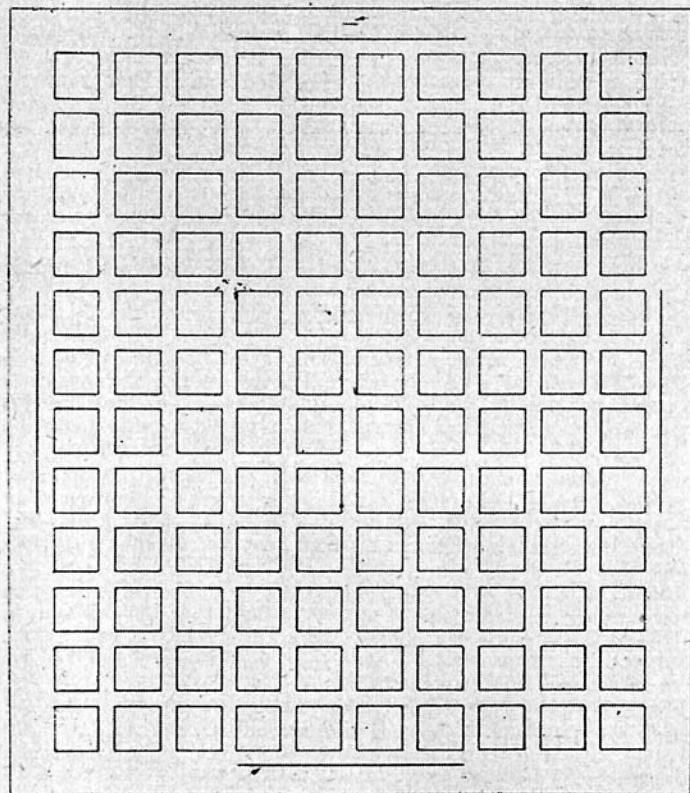
The other value—the 6d.—was also of T. S. Harrison's engraving and is another beautiful example of the skilled workman. The likeness has always been accepted as ideal—the eye sparkles in its vividness and alertness. The design is simple to the extreme, the colour well selected, and no wonder it eventually reappeared in a lower value for the Philatelic Exhibition in Melbourne in 1928.

1913-14 Issue

The Hanson Plate

One Penny Value  
Four Plates

Plate No.



Engraved and printed at the Commonwealth Treasury, Melbourne - on all four sides

1d. Engraved. Lay-out of the Plate.

The other two values were only projected, although matters went as far as the plates, and two examples are known outside official records. Events supervened and the designs were not proceeded with further.

Approximately 1,200,000 were printed of the 1d. value, and made available by the 8th December, 1913, when first issued to the public. A further 1,200,000—10,000 sheets—were issued some four months later.

Unused, the printings may be distinguished by the gum, cream or whitish, very thin on the first issue, and thicker and yellowish in the second, and it has been generally accepted that the pale shade was also the first plate and first printing of the other plates.

It is also said that the shade of ink employed for the second printing is slightly deeper than in colour, but this is a difficulty, except that when two shades are put together, the lighter may be the original printing.

Again, the shrinkage of paper is stated to be horizontal in the first printing, whereas it was vertical in the second. No reason is advanced nor explanation given as why this may be so, it is thought the safest indication may be the gum.

Of the 6d., only 8000 sheets were printed and issued, first on 26th August, 1914, in Brisbane; but 5th September in the remaining states.

It has been said that as many as 5000 sheets of this value were destroyed during the printing, being unsatisfactory. This word covered a great deal apparently, including any explanation as to why such a large proportion was found to be unfit for use.

From an examination of many copies, nothing untoward would appear on the surface of it, perhaps there is a tendency for a brown shade to appear instead of the rich claret, the official colour.

It may have been the perforating machine, for more copies appear of double perforation, both horizontal as well as vertical, and officially repaired perforations or stamps can be found, than was the case in the 1d., and this in spite of the number of stamps issued in the 1d. That something was wrong was no doubt the reason for the P.M.G.'s instructions that they should be employed particularly on telegrams—i.e., interior office use as opposed to outside public use.

Rosenblum states that probably less than a quarter of a million were postally used, and it is evident that rich claret, clean copies are uncommon.

However, a new Government had been returned to power, and beyond carrying out existing work too advanced to drop, the other designs were not proceeded with, it being then fully apparent that even engraving the lesser used values above ½d. or 1d. was too long a process.

For a whole year had almost gone by, and only two values done, neither in any sufficient numbers, and eight months separated the two designs.

Such is the history of the engraved series—a great pity they were so short-lived—for they were beautiful stamps as most engraved usually are.

Negotiations were early undertaken by the P.M.G. with Messrs. Perkins Bacon & Co., of London, and new steel plates were expected from England by mid 1914, for printing the 1d. value and in due course the other values.



The Postmaster-General  
of the  
Commonwealth of Massachusetts  
and his Officers  
send their best wishes for Christmas  
and the New Year.

Waltham December 20th

**Illustration of the Die of the 1d. Engraved, Utilised for the Postmaster-General's Christmas Card Sent to Ministers and Persons Connected with the Activities of the Postal Service.**

Printed on card in dark blue, words in blue also, and it has been stated that about 80 were sent in all. This copy is from the T. E. Field Collection, and is supposed to be the only one extant.

## CHAPTER IV.

### THE DIE PROOFS AND PLATE PROOFS OF THE 1d. GEORGE V.

The die proof of the 1d. Engraved, having been sent to Messrs. Perkins Bacon & Co. of London, as a guide to the requirements of the Australian authorities, that firm set to work at once.

It appears that to avoid delay, authority was given to the Stamping Department of the Board of Inland Revenue, Somerset House, Strand, to pass the dies, if and when satisfactory. This department apparently had received instructions from Australia, and very definite limitations they proved to be.

Unfortunately in the Perkins Bacon & Co. records acquired by Messrs. Nissen & Co., there are several gaps, and moreover personal visits or telephone calls were made, of which, of course, no records exist, although jottings in a diary of Mr. Heath, the Managing Director of Perkins Bacon, have been seen. The letters disclose that whilst the Kangaroo designs were still in use and still being printed, and the 1d. Engraved not even printed—but in an advanced state of preparation, that the P.M.G., and not his successor, had directly or indirectly got into touch with Perkins Bacon & Co. for the supply of steel plates. This would seem to dispose of the theory that it was the incoming Cabinet or the incoming P.M.G., who, for political reasons altered the designs.

This move was apparently the work of the one party. It may have been that the vox populi was sufficient to press for the necessity for new designs and new stamps, but the steel plates followed far too closely upon the heels of the previous stamps for such quick work by a new party.

Perkins Bacon & Co. were no strangers to the Australian Authorities. This firm had heard in the ordinary course of business, that at long last the Commonwealth were moving in the matter of new stamps, they had no doubt seen the results of the 1911 Competition, and they had made a tentative approach to a tender, so that, although at the time the negotiations did not mature or even reach any very definite state, the P.M.G. would have fresh in his mind the original suggestion, and at any sustained and persistent criticism, would no doubt be able to fall back upon the English firm, seeing that the Australian ones had—if we are to believe the criticism as just—failed to supply the necessary standard of stamps.

Copy of letter from Messrs. Perkins Bacon & Co. Ltd. to the Hon. J. G. Drake, M.P., Postmaster-General, Commonwealth of Australia, Melbourne, Victoria.

July 30th, 1912.

Dear Sir,

As we understand that the question of the supply of Postage stamps for the Australian Commonwealth is one that may come up for decision before long, we take this opportunity of applying for leave to tender for the supply of the Postage Stamps that may be required.

Our name, we think we may state without undue boasting, is not unknown to the Postal Departments of the Australian Colonies, for we engraved plates, and supplied stamps at one period or another to all the Australasian Colonies, and some of the hardened steel plates supplied by us nearly 50 years ago are, we believe, still in use for the printing of certain values of stamps, thus proving that our system of stamp production has the merit of durability, and we think that if the Australian Commonwealth were to adopt a good design of line engraved stamps printed direct from the hardened steel plates, that the stamps, being of the best and most artistic class of work, would be eminently suitable for the position they would occupy as the universal postage stamps of the Great Australian Continent, and at the same time afford the greatest security against successful imitation by forgers.

We would remind you that the United States of America, as also Canada, have always used, and still use, line engraved stamps, and as by the modern processes now adopted for the production of plate printed work of this description, the cost is very much reduced. We think the Commonwealth would not only obtain the best and most suitable productions, but make a considerable saving in the cost of the stamps by contracting with a British firm of experience like ourselves, for the necessary supplies of Postage Stamps.

Our price would include all cost of the necessary hardened steel printing plates, the specially watermarked paper, the printing direct from steel plates with suitable copperplate, gumming with mucilage of the same quality as used for the English Postage Stamps, and perforating with suitable machines, and packing in tin-lined cases and delivering F.O.B. steamship in London by our own officers.

We presume the Commonwealth would favour us with a contract for say 3 years, in which case we should make no charge for the original Dies, which would be engraved by the best artists available.

The manufacture of the stamps would proceed regularly, and any quantities required shipped immediately on receipt of letter or cablegram.

We enclose two sketches for the smaller value of stamps, showing the style of work we would provide, also a sketch showing a suggestion for watermark. The size of the stamps would be the same as the English penny stamps. We should be pleased to submit further designs, as also designs for the higher values, on receipt of permission from your Government to do so.

We also enclose (by kind permission of the Greek Embassy in this City) for inspection and return, 1 sheet—100 -5 Lepta postage stamps of Greece, printed direct from steel plates, as a sample of our recent productions. We have the honour of

supplying many millions of stamps for the Kingdom of Greece during the last year, and still manufacturing stamps of various kinds for that country.

Our tender for the Commonwealth Postage Stamps, of which we understand about 250 millions per annum would be required, assorted about 18 different values, would provide for good quality machine made paper, watermarked Crown over A in each stamp, or other watermark as required, the stamps being supplied in sheets of 240, 120, or 60 at option, according to the quantity required, but always in panes of 60 stamps each, and printed in one colour direct from hardened steel plates, each value in a different colour if required, including all cost of providing and renewing the printing plates, and gummed with mucilage, equal in adhesive and other qualities to that used for the English postage stamps, and perforated by special machines, giving best quality perforation, also checking and packing in suitable tin lined cases, and delivering f.o.b. London Docks as required.

The approximate price for above would be about 7½d. (Seven pence halfpenny) per 1000 stamps complete, net cash London.

Upon receipt of detailed specifications and particulars, we would submit formal tender, which we trust the Government will favourably consider.

We remain, Dear Sir,

Respectfully your obedient Servant,

Perkins Bacon & Co.

There appears no record of the acknowledgement of this, no doubt the reference to Australia in the beginning of the letter as a Colonial Government or as Colonies would not go down very well with a new Commonwealth.

No doubt there were certain enquiries and eventually matters reached more definite bounds, and although the letter reproduced below refers to the Commonwealth, the same mistake "Colonial Government" being made, and the letter being in the Australia file records of the firm, it will be noted that a new factor creeps into the situation.

Perkins Bacon & Co.,  
Bank Note Postage Stamp  
& Cheque Engravers.

Southwark Bridge Buildings,  
London, SE.

December 19th, 1913.

S. J. Bennett Esq., I.S.O.,  
Stamping Department,  
Somerset House.

Dear Sir,

In reference to your enquiry for engraving of surface printing postage stamps die for Colonial Government, as discussed at our recent interview, we should be pleased to do this (on steel) for £50.

The engraving would take one month, though possibly it could be got through a few days earlier, but we should not recommend hurrying the work. We could start at once.

Three working dies (unhardened steel) with values blank, could be supplied at £7/10/- each.



If the original die is required to be used in a hydraulic press for the lead process, we should want to know the exact size of cylinder, collar, etc., to fit the press in use.

We could supply hardened steel printing plates from the above dies, 240 stamps on, with metal mounts, screws, point pins, etc., as supplied to the New Zealand Government for £40 per plate (for a considerable number somewhat less). The size, with 12 rows of 20 stamps each, all in one pane with 1 inch margin all round, would be about 20½ x 15½.

We should recommend, however, making half plates of 120 (10 rows of 12) and supplying two, the two together measuring about 26½ x 13½, going on one mount. The cost would be the same as for one whole plate.

The plates on this principle on order for the New Zealand Government Georgian 1d. stamp are not quite ready, but we have an old essay, which will show the class of work.

We remain, Dear Sir,

Respectfully your most obedient servants,

.....  
It would appear from this that considerable correspondence or telephoning had taken place and one infers that the question of printing the sheets had been abandoned and that only steel plates were required. One cannot jump from nowhere straight to the state of affairs envisaged in the above, or as existed as given in the letter of 9th January, 1914. When it is recalled that the airmail did not exist in those days, and that normally seven or eight weeks by the fastest Orient line was the time taken to bring a letter, and another similar period for the reply, even presuming it was answered at once, it is obvious that the discussions had been going on for some time.

It may even have been a case that the Kangaroo issues were only stop gap, for it cannot be pretended that the later printings of Victoria 1901 to 1912, nor those of Queensland, New South Wales, South Australia or West Australia for the same approximate periods were well produced, and even the beautiful recess printed Tasmanian views of De La Rue had been completely altered in appearance and effect by lithography and later electrotyped from local plates.

This of course may all be surmise, but it is strange that before the first Australian stamps had been in a year, and in which period a second series had been projected and still unprinted, that feelers were going on to produce a third—and from Perkins Bacon and not an Australian firm or State Department.

However, the work of the new issue was rapidly assuming definite form, as the two following letters show.

Perkins Bacon & Co.  
Bank Note, etc.

Southwark Bridge Buildings.  
January 9th, 1914.

The Official Secretary  
High Commissioner's Offices  
Commonwealth of Australia.  
77 Victoria Street, SW.

Dear Sir,

We are in receipt of your esteemed favour No. 1906/13 of the 8th inst. with enclosures, ordering Master Die and 4 Plates for the 1d. Australian stamp, for which we are obliged, and which shall have our best attention.

With reference to this order, we think there are several

questions we shall have to ask you before we can actually get on with the work, but in the meanwhile the following points occur to us, in the paragraphs bearing relative number.

No. 2. As already stated to Mr. Bennett, we expect to be able to complete the original die in about a month from receiving definite instructions as to the design, and as stated in para 7, for this you are awaiting reply from the Government.

The 4 plates with mounts, etc., could be supplied in about 3 weeks to 4 weeks after approval of the original die, but if, as we understand, proof of the die is to be forwarded to Australia before making any plates, the time occupied in outward postage and cable reply must be added.

No. 3. No size is given for the work of the stamp, and we assume that the margin between the work of each stamp will be the same as in the Kangaroo issue, viz.  $\frac{1}{8}$  of an inch on all sides.

No. 4. We presume that a die engraved on a cylinder is also required for use with a collar, and this die should have value blank, as the original flat die that we shall engrave cannot be used in the hydraulic press for the lead process. The cost of this will be £7/10/- extra, as quoted Mr. Bennett for the working dies. Exact size of cylinder and collar, etc., will be required.

Nos. 8 & 9. We are taking copies of the plan and specification for paper, and will return you the originals as soon as possible, but we would point out that the plan for the dandy roll is not drawn accurately, according to the dimensions given, and particularly the plan of one pane containing 60 stamps in which some of the spaces are one inch wide and others  $\frac{7}{8}$ , instead of all being  $\frac{15}{16}$  as stated.

We propose to give you a duplicate of an accurately drawn up plan of one pane, to which we shall work when laying down the stamps on the printing plates, and it would be well that the paper maker should see that the watermarks fall as accurately as possible in the positions shown for the stamps.

We remain, Dear Sir,

Your most obedient servants,

Next follows the Specifications of the paper to be used, many interesting points will be found therein.

Commonwealth of Australia.

Specification

of

White Postage Stamp Paper

required by the

Secretary, Commonwealth Treasury, Melbourne, Victoria.

1. The paper required during the currency of the contract, to be uniform in colour, quality and finish. The quality and finish of the paper to be absolutely the same as that used by the British Government for printing the English Penny stamps.
2. The dimensions of the sheet to be 27 inches by  $25\frac{1}{2}$  inches. Every sheet to bear a watermark in each of its four quarters, a square containing a Crown over A, repeated one hundred and twenty times, and having outside on two of its opposite sides, the words "Commonwealth of Australia Postage." The size of the squares, of the Crown and A's and of the words, are to be precisely the relative positions and the same as those appearing

- on the sample sheet submitted. A space of an inch and three quarters to separate the boundary lines on one internal side of the squares, and a space measuring one inch and a quarter on the other side as shown on the sample sheet.
3. The dandy roll to be provided by the High Commissioner, Commonwealth Offices, London.
  4. The Imperial Crown to be used in designing the Dandy roll, and not the Tudor Crown as at present.
  5. The paper to be supplied flat, in reams containing five hundred (500) sheets exactly. Each ream to have a sheet of straw board top and bottom, the same in all respects as the sample marked "C," and to be enclosed in wrapping paper, fastened with tape, and to weigh 33 (thirty-three) pounds, net before gumming, exclusive of wrapper paper and strawboard.
  6. The wrapping paper to be of the same strength as the sample attached marked "D."
  7. The paper to be coated with non-curling gum arabic, well and evenly applied. Great care to be taken to ensure the gum being sufficiently strong to avoid any trouble when the stamps are being used. No badly gummed sheets to be included.
  8. When passed by the Examiner appointed by the High Commissioner, the paper is to be packed in zinc-lined wooden boxes.
  9. Retree to be re-pulped.

#### CONDITIONS.

1. The contract to be for three years, and will commence from the date of signing. Five thousand reams, more or less, will be required during the currency of the contract.
2. One hundred reams to be shipped by mail steamer within two months of signing the contract, the remainder in fortnightly instalments of 70 reams by mail steamer.
3. Delivery to be made f.o.b. London.
4. The Contractor to keep the Dandy roll in good order and repair during the continuance of the contract, at his own cost, and shall deliver it in like condition to the High Commissioner as soon as the contract expires, or any sooner termination of the contract. The High Commissioner may, however, require the contractor to deliver the dandy roll as often as he may deem fit.
5. The contractor to exclude all strangers from the building or room wherein the stamp paper supplied under the contract is being manufactured, and also to adopt every possible precaution to prevent any sheet or sheets of such paper from falling into other hands than those deemed entitled to receive it.
6. The contractor to adopt every possible precaution to ensure that each ream of the stamp paper supplied under the contract shall contain five hundred (500) sheets exactly, neither more nor less. And as one of such means he hereby undertakes to cause each ream of the paper to be counted by two of his principal employees—one to check the other.
7. If it be found on examination, that the paper is not equal in quality to or not in accordance with the sample, the High Commissioner will have power to reject it.
8. The packing cases will become the property of the Government of the Commonwealth without extra charge.

9. Payments will be made after the shipment of each order, provided the paper has been passed by the Examiner.
10. If the contract is not carried out to the satisfaction of the High Commissioner, either in regard to the quality of the paper or the time of supply, or in any other respect, he may at his election, claim to be paid by way of liquidated damages and not as a penalty, and shall be paid by the Contractor a sum equal to twelve and a half pounds per cent., on the contract price of each parcel of paper rejected, or consignment not supplied in time; or for any breach or non-observance in any other respect a penalty not exceeding twenty pounds; or the High Commissioner may terminate the contract by letter addressed to the contractor, without any notice of such termination.

The next letter contains further enlightenment upon the course of events, and shows that certain correspondence is missing, but it also makes mention of a day in October, 1913, which proves that events had been determined even in that month.

Commonwealth of Australia.

In reply please quote  
1906/13.

High Commissioner's Office,  
72 Victoria Street, SW.  
12th January, 1914.

Gentlemen,

In continuation of my letter of the 8th instant respecting the preparation of a master die for the production of Commonwealth postage stamps, I desire to inform you that in reply to my cable message of the 30th ultimo stating that it was proposed to improve the drawing of the Kangaroo and Emu, and that a recommendation had been made by an official of Somerset House for the adoption of a portrait of His Majesty the King, as shown on the 6d. British stamp, the lines of which run horizontally, I have just received the following cabled reply:—

- “Referring to your telegram of the 30th December, Postmaster General desires that the portrait of His Majesty the King as shown on the penny postage stamp forwarded by letter October 22nd be used, not considered desirable to make alterations recommended by Somerset House.”
2. This means that the design of the specimen stamp sent you is to be adhered to in all respects including the lines.
  3. In our original instructions it was expressly stated that the approved design should be adhered to as far as possible, that is that it should be altered only so far as is absolutely necessary owing to the printing having to be executed by letter press instead of by steel engraving.
  4. I desire to acknowledge the return of the specifications, and plan of paper left by Mr. Heath this afternoon, also an accurately drawn plan of one pane of 60 which, as suggested, we will ask the paper maker to adhere to.

I am, Gentlemen,

Your obedient servant,

R. Muirland Collins.

Messrs. Perkins Bacon & Co.  
Southwark Bridge Buildings,  
SE.

This is the first cracking of the whip and laying down very definitely the margins within which any deviation could take place, but certain concessions were made as the following letter shows.



State 1 of the Die Proof.

Commonwealth of Australia.

In reply please quote  
1906/13.

High Commissioner's Office,  
72 Victoria Street.  
16th January, 1914.

Gentlemen,

In continuation of my letter of the 12th instant, respecting a Master Die and plates for the Australian Stamp, I have to inform you that I have to-day received the following cablegram from the Federal Treasury Department, Melbourne:—

“Referring to my telegram 30th December, dies and plates. As utmost expedition necessary, do not forward proof here, consult experts as to proof and when you are satisfied printing plates may be made.”

When proof is ready, please send it at once to me and I will take the necessary steps respecting approval.

I am, Gentlemen,

Your obedient servant,

F. Savage,  
for Official Secretary.

Messrs. Perkins Bacon & Co.,  
Southwark Bridge Buildings, SW.

Before the month had elapsed the new steel die had progressed so well that in early February, a trial proof had been despatched to Somerset House for approval or necessary remarks.

This proof, called State 1, showed characteristics as follows:

1. The Head was set in a solid colour within the inner oval bearing the words Australia at the top, and Postage at the bottom.

As this characteristic is peculiar to State 1 and does not occur in any other state, it is sufficient to enumerate this one point only.

### State I of the Die Proof.

Colour proofs of this state exist in black, on thin white card glazed surface, about 3½ in. x 5 ins. deep, and carmine and vermilion were also tried.

Proofs were also taken in which the design appears masked by a solid blotch of colour which appears in varying intensity, as if it were a photographic print from a film into which light had penetrated, but with a fine white border it throws up the design vividly in bold relief. This is also in vermilion, but it is quite possible that black and carmine also exist as well as scarlet.

In the solid colour of the outer zone, can be discerned the two parallel guide lines in white running vertically, marking the continuation of the outer left and right frame lines of the actual stamp. The glazed card also shows the indentation of the plate pressure on its surface.

This proof was duly scrutinised at Somerset House, and rejected.

The letter giving effect to this is reproduced and is of interest in that it is officially stated that the objection is primarily to the Emu—an objection which was to be the subject of much further comment.

Stamping Department,  
Inland Revenue,  
Somerset House.

Dear Mr. Heath,

13th February, 1914.

Proofs from Die (first state) for the Postage  
Stamps of the Australian Commonwealth.

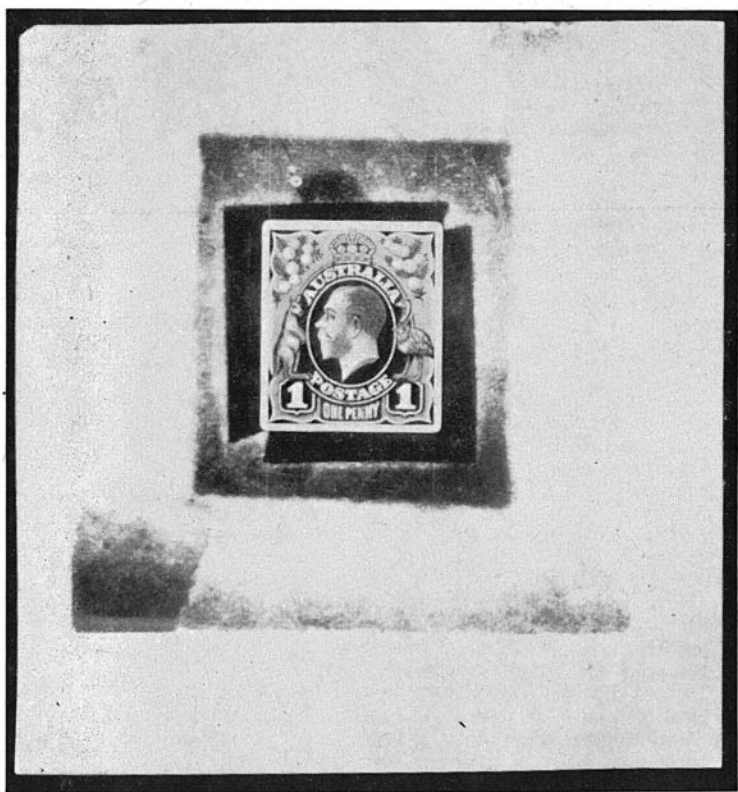
I am extremely sorry that I was so desperately pressed for time when you called this afternoon, that I could not then discuss with you as fully as I wished to do, the various points in connection with these proofs.

In your design as I mentioned, the wattle, the Kangaroo and the Emu, are a vast improvement on those in the line engraved stamp. This is particularly true of the Emu, which even the most hostile of critics will not be able to refer to (as does a writer in Stanley Gibbons' Journal in reference to the one in the line engraved stamp) as a "dissolute fowl."

But, in my opinion, the parts which are to print white in leaves of the wattle, the hair and the Emu, are at present too fine, and if they are not opened out somewhat, it is most probable they will "fill up" in printing, and appear as more or less solid colour.

If you look at the engraving of the leaves of the wattle, between the group of four blossoms on the right, you will see below the lower pair of blossoms on the right, you will see that the white spaces are at present obviously too narrow to print without "filling," and this I think, is equally marked in the case of the white spaces in the hair.

In view of the very definite instructions from Australia that the design of the line engraved stamp is "mutatis mutandis," to be adopted for the surface printed stamp, it seems to me that the "surround" of the Head must not be solid (as at present) but of the same type as in the line engraved stamps.



**Die Proof of the State 1.**

Shows the mask and the faint vertical guide lines made for the guidance of the printer. They correspond with the two outer frame lines of the stamp.



Bar the head, the Head will, I think, print satisfactorily, but it is very greatly to be regretted that the Australian authorities have tied you down to following one so highly unsatisfactory as theirs, which in the publication above mentioned is not untruly described as about the last thing in delineation.

As I desire to give every assistance in my power to the Australian Government and to yourselves in this matter, do not desist to call here, or to write to me in regard to any question you may wish to raise with me.

Yours faithfully,

S. Bennett.

J. D. Heath, Esq.  
Managing Director,  
Messrs. Perkins Bacon & Co.

It is significant that the engraver and the firm itself wished for this solid background, and throughout the correspondence their efforts to keep the lines of the horizontal shading very thin, so as to give the appearance of a solid background persisted, and it was only the steady refusal of Somerset House to pass anything outside the proof of the engraved stamp, that made the final state possible.

Perkins Bacon, therefore submitted State II. on the 19th February, and the following are details characterising this state:—

- (1) The Head is set in a lined background, within the inner oval, bearing the words Australia and Postage.
- (2) The upper segment of colour, immediately at the head of the lines of background, in the inner oval, is separated only by a hairbreadth of white, and so are the next two lines of the shading underneath.
- (3) The 4th and 5th lines of shading, opposite the hair on the forehead, tend to merge into solid colour, and do not run their full length—in fact the 4th hairline appears even thinner than the proverbial hairbreadth.
- (4) The lines of shading immediately opposite the King's eye are also only a hairbreadth apart, and also tend to meet in a solid block opposite the bridge of the nose—i.e., the lines do not run their full length, being cut short by the solid line of colour framing the Head.
- (5) The outline of the King's nose is not straight.

Proofs in this second state exist in black, dark brown, carmine, vermilion, all on white card glazed  $3\frac{1}{2} \times 5$  ins., and it is possible that they also exist in green, violet, purple and blue.

This second state was again considered unsatisfactory, as the lines, the hairbreadth lines of white, were still too fine, and did in fact tend to clog with ink, and this on the highly surfaced card too, as had been suggested.

The following letter brings out the points raised and should be compared with the enlarged reproduction of State 2.

Stamping Department,  
Inland Revenue, Somerset House.  
19th February, 1914.

Dear Mr. Heath,

Proofs from the die (second state) for the Postage  
Stamps for the Australian Commonwealth.

I have carefully examined the points of your revised design which you left me this afternoon.



State 2.

The white lines in the hair, the emu, and the wattle leaves, which are referred to in my letter of the 13th instant, are now substantially improved, and from properly produced plates, a competent stamp printer, using a properly built Stamp Printing Machine of the Wharfedale type, will, in my opinion, be able to print these parts of the design quite satisfactorily.

But, in the "surround" of the Head, the fine white lines at the top and in front of the Head will, in their present condition "clog" or produce "dirty" printing effects. They should be somewhat stronger, and it is essential for clean printing, that the engraving here should be deeper cut.

As I pointed out to you, the line of the nose differs materially as regards its want of straightness, from the approved nose in the George V stamps of the United Kingdom.

State 2



207505

**State 2.**

Designated and initialled by Mr. Seymour Bennett, of the Stamping Office, Board of Inland Revenue, Somerset House, London. The pencilled words in the lower right hand corner are by Mr. J. Dunbar Heath, Manager of Messrs. Perkins Bacon & Co. This double annotation can be seen clearly in subsequent illustration.

State 2



State 2.

Also initialled by Mr. Seymour Bennett, and annotated by him. Note also the pencilled note "old" in the lower right hand corner, as well as the fault in the plate in the top right corner. Presumably the plate was touched up and the flaw removed. This practice was quite usual for there are three definite proofs of State 1, two of which shew a long hair line diagonally across the plate.

Enclosed herewith is the photograph of the black print of the original line engraved stamp which you left with me this afternoon.

Yours faithfully,

S. Bennett.

J. D. Heath, Esq.  
Managing Director,  
Messrs. Perkins Bacon & Co.

This is a most interesting letter. In the first place the white lines and shading in the wattle and emu, appear to be almost the same as in State II., although in the letter they are described as "substantially improved."

Whether there is also a hint that the true state of affairs in Australia was known to Somerset House, is not known, but if philatelic articles were amongst the light reading of officials there, they were quite likely to have read reports that parts of the printing works were in corrugated iron buildings.

The paragraph re the straightness of the nose of the King is also noteworthy, for it confirms that the likeness of the Sovereign does follow certain conventional lines.

The points enumerated in this letter were again promptly taken up, but apparently only reluctantly, for the deepening of the die was so slight that it needs a glass to pick them out.

Nevertheless it was quite definitely deepened, for a close inspection of this state reveals:—

- (1) The first, second and third lines of shading at the top are slightly wider or more open, and particularly the third one.
- (2) The 4th and 5th lines run a bit more to their full length, and the solid line of colour is not nearly so pronounced.
- (3) The lines of shading immediately opposite the King's eye, are clearer and more open, they also appear to run their full length, and the solid colour is much more restricted off the bridge of the nose.
- (4) The King's nose is straight.

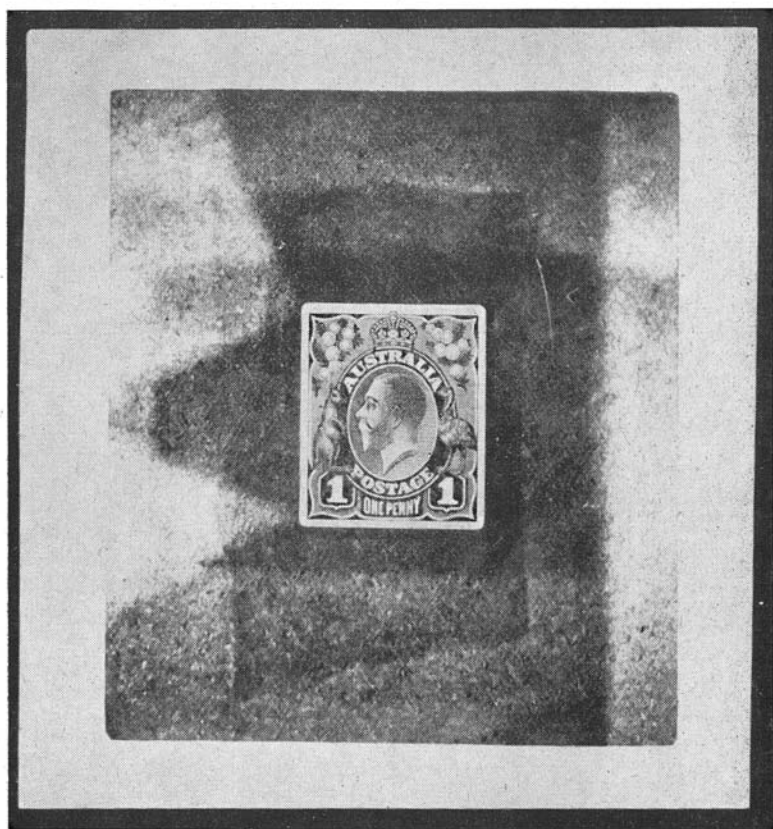


Plate proof of the 1d. State 3 on wove thin paper with mask.

Owing to the texture of the paper, it appears to be a State 2, but this is illusory. The shading on the wattles is much more pronounced than would appear if printed upon the normal thin card of the other proofs. There is nothing in the Perkins, Bacon records to show that there was another state sandwiched in between 3 and 4, which has always been the accepted last and final state of the plate.



State 3.

State 3.

Proofs in this state exist again on the thin highly surfaced card  $3\frac{1}{4}$  inches x 5 inches, in black, vermilion, carmine and dark brown, and probably in all the other colours previously mentioned.

They also exist on thin white wove paper, in black, and masked similarly to that shown in State 1, and others also in black and on the same wove paper, without mask, but showing the fine indented impression of the plate on the surface of the paper, and particularly along the upper border.

At first sight these would appear to be State 2, on account of the very close colour lines enumerated in the 1st, 2nd and 3rd headings of state 2, but closer examination reveals this as being the effect of the block being printed on thin wove unsurfaced paper, more in the nature of "pulls" rather than proofs on the glazed card. Moreover the matt surface has enabled the wattles to show the effect of the deepening, which would not appear so marked on the white card.

The inspection of this proof elicited the following letter:—

Stamping Department,  
Inland Revenue,  
Somerset House.

24th February, 1914.

Dear Mr. Heath,

Proofs from the Die (Third State) for the Postage  
Stamps of the Australian Commonwealth.

In the print of the design, as further revised, which you left with me this afternoon, the points dealt with in my letter to you on the 19th instant, are much improved. (From the printing point of view), but it is practically certain that even in their present condition, the fine white lines in front of the head will "fill" in printing and produce the effect of a "half solid," just as do the lines in the spandrels of the current British stamp. I myself would prefer that "half solid" effect, but if it be the case that the Australian authorities prefer lines here, clearly the engraving must be opened out still further.

Although as a likeness of the King, your Head is less unsatisfactory than the Head in the line engraved stamp, it is, as no doubt you will agree, not satisfactory from that point of view; but I fully appreciate how seriously your engraver has been handicapped in this respect by being tied down to engraving the Head with the wretched perpendicular lines of the original in lieu of the more orthodox horizontal lines of engraving.

Yours faithfully,

S. Bennett.

J. D. Heath, Esq.

Messrs. Perkins Bacon & Co.



State 3.



A copy given by me  
3 March 1914  
to Mr. D. D. Bacon  
for the King.  
D. D. B.  
14

State 3.  
Also initialed by Mr. Bennett, and a second copy with an almost identical statement. Both from the records of Perkins Bacon & Co.

In this letter, the true faults of the design from an engraver's point of view are beginning to make themselves clear, and to quote an interesting case for comparison, one has only to note the difference in the two sets of Gt. Britain (SG 351-396 or 418-429 with those in SG 439-449), although in this case the whole of the background is solid within the oval. The solid background was also used in a great number of Colonial issues of Edward VII. and George V, as well as the half solid.

Eventually the final or fourth state was reached, and it is here that the greatest departure from the previous state takes place.

Unfortunately a break occurs in the correspondence available, for we are not led by successive steps to this state when the final die was approved, nor are we permitted to see the actual approval. There is nearly a whole month's gap in the letters, but the two following are inserted both for interest and for the care exercised by going so far as to refer to books of reference and to the Zoo itself.

Stamping Department,  
Inland Revenue,  
Somerset House.

Dear Mr. Heath,

Die for the Postage Stamps of the  
Australian Commonwealth.

What is the present position as regards the revised die?

The Emu: Have you, as I suggested, studied the Emu at the Natural History Museum? I have, and also at the zoo.

The neck in your design won't do at all. It is the neck not of an Emu, but of an Ostrich or a Cassowary. The neck of an Emu, plus its feathers, runs from a very protruded breast, with a diminishing degree of thickness nearly up to the head, its last section of some three or four inches below the head being "bare," much as the whole neck is depicted in your design, but that bare section is quite destitute of any fringe such as you depict.

The Kangaroo's tail—This should join the body at about the angle which is depicted in the Commonwealth Arms. In your design the angle between the tail and the leg is too deep and too acute.

Yours faithfully,

S. Bennett.

J. D. Heath, Esq.

Messrs. Perkins Bacon & Co.

Minuted in pencil is the following note:—

"? Emu's neck. Too much white, wattles still too like guelder roses."

Hitherto the only references have been to the appearance of the wattles and the Emu compared with Harrison's engraved proof, where rude criticisms were made of the Emu—criticisms which were, it is thought, far too biassed. As an engraving the 1d. was not such a bad stamp as that, it was balanced as a design, and good workmanship, even if the outline did not have that firm

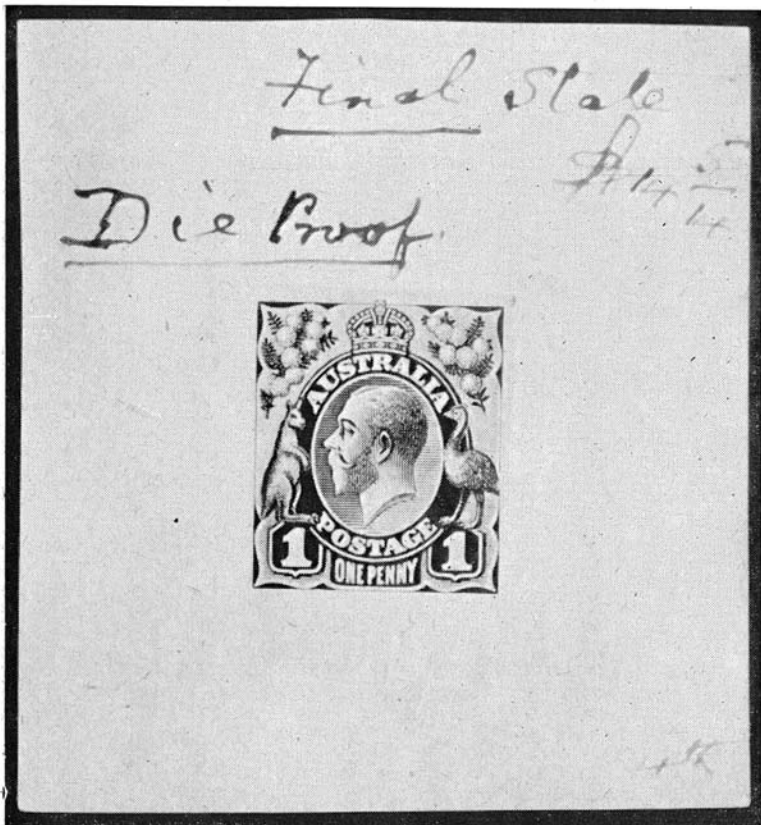
3rd Stal

7 hand 25 years  
to Mr Bacon for  
His Majesty 3.3.14



**1d. Third State.**

Initialled and inscribed by Mr. Seymour Bennett.



**State 4. The Final State.**

Again initialled and annotated by Mr. A. S. Bennett.

outline, but if criticism is directed because ornigraphically or ornibiologically the Emu was incorrect, so must have been the first, second and third states of the surface printed 1d., compared to its final state. For here for the first time appears the bird without the ruff on its chest, i.e. all the feathers are smooth and evenly in place on its breast, and lastly the wattles in both upper corners have been considerably shaded and improved.

The other letter was from the High Commissioner's Office; he and the Australian authorities were getting very upset over the non-arrival of the plates. The reply is instructive in that it supplies what must have been part of the missing correspondence, the date of final approval of the die, and the approximate date of the readiness of the plates themselves.



State IV. Final.

The distinguishing points here can be dismissed with the ready identification of the smooth feathers instead of the ruff, and the shaded wattles. That the criticism of the Stamping Branch were only too well founded can be noted by the results of the fine white lines. In fact, if it were not for the wattles and the feathers, one would think that affairs had reverted to the second state, for the lines of background above the head up to the forehead, and to the bridge of the nose level with the eye, are all closed up.

Commonwealth of Australia.

In reply please quote  
1906/13.

High Commissioner's Offices,  
72 Victoria Street, SW.  
25th March, 1914.

Gentlemen,

I desire to inform you that I have to-day received the following cablegram respecting Die:—

"Referring to my telegram of 6th March when may we expect die and working plates for the new penny postage stamps to reach Melbourne."

2. Please let me know as early as possible when the die will be ready for despatch so that I may telegraph the information required by the Treasury Department.

I am, Gentlemen,

Your obedient Servant,

F. Savage,

for Official Sec.

Messrs. Perkins Bacon & Co.,  
Southwark Bridge Buildings, SE.

and further:—

Commonwealth of Australia.

In reply please quote  
1906/13.

High Commissioner's Offices,  
72 Victoria Street, SW.  
6th April, 1914.

Gentlemen,

With reference to my telephone message this morning, respecting the die and plates for the Australian Postage stamps, I desire to confirm my statement that I have received a cablegram from the Department in Australia expressing regret that so much delay has occurred between the date on which provisional approval was given—viz., 6th March—and the notification that the die was passed—viz., 2nd April.

2. I may explain that immediately on receipt of Mr. Seymour Bennett's letter approving of the design, I cabled to the Department as follows:—

"Stamp die passed, printed plates will be read in three weeks."

And this message was sent after an interview with your representative Mr. Heath, who in reply to my enquiry, stated that the plates would be ready in three weeks time from that date. Indeed, he was personally of opinion that they would be ready in about a fortnight, but he wished to be on the safe side, and I was therefore very disappointed to learn this morning that you are not at present in a position to say definitely how soon the work will be finished.

3. I sincerely hope that every endeavour will be made to have the plates completed within the time mentioned.

I am, Gentlemen,

Your obedient Servant,

R. Muirhead Collins.

Messrs. Perkins Bacon & Co.,  
Southwark Bridge Buildings, SE.

As a result of this bustle, the work proceeded quickly and the plates were made. Whether the "rocking in" or "rolling in" was done too lightly on to the individual cliches, or whether it was really a case of "I told you so" we shall probably never know. But it would seem that the fears were justified that the lines would tend to clog, at any rate in the later printings.

But all the colour trials from the whole plate, whatever colour, all appear to have this reversion to state 2 in the matter of the lines of the background.

Colour trials or plate proofs from the whole plate have been seen in various colours, carmine, purple, lilac, green, blue and there may be others.

After approval, four plates were made afterwards known as the right plates and the left plates, each having an upper and a lower plate. Here are three letters indicative of the importance with which these plates were treated, and which are appended to bring thir whole history forward.

Commonwealth of Australia.

In reply please quote  
1906/13.

High Commissioner's Office,  
76 Victoria Street,  
London, SW.  
19th May, 1914.

Gentlemen,

In confirmation my telephone message of this morning, I have arranged with our Shipping Agents, Messrs. Shaw, Adams & Co., of 78 Gracechurch Street, EC., to send you the necessary shipping documents to enable your representative to take the case of plates to the Docks for shipment by the R.M.S. "Orama."

2. Will you please instruct him to personally see the case placed on board, as it sometimes happens if the case is left in the shed that it may be overlooked. He should also obtain a receipt for the case from an Officer of the ship.

3. I enclose a note to the Purser of the "Orama" which may assist him in having the case received on board.

I am, Gentlemen,

Your obedient Servant,

F. W. Arkill,

for Official Secretary.

P.S.—I have heard since from Messrs. Shaw, Adams & Co. that the case must be wired and sealed. Will you please have this done, and I learn that it cannot be received on board until Thursday.

Messrs. Perkins Bacon & Co.,  
Southwark Bridge Buildings, SE.

The other letter was from the Shipping Agents:—

Shaw Adams & Co.,  
Shipping & Forwarding Agents.

78 Gracechurch Street,  
London, C.C.  
19th May, 1914.

Dear Sirs,

We are advised by the Commonwealth of Australia that you have ready for shipment—

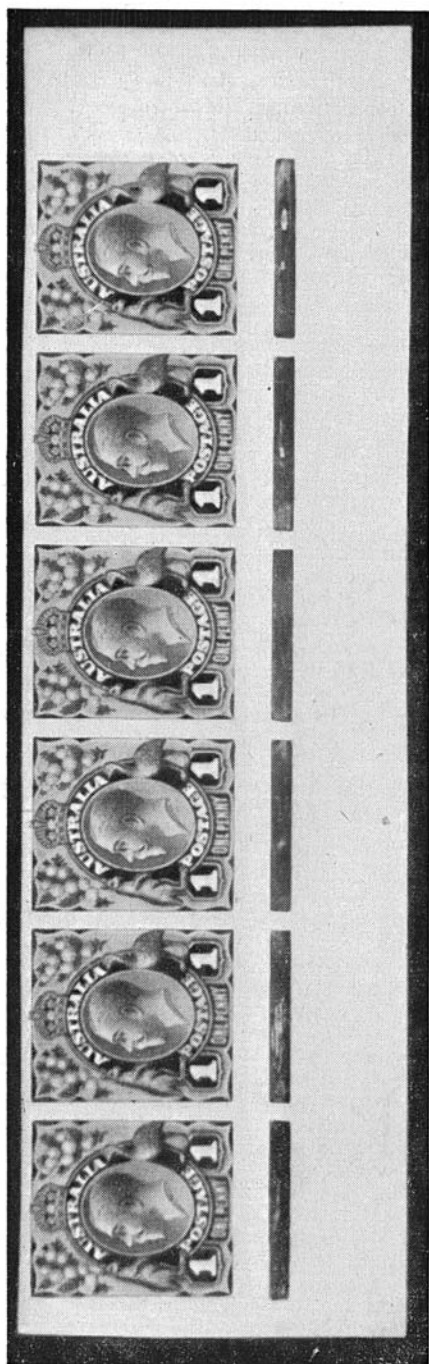
OHMS 1 Case No. 1 Stamp Die and Plates to be  
wired and sealed in 8 hold.

Please forward these goods on Thursday morning, 21st inst., to our order at Tilbury Dock for shipment per S.S. "Orama" sailing on the 22nd inst., sending us full particulars of marks, numbers, contents weight, measurements and value by return of post.

We are, dear Sirs,

Yours faithfully,

Shaw Adams & Co. as Agents.  
N. S. R. Greenland.



**Plate Proof of the 1d.**

Printed by Perkins Bacon & Co. before the plates were despatched to Australia.



We understand you will send a man to the Docks with this case, and he will see it on board and obtain a receipt for it. We enclose shipping note and special storage order.

Apparently something had been forgotten or it was the left plates packed separately, for a week later the following:—

Shaw, Adams & Co.,  
Shipping Agents, etc.

78 Gracechurch Street,  
London, E.C.  
27th May, 1914.

Messrs. Perkins Bacon & Co.,  
Southwark Bridge Buildings, SE.

Dear Sirs,

With reference to the further Box of Stamp Plates you have for shipment on account of the Commonwealth of Australia, we shall be glad if you will kindly instruct your representative to catch the 1016 train from Fenchurch Street Station tomorrow (Thursday) morning for Tilbury, and on his arrival to proceed to the office of Messrs. Escombe McGrath & Co. and ask for Mr. Collins, who will see that it is taken on board S.S. "Mongolia" without delay and a receipt obtained from the Chief Officer.

We enclose shipping note which, however, should not be presented to the PLA unless instructions are received from Mr. Collins to do so.

Please mark the case as before and No. 2.

We are, dear Sirs, etc.

Shaw Adams & Co. as Agents.

The plates were thus duly despatched to Australia, where the printings took place.

The full history of these has been admirably discussed in the Handbook of the 1d. Surface printed Stamp of George V. by the late D. M. Neil.

They arrived in Australia just prior to the Great War, 1914-1918, and with their wartime vicissitudes of shades of ink, paper variations, all due to the difficulty of maintaining supplies during wartime, they constitute a rich field of research, and have taken first place amongst philatelists for their interest and multiplicity of varieties.

It is at this point that the most interesting feature of the plates has arisen.

Rosenblum—and indeed all Australian writers as far as can be ascertained—have asserted, and I believe it has been generally accepted, that Perkins Bacon & Co. despatched two dies to Australia.

These for convenience sake have been called die 1 the ordinary postage die, and die 2 the stationery die. inadvertently used for 20 of the cliches in the left hand plates.

But was this really so?

There are many points which want clearing up, and moreover the general assumption is too loosely worded.

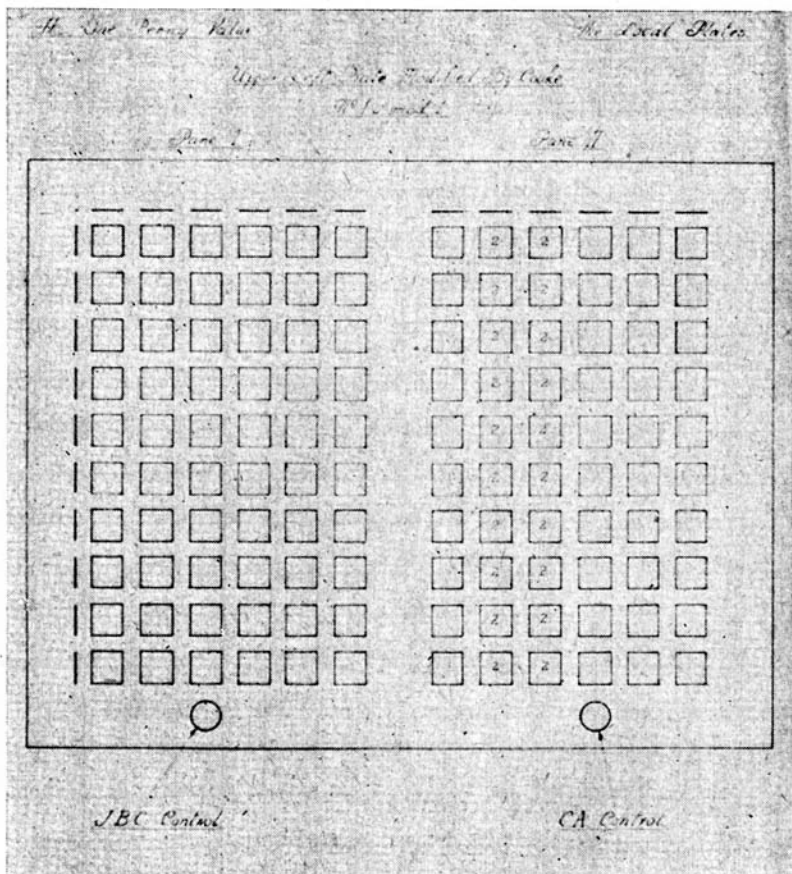
By two dies, what exactly is meant?

Several interpretations could be placed upon this word.

Were two master dies in steel engraved, the intention being that one should be used entirely for the postage stamps and the other for the Stationery, i.e. for Postcards, Wrappers, envelopes?

Or was one master die in steel made with two transfer rollers, both of which had been made to make the right and left hand plates?

In making these, had one of them a definite spur inserted to show difference?



Lay-out of Panes I and II Ld. Surface Printed.

Again by two dies, could this not merely be a transfer roller which would in quite a normal way have had two side by side impressions on it?

Or did they make two separate working dies and send these out? It is quite obvious that the same flaw which made its first appearance in England in the original left hand plates also somehow got repeated in Australia when the Stationery machine was set up to do postcards separately one at a time.

They could not have been done by two on one roller, for vertically they would have appeared alternately, or horizontally also alternatively, whereas they appeared successively for two whole vertical columns, with a possibility that it also began in the first vertical column as well, and again looking at the plate horizontally, they also appeared next door to one another.

The only plausible thing is that the two working dies were in use together. The workman was engaged in rolling in the first vertical column and as he reached the bottom of no. 1 column one of the dies picked up a bit of loose metal and he proceeded to roll in the second vertical column upwards, on to the third column downwards, and either noticed then the offending matter and used the alternative die to finish off the plate. He could not have removed the offending metal, which caused the spur because somehow months later the Australian workman used it again.

This is only surmise, and would depend upon all sorts of possibilities, all as good a guess as another. Unfortunately we shall probably never get to the bottom of this. An article recently appeared in the Australian Stamp Monthly by E. N. Palmer, of the Kingston on Thames Study Circle, from a theory adduced by Mr. E. Watson, both members of the English Specialist Society on Australia, and here it is asserted that the 20 clichés were never re-entered by John Ash.

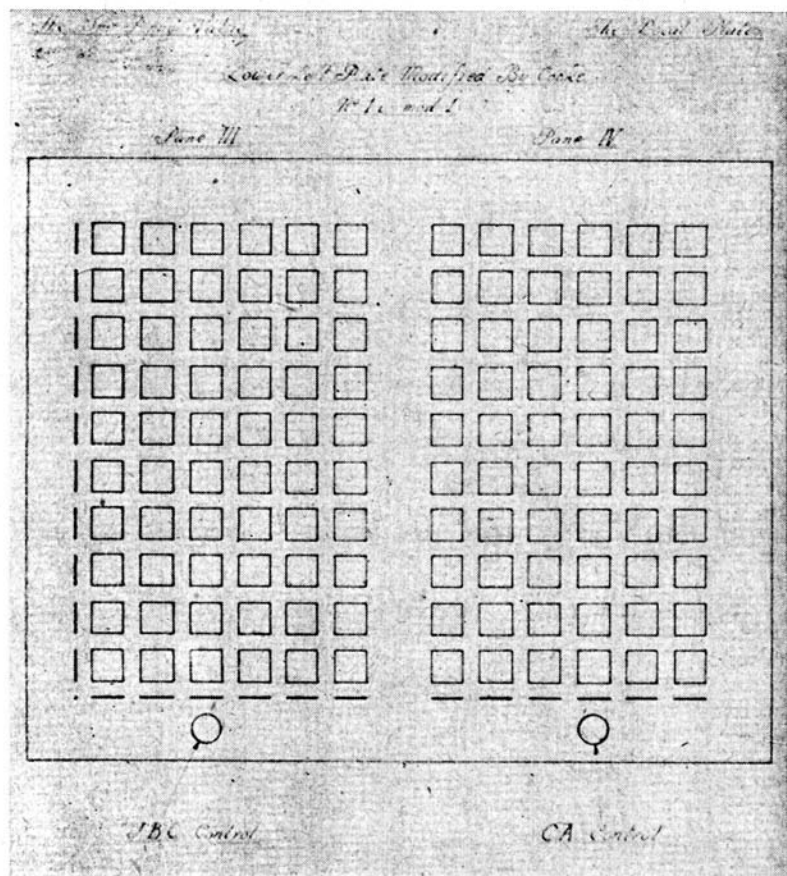
Their theory is most likely, and no doubt more will be heard of it.

One fact, however, seems to have been overlooked.

Perkins Bacon would never have defaced a die by a spur or any secret mark. They would have marked the plate by a control or some such identifying mark in the margin of the plate.

In the first place Perkins Bacon were a firm of the highest skill and experience. They had rivals who could claim to surpass them, but they had almost a hundred years of history as a firm, they boasted they were established in 1819, their name was world-wide, they themselves would yield pride of place to no one, and it would be a rash man who would place De la Rue, Bradbury Wilkinson, Waterlow or any other before them. All four were rivals, all marked their plates by numbers or letters of the alphabet, or with marginal inscriptions or lettering of sorts. They turned out exquisite plates of beautifully designed workmanship. Would either have deliberately marred a plate by inserting a spur, a secret mark, merely to mark a plate, when for years they had, ever since the 1d. Black, marked the plate in the margin where necessary?

Again, if the die 2 was intended for stationery, why was it not so used, for by no means all the wrappers and postcards were die 2, in fact it is thought that only 25% at the very most are die 2?



Lay-out of Panes III & IV.

Further, Die 3 was eventually used for the postcards, so that the contention that Die 2 was for stationery is still further from the truth, although this later stage may be accounted for by the fact that Rosenblum states that Die 2 was "scrapped altogether about 1918."

This was the occasion of the decision to utilise a stock of paper watermarked, which had arrived too late for a printing of the War Savings stamps. This paper was not of sufficient size to take the normal 4 plate layout of the printing unit, so that a new plate had to be made to fit the paper. The result was the special plate of 120, in 12 rows of 10, undivided by a central guttering, but with the CA and JBC monograms of Cooke, under the third stamp from the left and the right respectively in the bottom row. This plate was prepared by Cooke from a die made by T. S. Harrison, who was supplied with one of the dies of the George V 1d.

Harrison apparently recut this die, touching it up, so that the finished result was different in several small details, the chief of which was the opening up of the lines of shading of the inner oval background of the King's Head. There were other details but these have all been described before. The main point of interest is that after all the controversy between Somerset House and Perkins Bacon, the lines of shading were still more opened out, and a comparison is now possible of the merits or demerits of the case. Reverting to the two dies, no one has yet supplied the answers to why all the many proofs of Perkins Bacon both in black and various colours, were all die 1 and none of 2.

How was it that when Cooke wanted to repair or replace the two offending rusted clichés, he substituted two copper clichés, one of each die?

It is, however, points like these which make the study of the 1d. George the most fascinating, and it is hoped that the history of the production of these plates will add to the knowledge and pleasure which these stamps have aroused.

It is certain that with all their number they aroused the interest of all Australians in the collection of their own country, and were probably the primary cause of the great host of collectors who now assiduously seek these varieties.

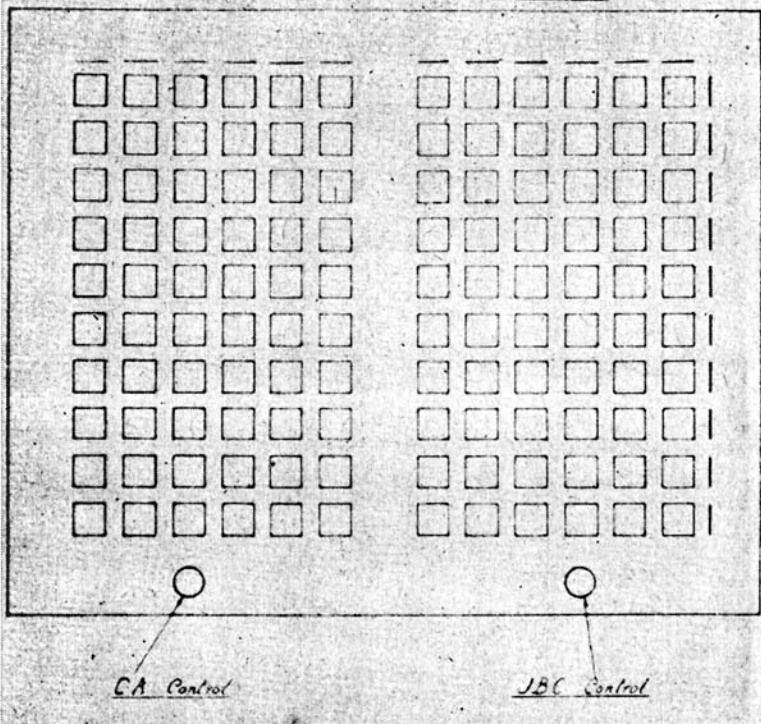
Amongst the Nissen records were found the following. They may account for a small piece of a letter which was missing, and to which reference has been made. The second is a later memorandum.

Upper Right Plates Modified By Cooke

No 2 u mod 1

Pane V

Pane VI



**Lay-out of Panes V and VI 1d. Surface Printed.**

Copy of diary notes in pencil (by Mr. J. D. Heath):—

“Herewith are two impressions of the die in red.

I was obliged to go to colour, in order to ascertain how far to go with the dark parts. You cannot judge fairly in black. I have just had an evening clearing the head's beard and consequently lightening the whole.

Your remark about the bird was not unexpected. The Emu on the copy is impossible thing.

Yours upon the Arms (of Australia presumably on the Note-paper) is altogether much better, but I had my doubts about the head which is too much like an Ostrich. So I referred to my (Nat. Hist. Cassels) and found it has a characteristic sort of mask and a fringe of ragged feathers round the base of the neck which I have endeavoured to introduce. Your Kangaroo is quite impeccable, so I have taken that as a model. I think the whole stamp is not unpleasing, the spriggs in the top corners stand out fairly well as treated to your suggestions. I have made the figures (Numerals) not so aggressive.



Harry Nissen,

Dec., 1934.

### PRINTEX.

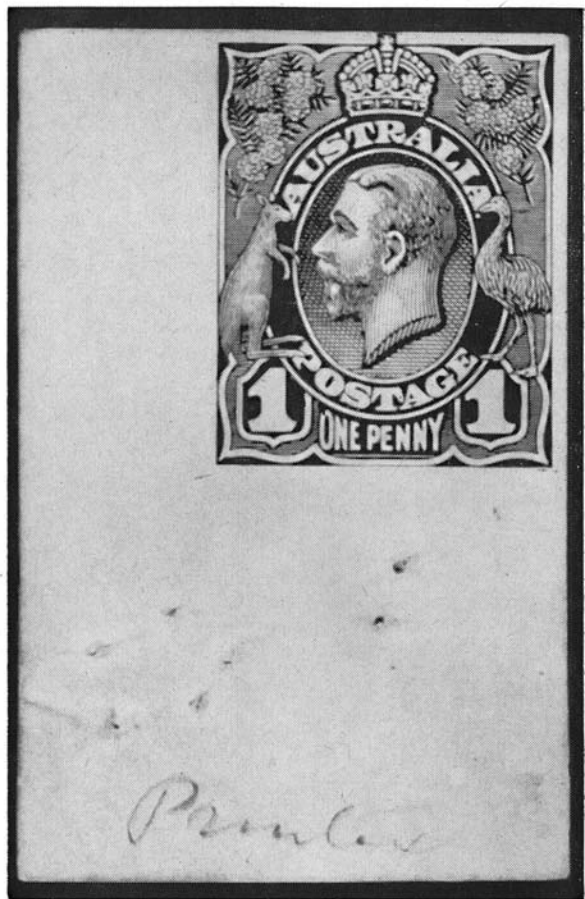
Printex is the name of a special printing machine. (Made by the firm of that name.) It is very powerful and capable of turning out very large quantities, and prints by what is known as "step and repeat" process.

The Printex proof is probably a copy from the actual stamp Gibbons Type 3. It was submitted to the late Mr. Seymour Bennett, of the Stamping Department at Somerset House, who was acting for the Australian Government. The process was not used, however, for the production of the stamps.

This stamp was listed in the Harmer Catalogue of the T. E. Field sale, as a "pull." It is thought that this is an actual proof—and of the Die 2 Substituted Cliche. The Die 2 Spur in the left value tablet is clearly shown, as well as the tell-tale notches in the left outer frame line at the top, as well as the rounded N.W. corner. Naturally the top of the crown has not yet worn.

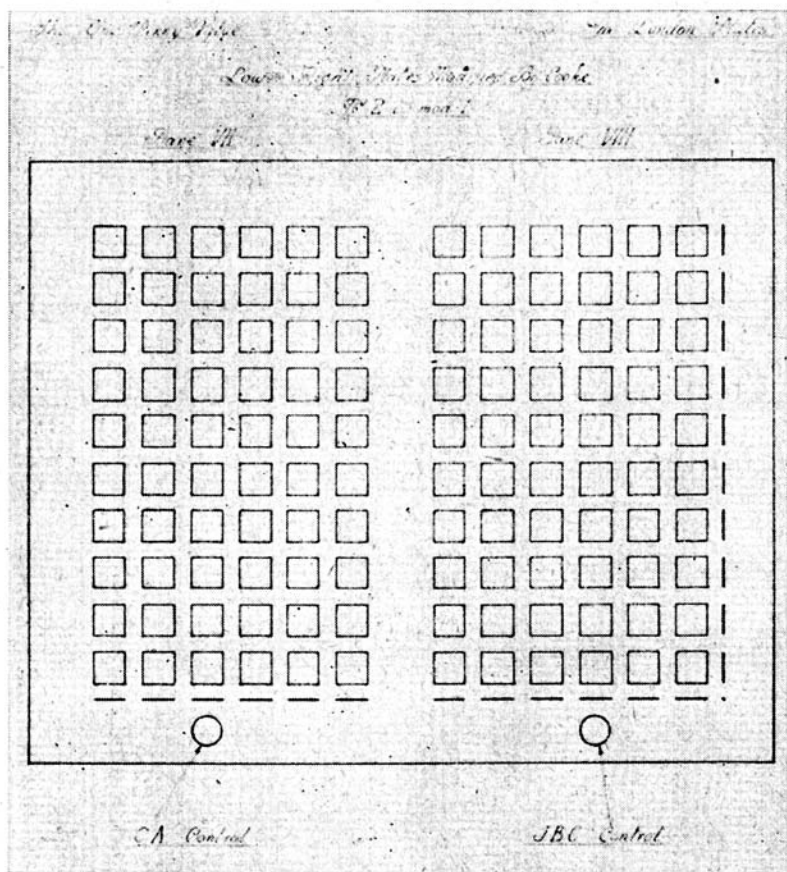
Little did the employee think how much he was missing when he saved his penny on the postage of his letter.

According to the Commonwealth Catalogue by Orlo-Smith, other "pulls" were presumably used in like manner.



"Printex" Die Proof.





1d. Surface Printed. Lay-out of the VII & VIII Panes.



**Proof from a Single Electro, Rose Carmine, the Colour of the Issue.**

This was apparently abstracted by one of the employees of Cooke, and used on his correspondence. The stamp is on unwatermarked paper, and perforated 11.

This stamp was listed in the Harmer Catalogue of the T. E. Field sale as a "pull." It is thought that this is an actual proof—and of the Die 2 Substituted Cliche. The Die 2 Spur in the left value tablet is clearly shown, as well as the tell-tale notches in the left outer frame line at the top, as well as the rounded NW corner. Naturally the top of the crown has not yet worn.

Little did the employee think how much he was missing when he saved his penny on the postage of his letter.

According to the Commonwealth Catalogue by Orlo-Smith, other "pulls" were presumably used in like manner.



**Electrotype Made by J. B. Cooke.**

A die proof in black from the original die of Perkins Bacon & Co., London.



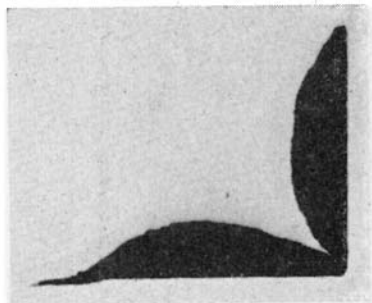
Electrotype by J. B. Cooke of the 5d. in Plum Red.



Electrotype by J. B. Cooke of the 1d. in Red.

## APPENDIX I.

### CHECK LIST OF THE 1d. ENGRAVED

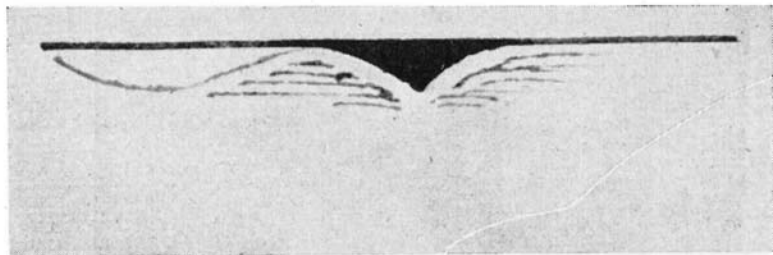


Engraved and printed by T. S. Harrison, the Commonwealth Note Printer, at Melbourne, on white wove paper, normal thickness, without watermark, from four plates. Perforated 11 by line machine. Gummed after printing by thin white gum and later with thicker yellowish gum. Each plate 120 cliches, 10 x 12.

For the purpose of identification of the various parts of the stamp, the following descriptions have been adopted.

Segments.—These are the flat sided, solid coloured, and curved inside, parts of the stamp, in each corner thus:—

“V”s.—These are the solid colour portions into which the segments converge or meet. There are therefore two segments and two “V”s on each of the four sides of the stamp.

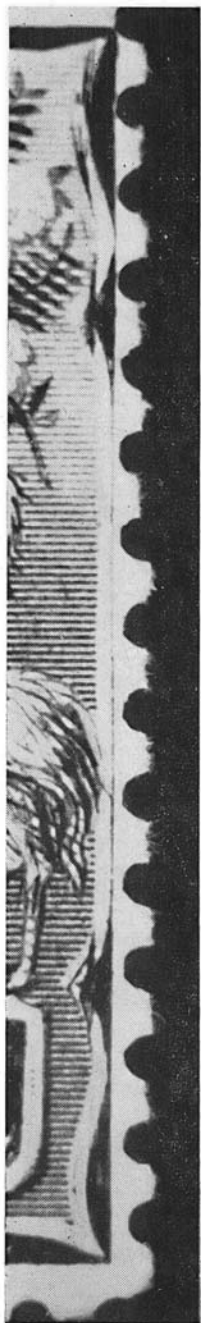


General characteristics: Very pronounced in the case of Plate 1, a pale shade of rose carmine, much paler than the other three plates. This is due to the shallowness of the impression which the plate received from the Master Die. The marginal inscriptions are sometimes so faint as to require a glass to read them. Some stamps are even less deep—or more shallow—than their next door neighbour, and blocks can always be found showing this up.



The Most Prominent and Notable of the Re-entries of the 1d. Engraved.

The lightness of the rocking in, was responsible for an enormous amount of retouching by hand before printing, chiefly to the solid patches of colour in the segments and "V"s, particularly the right hand ones. It was these, as well as the thin connecting lines forming the outer frame that were a constant source of trouble to the engraver, and few cliches escaped his attention in some form or other.



The Most Prominent and Notable of the Re-entries of the 1d. Engraved, with an Enlargement Showing it Most Clearly.

Another feature is that the Plate number was evidently added last on the completion of the retouching, and was considerably deeper than the rest of the plate.

On the other hand the marginal inscriptions were not so treated.

The numeral 1 on each side of the design is squatter and broader than the numerals on the other plates.

The following are the retouches, re-entries or flaws, in this plate. They are recorded by number or position on the plate as a means of readier separation. Blanks have been left for later use.

1. to 5.—Have all the base lines retouched, as well as the foot of the numerals, few of the base lines of these appear straight as a consequence. In the case of No. 1 the bottom of the shield enclosing the numeral is wider and flatter than its fellows.

6.—Right frame line, segments and Vs retouched.

7.—Bottom S.W. corner open.

13.—Top right frame line and N.E. segment recut.

14.—Top right corner recut.

15.—Top right frame line, corner and segment recur and base line.

16.—Top right frame and base strengthened.

17.—Base line strengthened and above A of Postage.

19.—Two pearls under the cross on top of the crown missing. Upper segments are very weak as well as the Vs, in spite of the outer frame line having been recut. The base line is also retouched.

21.—Base line weak and open at times, completely.

23.—Top right frame and corner strengthened.

24.—Do., do.

25.—Right frame and in the lower spandrel level with the S.E. segment is re-entry in shape of fine vertical line, which extends below the base line.

26.—Top right frame line and base line recut.

27.—Slight strengthening at the S.E. corner.

33.—Retouch to right frame in N.E. corner.

34.—Top right and bottom left corner at base and two lines under ONE PENNY retouched.

35.—Do., do., do., do.

36.—Right side outer frame line and the Vs retouched.

37.—S.W. Corner open, the base line is also weak and broken in parts.

40.—S.E. corner almost open, right side frame line retouched.

42.—Retouch to top half of right frame line to the upper V and the outer frame line opposite the back of the Emu bulges outwards.

43.—Slight retouch to right frame. Open N.E. corner.

44.—Right frame line at top retouched.

47.—N.E. corner strengthened.

48.—Upper frame, the two segments and the two Vs weak, and both pearls below the cross in the crown are missing.

52.—Retouch to the base line.

53.—Retouch to the right frame line.

54.—Retouch to right frame line.

57.—N.E. Corner frame retouched. N.E. corner open, probably original printing.

58.—Base line retouched.

60.—Right frame line retouched, also S.E. corner.

61.—Left frame retouched, particularly at S.W. corner.

64.—N.E. corner open.





The "Hairline" on the 1d. Engraved.  
With enlarged portion showing this clearly (p. 102).

- 65.—Lines under ONE PENNY retouched, and under the value tablets also.
- 66.—Right frame and upper right segment retouched. The upper part of the left frame line also strengthened.
- 69.—Right frame line retouched, being bulged opposite the Emu. Top right corner broken, slight diagonal mark in the right segment and top right corner.
- 70.—Right frame line retouched. The right segment in N.E. is marked by considerable retouching.
- 71.—Right frame line retouched.
- 72.—Do., do.
- 74.—Do., do.
- 78.—Both N.E. and N.W. corners, in both top and side segments, as well as the Vs show considerable retouching.
- 79.—Do., but chiefly in the N.W. segment.
- 83.—Upper frame and upper part of cliche weak, and outer frame line retouched.
- 87.—Right half of upper side line retouched.
- 91.—Strong retouch to base frame line.
- 92.—Weak base line.
- 93.—Strong retouch to the base line.
- 97.—Base line retouched.
- 98.—Do., do.



- 101.—Right frame line strengthened especially opposite the V.
- 103.—Base line retouched.
- 105.—Do., and all four line under ONE PENNY.
- 106.—Base line retouched and in the segments also.
- 107.—Base line strengthened.
- 109.—Slight retouch to base line and right frame line.
- 110.—Strong retouch to the base line and to curved line over ONE PENNY.
- 112.—Slight retouch to base line and right frame.
- 113 to 120.—Generally all upper and lower base lines have received attention, as well as most segments. The numerals appear also to have been strengthened, particularly the under part of the top serif. Some of these are almost flat, others have quite a concave underside.

## PLATE 2.

Characteristics: These are unfortunately common to Plates 3 and 4 as well. The colour of the ink is deeper, firmer engraving and generally better appearance. The marginal inscriptions are firm and clear, but the Plate numbers are the same deepness and strength as No. 1.

The more one studies these plates, one is struck with the similarity of the retouches or re-entries. That is to say that the engraver started to touch up a plate, and invariably did so by vertical strips or by horizontal ones at a time. In other words, he became "Segment minded" particularly in Plate 1. "Right frame line retouches," "base lines" and "vertical guide lines" minded in Plate 2, "Recut lines under ONE PENNY" in Plate 3, and two vertical column minded in Plate 4.

- 1.—Uneven shading behind Kangaroo.
- 2.—Re-entry in the outline of the right value tablet.
- 4.—Slight re-entry in right frame in the white portions level with the numeral.
- 8.—S.E. segment retouched.
- 9, 19, 29, 39, 49 and 59.—Short vertical spot of colour under the E of ONE. This shows that the clichés were rolled or rocked in vertically, the roller having apparently picked up a bit of matter, which sheds itself later.
- 11.—Slight re-entry in N.E. corner.
- 12.—Do., do., also strengthening of the lines under ONE PENNY.
- 13.—Break in the shading behind the Emu's neck.
- 15.—Weak shading to right of the right wattle.
- 16.—Re-entry in left portion of the base line.
- 17.—Guide line under the top frame line.
- 20.—Re-entry in the left portion of the base line.
- 23.—Do., do., do.
- 24.—Retouch to right frame line.
- 27.—Re-entry in left portion of the base line.
- 28.—Do., do., do.
- 30.—Both lower segments weak.
- 31.—
- 33.—Slight re-entry at right behind Emu, and bottom left corner open.
- 38.—No top to crown, and traces of the guide line under the upper frame line.
- 40.—Faint trace of two small hair lines vertically under E and P of ONE PENNY.
- 41.—Guide line as in 38.
- 42.—Re-entry in S.E. corner.
- 45.—Re-entry in S.E. corner.
- 47.—Re-entry above the lower right hand V.
- 50.—Blurring in the S.E. bottom segment.
- 51.—Guide line to left of N.W. corner.
- 58.—Retouch to top right corner.
- 60.—Blurring or flaws in the bottom segments.
- 64.—Vertical guide line down the right side, most noticeable as cutting the two Vs.
- 70.—Blurring or flaws in the bottom segments.
- 72.—Retouch to right frame at top.
- 73.—Do., do.
- 74.—Vertical guide line down the right side, particularly noticeable in cutting the two Vs.
- 76.—Re-entry through the right hand V.
- 79.—Right top V retouched.
- 80.—Flaws in both bottom Vs and segments.
- 83.—Line through bottom left serif of numeral 1.
- 84.—As 64 and 74.
- 87.—Right frame line strengthened behind the Emu.
- 89.—Do., do., do.
- 90.—Top of design weak.
- 93.—Retouch to right frame behind the Emu's head.
- 94.—Same as 64, 74 and 84.
- 95.—Retouch to wattle leaves in N.W. corner.
- 97.—Retouch to lines behind Emu's tail.
- 100.—Retouch to left frame line, especially level with Roo's head.
- 101.—Weak top of crown.

Rosenblum also records that the stamps in the 10, 20, 30 vertical column, and particularly N.70 shows faint re-entry at top, a duplication of the upper margin.



**Narrow and Wide Setting of the perforation Needles, Both Horizontally and Vertically.**



Block Showing the Flaw Under the "E" of ONE. Column 9, Plate 2.

### PLATE 3.

Characteristics: Very little can be added to bring out the differences in this plate. Colour is the same as for 2 and 4. Impression or deepness of the cutting is no more marked either, and no doubt the engraver had by this time got completely into his stride.

The following are the re-entries or flaws again arranged numerically.

- 1.—Series of small diagonal lines immediately above the right hand wattle in the N.E. corner.
- 6, 7, 8 and 9.—Traces of the guide line under top frame line.
- 10.—
- 16.—Lines under ONE PENNY recut.

- 17.—Right frame line behind Emu's head very thin, and tapering thicker lower down.
- 18.—Same as 17.
- 19.—Lines under ONE PENNY recut. Upper frame line recut, the portions on each side of the crown are not in line. The pearls are very faint under the cross on crown or are missing.
- 23.—Right frame line behind Emu's head very thin.
- 27.—Lines under ONE PENNY recut.
28. and 29.—Do., do.
- 30.—Re-entry between shading and the base line.
- 54.—Slight re-entry above the base line.
- 55.—Do., do., do.
- 56.—Strong hair line from foot of Emu, running vertically southwards.
- 58.—Slight re-entry inside left frame at bottom and above the base line at right.
- 63.—Slight re-entry behind Emu's head.
- 64.—Broken N.E. corner.
- 66.—Continuation of the hair line in No. 56.
- 69.—Retouch to top right corner, the corner is also broken. The shading in the crown is very weak.
- 73.—Right frame line behind Emu is thin.
- 80.—Retouch to lower left frame.
- 90.—Retouch to lower left frame line.

#### PLATE 4.

Characteristics: Colour, depth of impression, marginal inscriptions are practically the same as for the other two plates—2 and 3. Generally speaking the re-entries are more numerous, especially in the second vertical column which was re-entered almost from top to bottom.

The varieties are again in numerical order:

- 1.—Slight re-entry behind Emu's head.
  - 2.—Minute vertical lines of shading behind Emu's head.
  - 11.—Slight re-entry at right.
  - 12.—Slight re-entry behind Emu, and the wattle above, down to the lower right corner. This is part of the re-entry in the whole vertical column.
  - 22.—Complete duplication of the right frame line, and with traces of horizontal shading in the white line to the right of the 1. "ALIA" also appears to have been slightly strengthened.
- This is probably the strongest of the re-entries in this column.
- 23.—Open N.E. corner and re-entry down the top segment.
  - 24.—Vertical guide line inside right frame.
  - 28.—Weak or open frame behind Emu.
  - 27.—Retouched N.E. right segment.
  - 41.—Re-entry down right side cutting both right Vs.
  - 42.—Same as No. 32.
  - 52.—Slight re-entry between right frame line and wattle.
  - 53.—Slight re-entry to left and down right side.
  - 62.—Same as 52, but with additional traces below right figure of value and the right lower corner.
  - 67.—Short diagonal hair line near back of the Kangaroo at base.
  - 72.—Almost horizontal lines of shading to right of 1.
  - 82.—Slight re-entry with traces of vertical lines right frame.



Plate No. 1.

- 83.—Slight re-entry to top frame, and down right side behind the Emu's head. There are also traces of this re-entry in Nos. 63 and 73.
- 86.—Re-entry at top right side.
- 93.—Same as 83. Slightly.
- 95.—Re-entry inside the right side frame line.
- 101.—Top frame line very weak.
- 106.—Weak shading behind Emu's back.
- 111.—Re-entry beside right frame and right serif of numeral on the right hand.
- 113.—Short diagonal line running into the Emu's tail. (Hair line.)

#### OTHER VARIETIES.

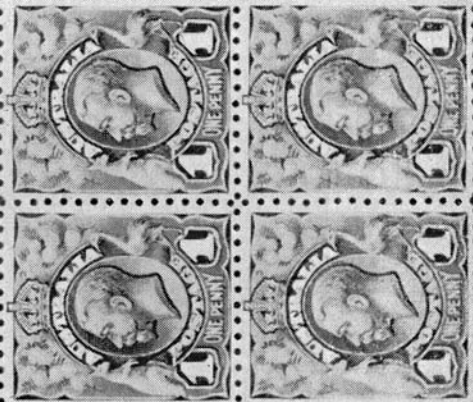
Faulty stripping colour so that the shades differ on different parts of the sheet.

Partially imperforated sheets or part sheets are known, and exist either vertically missing one side, or horizontally one side missing. Double perforations are also recorded, but so far none imperforate on all sides.

No 4



No 5



No 2

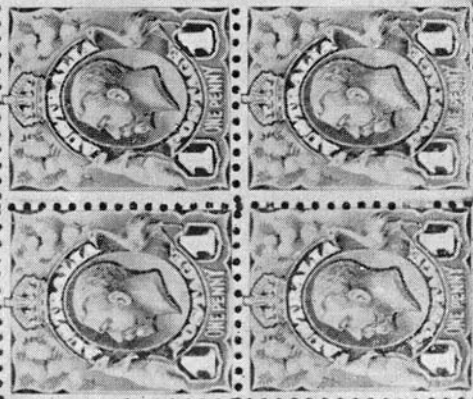


Plate Numbers of Penny Engraved.



## CHECK LIST OF THE 6d. ENGRAVED.

Re-entries. Several are known but not their position.

- (1) Re-entry right hand outer frame line, extending from bottom of one cliché and running to the one above.
- (2) Another running vertically downwards parallel to the inner frame line, and close to the numeral.
- (3) Another line 1 mm. inwards from the frame line in the lower portion of the cliché running through the shading of the vertical stroke of the "d" in 6d.

### Hairlines:

- (1) Diagonal between two stamps from the S.E. corner, through the UST of Australia of the cliché below.
- (2) Hairline parallel to the inner top frame line.

### Gum:

The same varieties as for the 1d.

### Perforation:

Double, both vertically or horizontally.

Officially repaired, where sometimes the double perforation has been corrected by the patching.

Normal perforation was the same as for the 1d., being line, single machine line, gauging 11.

### Plates:

1, 2, 3 and 4 as for the 1d., with the same marginal inscriptions.



Examples of Double Perforations.

### Shades:

The official colour was claret, of which a paler and a richer shade may be found. There is also a muddy shade as if too much brown had been inadvertently been mixed.

### Paper:

Normal thickness. No varieties have been reported.

### Cancellations:

More telegraph types may be found than on other issues, and both the 1d. and 6d. received a predated "cancellation to order" of Dec. 1913, due to probably the same dater being used as for the Kangaroo issues so done.

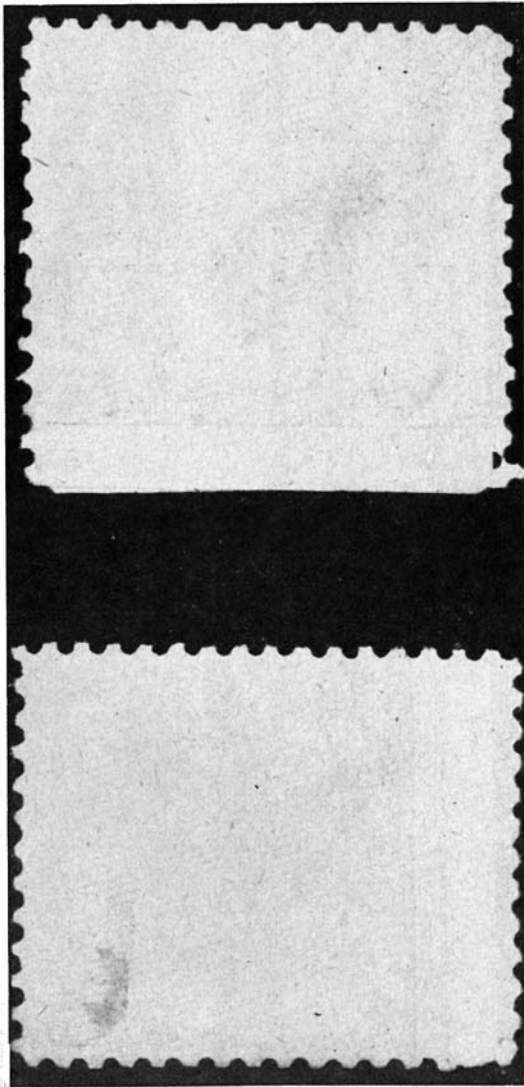
N<sup>o</sup> 1



Plate Showing Position of Plate Number on 6d. Engraved Kookaburra.



Double Perforations on 6d. Kookaburra. (See opposite page.)



Double Perforations on Opposite Page Showing Official Repairs to the Stamps Prior to Being Placed on Sale.



Examples of Double Perforations  
on 6d. Kooka. Engraved.





## APPENDIX II.

Although this book has been designed to fill the gap between the years 1913 and 1914, that is between the Kangaroo Issue and the George V Surface printed stamps, the following additional proofs and essays are reproduced as a matter of record.

If and when works appear, or articles on these issues are written, it will be sufficient to reproduce them once again in their place and order, and it is with this end in view that the following pages are devoted.

The first essays were those submitted for the celebrations of the opening of the Federal Parliament Buildings at Canberra, the first Commemorative Stamp of the Commonwealth.

There were 354 entries and 1055 designs, and the winner was R. A. Harrison—the son of the State Printer—of Elwood, Victoria.

His design featuring a figure symbolical of Australia, holding extending a palm branch, and in the other hand a shield bearing the Southern Cross, with the Parliament Buildings as the central and chief motif, was undoubtedly the best of those which have been seen in this country.

The second was by J. O. Lyons, of Prospect, South Australia, and this it is believed has not been seen over here either, but three other designs are known.

One, by Mr. E. T. Luke, the pictorial artist of the "Age," Melbourne, was very good, but the very feature which was the subject of the celebrations was far too small and out of proportion to the remaining portions of the design.

Two other designs by A. J. Searsby, of New South Wales, were submitted, but here again the main subject was obscured by other parts of the design and the foreground almost completely taken up by the lower panel, and the word Canberra allowed to crowd out the sky.

The second design, too, was significant for its little space devoted to the main theme, and only as an afterthought did the vital words appear—and even then only at the very bottom of the stamp.

This was a great pity because as drawings they were both good, and the ingenuity displayed in introducing the flora and fauna of Australia in so small a space deserved better reward.

The extraordinary point in connection with this competition was the fact that the winning design was actually utilised, as never before, and the very next year in another competition for the International Stamp Exhibition at Melbourne, as well as for a new series for Australia. None of the designs were selected, and eventually the old 6d. Kookaburra of T. S. Harrison, adapted for the new value—3d.—was adopted.

The winning design was a beautiful entry, showing the King's Head to left, surrounded by a neat laurel spray on each side of



the circle, flanked by two columns, with Australia at the top of the stamp, and 1½d. in words, and two value tablets at the bottom.

The pillars may be thought to be too squat or too thick—perhaps they are—but it was another case of a fine entry disregarded.

The signed original is included in the T. E. Field collection.

Mr. E. T. Luke again gained a place, in fact he gained second and third places, with the two designs reproduced below.

Neither of these were utilised, although one may have been the inspiration of the Koala featured in the 4d. Green of the George VI series of 1937-1948.



The same artist also submitted six other designs, all of them well drawn, and giving the Selection Committee plenty of choice.

One is particularly reminiscent of the Georgian series of Gt. Britain, whilst that of the Kangaroo with the rays of the sun behind Canberra is most effective and might well have been improved in the hands of the engraver.

Another submitted by "Selaws"—showing the Platypus—is not so original, nor particularly well drawn, but it may have been behind the selection later on in 1937 of this animal for the 9d. value.

Two more entries, one by "Captain Kookaburra," of a ship, and another by "Kinross" more suitable for an airmail stamp, are not illustrated, but were amongst the many other entries.

There must have been many more designs worthy of recording, and in subsequent competitions still more. No doubt as time goes on, there will be the subject of notice in the philatelic journals.

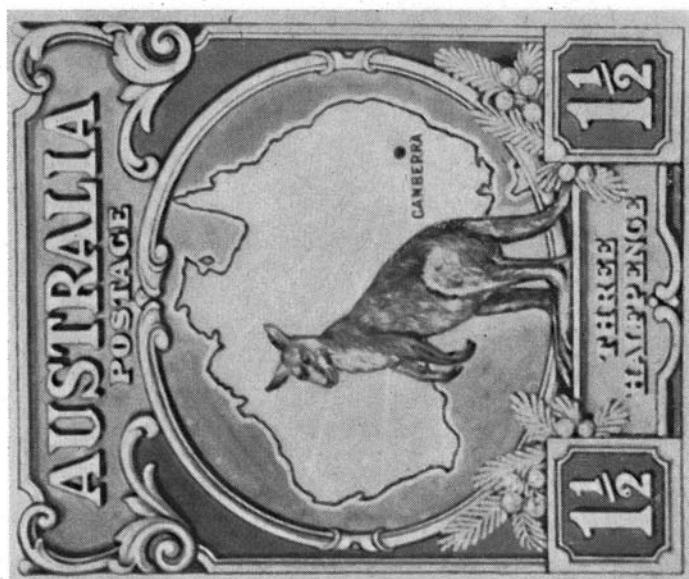


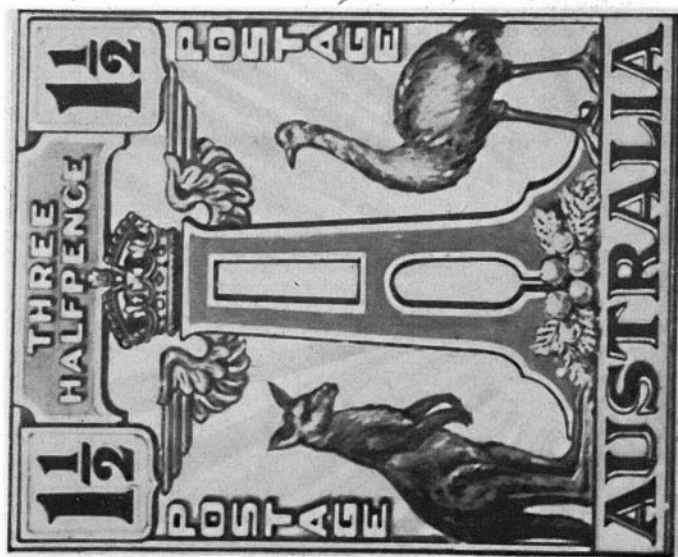


The illustrations on this and the succeeding pages are from various drawings submitted to the P.M.G. for acceptance for new stamps.

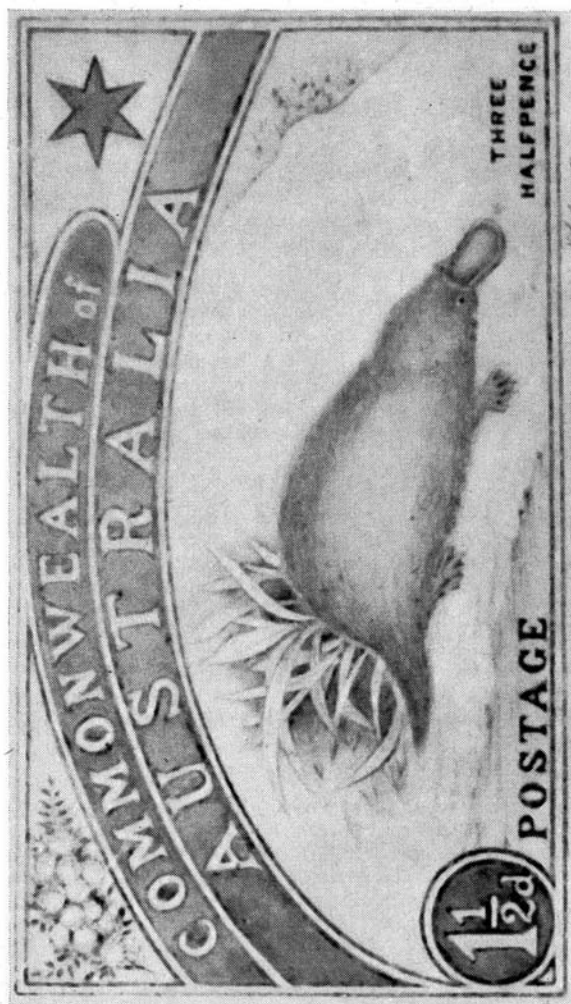












## APPENDIX 3.

### PERSONALITIES

The following notes are given as well as the facsimilies of their signatures to the various letters quoted in chapter IV.

They are taken from tracings from the original letters included in the Perkins, Bacon and Co. records, purchased by Chas. Nissen and Co., and are included largely in the T. E. Field collection.

These letters, from the very men who actually handled the affairs which led to the production of the first issues of the Australian Commonwealth, are full of interest. They are from the managing director of Perkins Bacon at the top, down to the shippers of the plates. They tell of the many steps taken from inception to delivery, and even make mention of the two ships of the Orient Line which carried the plates to Australia.

First and foremost, of course, is Mr. Seymour J. Bennett, I.S.O., J.P.

He was a civil servant and spent all his career at Somerset House and he was, at the time of the discussions on the Georgian design, one of the senior officials, and his was the name submitted by Somerset House as the official responsible under the terms of the letter of the Australian Government.

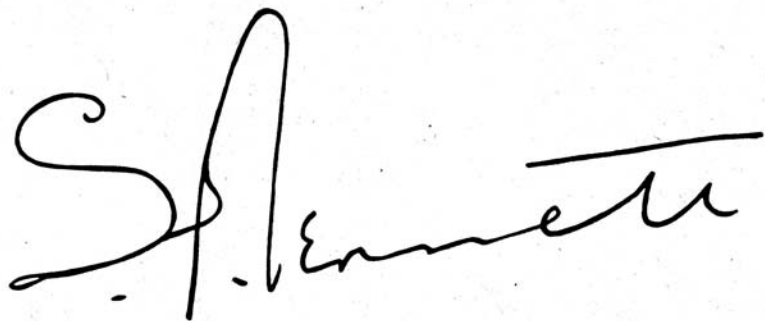
He was born on the 18th of August, 1848, entering the Civil service on 1st May, 1868 as a fourth-class clerk. The 1d. Georgian discussions were almost his last work before retiring on his 60th birthday in 1914. He was then an Inspector of Stamping, and had been awarded the I.S.O., and he was also a magistrate.

That he was careful and exacting as to detail is proved by his letters, and this was carried to the length of a visit to the London Zoo, as well as to search for reference to the details of the Ostrich and the Emu. His was the insistence, against the judgment of the printers and engravers, upon the opening of the lines of the background, and philatelists and artists will, no doubt, still argue as to the better results—the solid or part solid background of the oval, or the opened-up one as finally adopted.

His signature was full of character, and he evolved a monogram entirely his own.

Unfortunately, we do not know if he enjoyed the fruits of retirement for any length of time, nor if he was ever able to see the actual results of his work in the issued stamp. If so, let us

hope he never saw the rough paper temporary printings in 1917-1918.

A large, fluid handwritten signature in black ink, appearing to read 'J. D. Heath'. The signature is written in a cursive style with a prominent initial 'J' and a long, sweeping underline.

(2) J. D. Heath.—Managing director of Messrs. Perkins Bacon & Co. Pressed all along for the solid or semi-solid background to the King's Head, and for adhering to the design of T. S. Harrison, and not to the rigid method laid down by the Australian authorities. Unfortunately, Mr. Heath paid personal visits to Somerset House, and telephoned, so that full record of his efforts cannot be officially confirmed. He even delivered the dies by hand, so that only later acknowledgements from Somerset House as to their safe arrival there, and passages in their letters confirm the substance of the conversations. The effects produced by the solid background and that finally reached in States I and IV should be compared to appreciate the directives given by Mr. Heath.

The Perkins Bacon plates were used continuously for 22 years, and were printed from successively in the carmine, purple, and finally green shades, a tribute to the direction and workmanship of the firm.

(3) Captain Sir Robert Muirhead Collins.—Was born on the 20th September, 1852, and in Great Britain it is believed, but was quite definitely in Australia in his early twenties. Prior to his appointment as the representative of the Commonwealth of Australia in Great Britain, he had been for some years Secretary to the Department of Defence in Australia. When the first High Commissioner was appointed, Sir Robert became official secretary. The offices of the High Commissioner were in those days at No. 72 Victoria Street, Westminster, but when Australia House was completed, he continued in the same capacity, until he retired in 1917. He was thus intimately connected with the issue of the Georgian stamps. He enjoyed ten years of retirement, and died at the age of 75 in April, 1927.

A large, fluid handwritten signature in black ink, appearing to read 'R. Muirhead Collins'. The signature is written in a cursive style with a prominent initial 'R' and a long, sweeping underline.



Of the two assistant official secretaries, not much is known. They merely signed routine correspondence for Sir Robert Collins or for him if he was temporarily absent from the offices. Each of them signed but once on an occasion in the course of the production of the 1d. plates.

Enquiries made at Australia House in the Strand have not elicited any further particulars, nor do we know if either of them succeeded Sir Robert on his retirement.

They did, however, have decided character as their signatures would appear to show.

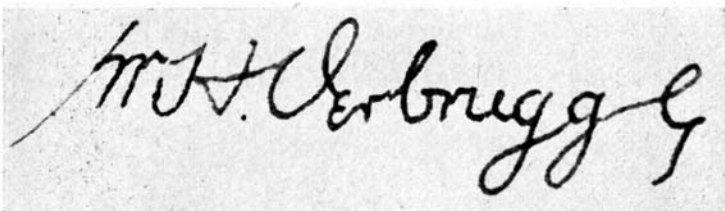
F. W. Arkell  
F. Savage

And, finally, as reminder of the nursery rhyme, "This is the House that Jack Built," this is the signature of the clerk of the firm who despatched the cases of plates, passed by the authorities who studied the dies, made by . . . . . etc.

The firm of forwarding agents, Shaw, Adams & Co., do not exist to-day, or if they do, they have been absorbed by some larger firm or organisation, and their name does not appear in the London telephone directory.

They did their job, the plates duly arrived safely in the Commonwealth, and within a few days the presses were hard at work and the 1d. Georgian design was being issued to the public.

R. A. Greenland

A handwritten signature in black ink, reading "Mr. H. Verbruggen". The signature is written in a cursive, flowing style with a long horizontal stroke at the beginning and a large, looped 'g' at the end.

### The "Dissolute Fowl."

Since reference has been made earlier in pages to the "Dissolute Fowl," the following extract is made, and, for what it is worth, acknowledgements are made to Messrs. Stanley Gibbons Ltd. of London.

It is not thought, that the opinion expressed was the one generally given by the public, nor contemporary artists.

It is admitted that Plate 1 was not cut sufficiently deeply so as to print well, but this was rectified in the three other plates, and this is really nothing to do with the actual design. The Head of the King was never in dispute between the engravers and printers when the surface printed steel plates came to be made, nor by Inland Revenue who held a definite power for the Australian Authorities. Both of these would be supporters for a worthy stamp. If this was his criticism of a stamp, what were the reactions to the English George V 1d. of the same period, or the ½d., to name but two examples?

Stanley Gibbons Monthly Journal,

31st January, 1914.

### New Issues and Discoveries by Norman Thornton.

"Australian Commonwealth."—There is no real reason why plates for printing stamps should not be engraved and prepared in Australia, quite as well as anywhere else in the world, but by some curious fatality it seems to have been decreed that of recent years any attempt at portraiture for Australian stamps should result, if not in actual caricature, at any rate in an achievement which can earn no congratulations. In the case of the present new stamp (1d.), the somewhat dissolute appearance of the fowl on the right, and the portrait (sic) of His Majesty is about the last thing in crude delineation. The die was engraved, four plates made, and one million stamps printed at the Commonwealth Treasury, Melbourne; this, of course, is a very small number for a 1d. stamp, and owing to rumours that no more were to be printed in this way, there was a great rush to secure copies so that it was decided not to allow any one to purchase more than six copies. If the steel plates are to be

abandoned and further printings are to be made by lithography, it was a mistake to use the process at all, a responsible administration ought not to indulge in ballons d'essai of this description, merely for the sake of sensation."

## Appendix IV.

### THE "IDEAL" STAMPS

#### Did It Inspire the Design of the 1d. Red Geo. V?

In spite of the assertion that T. S. Harrison had used the design of the prizewinning entry in the 1911 competition, there are serious doubts as to the correctness of this statement in its entirety.

In the first place, the head of the King in the winning design was half-face, and Altmann's other design was side-faced. The value tablets or shields containing the figure of value were a combination of both drawings, and it is equally true that the Wattles, Kangaroo, and Emu in Harrison design appeared to be a like adaptation of the two entries.

It is in the treatment of the King's head that the greatest divergence appears, and was the subject of contention between the eventual engravers of the surface printed issue and the Somerset



House official—Seymour Bennett—who was to pass the final die. The Commonwealth Government intervened to insist on the Harrison design being rigidly adhered to on this very point. The vertical shading was the bone of contention, and this feature did not show itself in any way in either of the winning entries, or in any of the other entries.

In 1911, the first steps were taken for the London International Philatelic Exhibition to be held in 1912. In 1911 T. S. Harrison held a high position with Waterlow Bros. and Layton, of London, and he did not go out to Australia until 1912, to take up his appointment as Commonwealth Note Printer, which in those days was a separate appointment from the Stamp Printer.

T. S. Harrison did not design, but he may well have been "the power behind the scenes" and was no doubt at any rate partly, if not

wholly responsible for the actual printing of the "Ideal" stamp, which was sold in aid of the Exhibition funds.

The printing contract, held for fifty years by Messrs. De la Rue and Co. for the vast majority of British stamps as well as for many of the colonies, had lapsed in 1911 or late 1910, and the new contractors, Messrs. Harrison and Sons, who were to share British stamp production with Somerset House, were not so favourably placed as De la Rue.

There was without any doubt grave dissatisfaction with the first issues of the new printers, particularly the  $\frac{1}{2}$ d. and 1d. (S.G. 321-350) which were far behind the De la Rue standard. So great was the comment that with a view to show what could be done, the "Ideal" was produced as an example.

The "stamps" were produced by surface printing in about a dozen colours, both perforated and imperforate. They exist imperforate in red, blue, black, red-brown, in blue and black perforated, and there may be other shades. They also were engraved in black only on sheets of 108 (12 x 9), the surface printing being in the more normal sheet of 120 or 12 x 10. There were also post-cards in two colours, the design being much enlarged.

The shading of the head is vertical, and T. S. Harrison would know of this fact only too well.

Is it reasonable to suppose that T. S. Harrison would either have used a copy as a guide for the new head in the Commonwealth stamp, or have written to England for copies, when the time came for the stamp to be designed.

It may be a coincidence, but among the papers of a late Commonwealth Printer were found five copies of this Ideal stamp, in dark blue, and these were believed to have been amongst the records handed over by previous Printers to the Commonwealth.

It is noteworthy, too, that the dies for the stamps were made by the Printex Company, as Messrs. Miller and Motley termed their process.

As this firm also tendered for the contract for the Georgian 1d. Surface printed, and made proofs, it may be of interest to record here the merits or demerits of their machine, as advertised by them.

- (1) It produced any number of identical originals in any direction of printing surface, with an accuracy of register and perfection of detail heretofore unheard-of, and at a mere fraction of the cost by the ordinary imperfect methods now in vogue.
- (2) By the Printex process the uncertain personal factor of tedious inaccurate handwork, is replaced by the celerity and infallibility of precision machinery. The most elaborate and involved designs are produced as rapidly and perfectly as the simplest.
- (3) The Printex Process includes an imperishable and alterable record of each job, from which a duplicate may be made at an hour's notice and at a very slight cost.

Two proofs were in Thos. E. Field collection of this firm, but they did not satisfy the authorities.

The Ideal Stamps however were from a die by this firm, and the stamps were printed by Messrs. Waterlow Bros. and Layton on an Elliott-Wharfedale machine.

Two further coincidences are perhaps worthy of notice, or may be put down to living in a small world.

Mr. Seymour Bennett, representing the Stamping Department of the Somerset House, was also present at the Banquet and opening celebrations of the Exhibitions, together with the Secretary of the Board of Inland Revenue, and Mr. Bennett spoke at the Banquet in reply to a toast.

The other coincidence, although small in its way, was that the stamp was not produced from the actual design, and not the entire effort, strictly speaking, of the winner.

True he provided the head and the solid background and the oval containing the wording, but the background of the Royal Standard came from another entrant, or was inspired by the Union Jack entry of yet another designer.

The two prizes were merged and divided between the winner—Mr. Henry Schubert, of London—and the second and third, being respectively Mr. John Ashley, of Manchester, and Mr. Louis S. Rayner, of Wrexham.

And again it fell to the Printers to produce the actual design, a sequence which followed in the Georgian engraved and surface printed issue of the Commonwealth.

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