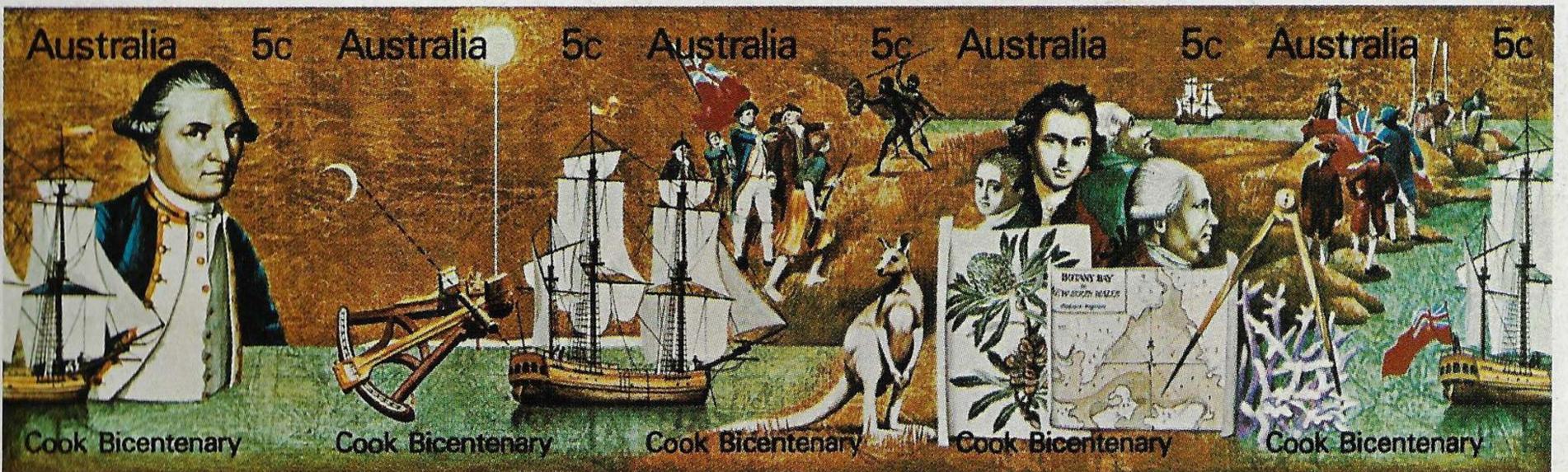
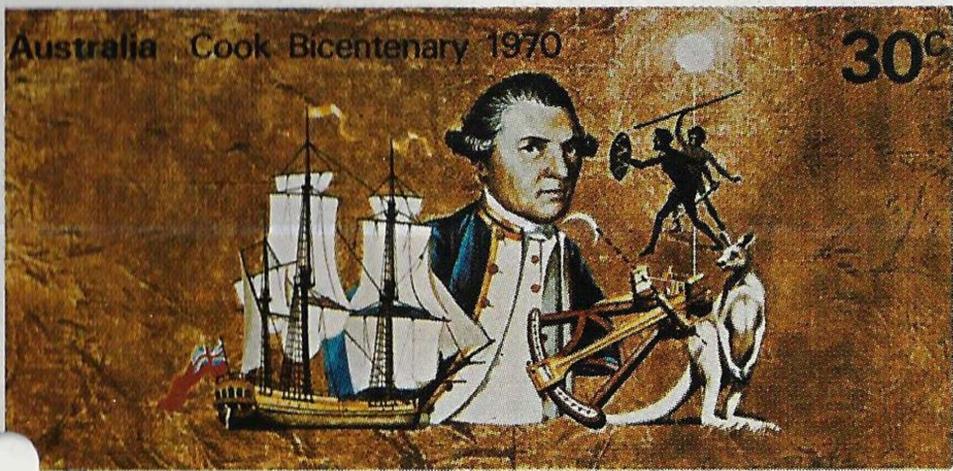


Australian Post Office

April 1970

# PHILATELIC BULLETIN



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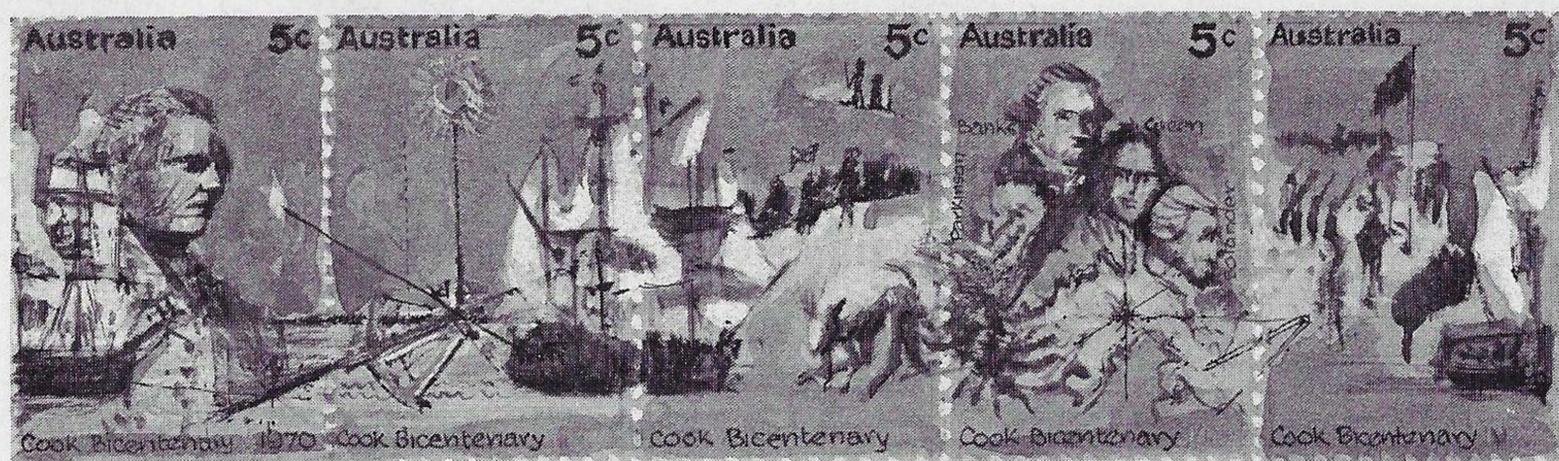
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### Notes on the Cook Bicentenary Stamps

by Robert Ingpen

At the time of publication of this April issue it is still too early to know the reaction of the public to the special stamps commemorating Cook's voyage of discovery along the east coast of Australia. It is therefore useful at this stage to record the aims and objectives of the creators of the series, and to outline some of the events which took place during production.

In making this record it is also hoped that stamp collectors will get some insight into the range of problems which face the stamp designer—problems which deal with visual communication as well as with technical print production.

There are a number of reasons for the Cook stamps to break new ground in stamp design and production, and apart from the main one that this is a very important celebration, the most novel reason is that the design team was a four-man committee. This meant that any design put forward to the Stamp Advisory Committee and the Postmaster-General had to have the support of all members of the design team. This support added confidence to any recommendations for innovations—such as five separate stamps combining to make one picture. The special committee under the chairmanship of Mr. Jim Smith, of the P.M.G.'s Department, had as members Mr. Tom Keneally, novelist; Mr. Arthur Leydin, Stamp Advisory Committee representative, and myself, an applied artist.

At the first meeting of this committee in March, 1969, it was agreed that four stamps be recommended for issue, and that they should depict four important aspects of Cook's voyage along the east coast of Australia. The designs would be treated as records of historic events and not emphasize modern social implications of the events. The aim was to tell a simple visual story without asking the viewer to seek hidden social meanings from the designs. The four

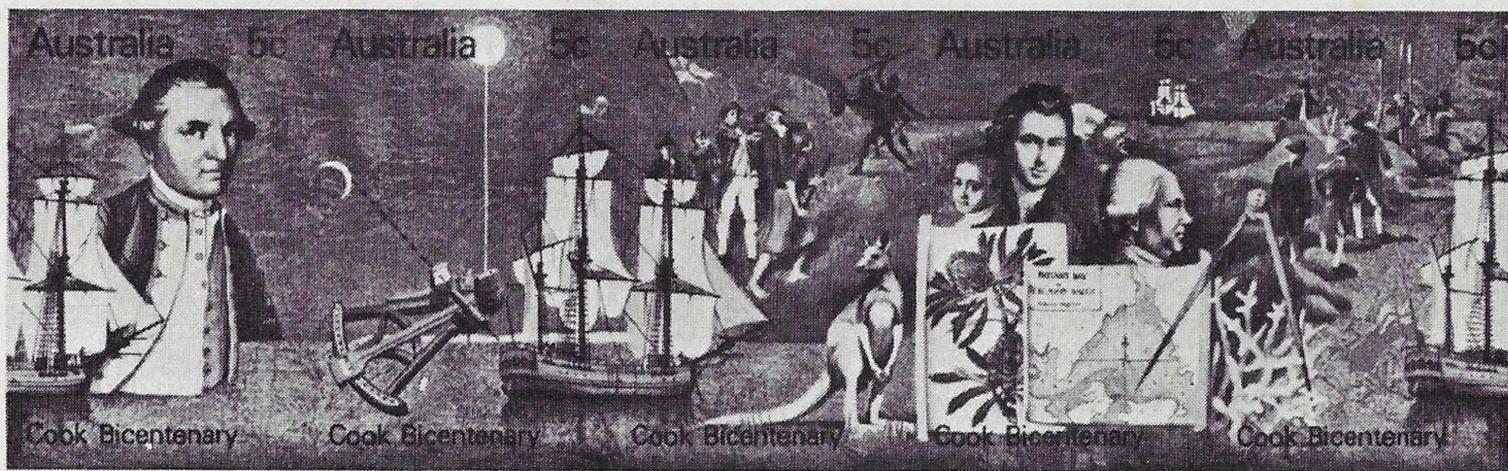
events selected for portrayal were Landfall, Landing, Recording and Mapping, and Possession.

Between this meeting and a second meeting one month later, I was to produce a range of visual interpretations of this theme to show how the ideas might appear as stamps. With these drawings to evaluate, and an increased awareness by members of details of important events in Cook's voyage, we were able to propose that in addition to the four stamp idea being retained, we should attempt to link the events in sequence both pictorially and physically. We were to attempt to represent the Endeavour symbolically connecting landfall with landing, the landing with recording and mapping, and so on until the Endeavour left the scene we were commemorating.

Once again I was to produce my visual interpretation of these decisions. When these four stamps were put together it was clear that most of the events we had chosen to represent could be displayed, but Cook himself was missing. A fifth stamp was proposed and it was agreed that a portrait of Cook should lead off the story. The illustration is a reproduction of the first rough design of what was later to become the stamps released on 20th April.

Shortly after this, in early June, 1969, artwork was prepared six times larger than stamp size (the normal procedure) for presentation of our ideas to the Stamp Advisory Committee and other authorities. The design was approved with very minor changes and a trial colour separation and proof printing was undertaken by the Note Printing Branch of the Reserve Bank.

Each stamp in the series has its own story to tell, so explaining in detail what appears on each, and why it is there, may help to involve the reader in some of the design team's thoughts. We were not attempting to illustrate the obvious picture for each event, but to select simple pictures which when combined gave new insight to the events we chose to depict.



Cook,  
giant among  
navigators,  
enters the  
Pacific...

and fixes the  
position of the  
eastern part of  
Australia...

where he finds  
new people and  
strange animals.

He and his  
scientists chart  
the shores  
and sketch  
the flora...

and sovereignty  
is proclaimed  
over the land  
discovered.

### Stamp One — Cook

Cook's likeness is made from a portrait by John Webber; the original was painted at Cook's request early in 1776 before he set out on his third voyage. It is now in the National Art Gallery of Wellington, New Zealand.

In the stamp, Cook is likened to a "Gulliver" in the Pacific, a giant who led Europeans to colonization of the South Pacific through the accuracy of his records and mapping. This accuracy gave confidence to the less adventurous to tackle exploration of natural resources in this previously-uncharted part of the world.

### Stamp Two — Landfall

At daybreak on 19th April, 1770, the Endeavour was off the south-eastern tip of New Holland, and the continent had been located. This stamp depicts the essential measurement devised and made by Cook to help determine where he was, that is, his longitude. Having made this measurement, and with the relatively simple determination of latitude he was able to put Australia's east coast on the map.

The measurement of longitude using what is called "lunar distances" (which was later replaced by the chronometer) is described by Sir Frederick White in his paper to the Academy of Science's recent Cook Symposium in the following way: "The position of the sun in the heavens gives a measure of local time. Another heavenly body must be used if an astronomical observation is to give the time at Greenwich; the most convenient is the moon. That the position of the moon relative to the sun constantly changes is a common observation; from one full moon to the next approximately one month elapses. If the relative positions of these two bodies are predicted for any time at Greenwich and if prediction tables are in the hands of the navigator he can by observation of the angular distance between these two bodies tell the time at Greenwich, and so determine how far east or

west he is of that point." It is this measurement of angular distance that the stamp depicts.

### Stamp Three — Landing

The following log entry was made by Cook on Sunday, 29th April, 1770:

"Immediately after this we landed which we had no sooner done than they (two aborigines referred to previously in the log) threw darts at us. This obliged me to fire a third shot, soon after which they both made off."

Two days later Dr. Solander had a "sight of a small animal something like a rabbit" (thought to be a kangaroo rat) "and found the dung of an animal which must feed on grass which we judge could not be less than a deer". This was probably a kangaroo.

This stamp of Cook's landing at Botany Bay illustrates his first encounter with the Australian aborigine on one hand, and the unique native fauna on the other. The drawing of Cook and his colleagues is an adaptation from the well-known painting of the occasion by E. Phillips Fox, which is in the National Gallery of Victoria, Melbourne. The kangaroo illustrated is the Eastern grey kangaroo (*Macropus giganteus*) and the two aborigines are after a drawing attributed to Sydney Parkinson although the original appears to be lost.

### Stamp Four — Mapping and Recording

Cook's voyage was noteworthy for the use made of scientists and artists. Whilst this had happened before it had never occurred in such a planned and resourceful way as on the Endeavour. After the voyage Cook reported to the Admiralty that "the charts and plans I have drawn of places we have been at were made with all the care and accuracy that time and circumstances would admit. Thus far I am certain that the latitude and longitude of few parts of the world are better settled than these, in this I was very much assisted by Mr. Green who let slip no opportunity for making observations



for settling longitude during the whole course of the voyage, and the many valuable discoveries made by Mr. Banks and Dr. Solander in natural history and other things useful to the learned world cannot fail to contribute very much to the success of the voyage”.

In 1814, Matthew Flinders, who had traversed the same same areas which had been charted by Cook, wrote: “This voyage of Captain Cook, whether considered in the extent of his discoveries and the accuracy with which they are traced, or in the labour of his scientific associates, far surpassed all that has gone before.”

The stamp shows four important contributors to such success. At left is Sydney Parkinson, an illustrator hired by Banks for the voyage. Below him is a reproduction of *Banksia serrata* or red honeysuckle, one of the hundreds of new plants found by the botanists which induced Cook to name his first landing place Botany Bay. Parkinson died at Batavia on the voyage home.

Next is Joseph Banks (from a painting by Joshua Reynolds) perhaps the most well-known associate of Cook's on the Endeavour; he was later to become President of the Royal Society and is believed to have been instrumental in organizing the First Fleet to Australia.

The third figure, Charles Green, is something of a mystery. Apart from knowing that he was a competent astronomer who accompanied Cook to make experiments relating to the transit of Venus, little is known about him and no portrait can be found of him despite extensive enquiries. He is depicted in a green jacket.

The fourth man, Dr. Solander, was a doctor of medicine and a pupil of the great Linnaeus, and was generally considered to be the ablest botanist of his time in England. A copy of the original map of Botany Bay is shown below Dr. Solander, and the ancient dividers symbolize the span of intensive recording this team undertook from the time they landed until the time they left the perilous coral of the Barrier Reef to the north.

#### *Stamp Five — Possession*

Cook landed on a small island at the tip of Cape York on 22nd August, 1770, where he hoisted the English colours and took possession of the whole of the east coast in the name of King George III. He called the spot Possession Island, and the passage, which lay well to the south of that discovered by Torres, he named Endeavour Strait. Within another day or so the Endeavour was clear of Australian waters and on its way home via Batavia.

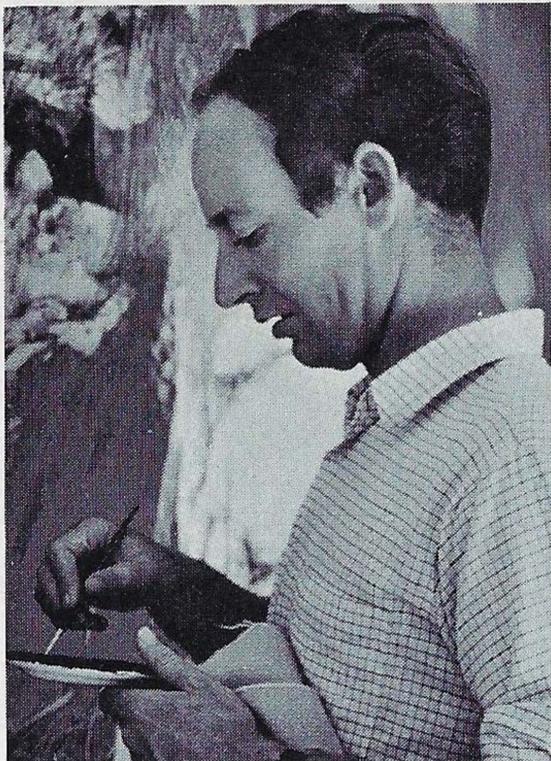
Although Cook's journals are quite specific about the possession ceremony historians disagree on many details. We have chosen to represent the scene less formally than most imagine it to have been, mainly because the climate and terrain of the area appeared to discourage much formality and enthusiasm, and this seems to be supported by Cook's lack of enthusiasm in his journal report of the event.

#### *The 30c Stamp*

This design is a precis of the 5c series, and contains selected elements of the series to form a Cook “Coat of Arms”. The portrait of Cook is the central motif, and is flanked by the Endeavour on the left, and on the right by the sextant and longitude measurement which determined where Australia was, and the kangaroo and aborigines show what was found as a result.

#### *Production*

When the first proof print by the Note Printing Branch was analysed it was obvious that certain modifications to detail must be made on the final artwork. This final painting, which was colour separated photographically by the Note Printing Branch, was done at four times stamp size instead of the usual six times. The scale of design and type on each stamp had to be adjusted to meet the requirements of stamps without white borders. Also sufficient white paper or



non-print areas had to be left on each stamp to overcome postal sorting demands. These and many other modifications could have been made only as a result of the additional effort by the printers, in pre-proofing. Final artwork was submitted for processing and printing in November 1969.

Irrespective of whether the series is successful or not, it is certain that the high quality of print production has produced as faithful a reproduction of the final artwork as the process will allow.

**Australian Stamp Artists:  
Robert R. Ingpen, MSIA**

Robert Ingpen was born in East Melbourne on 13th October, 1936. He was educated at Geelong College and trained in graphic design and illustration at the Royal Melbourne Institute of Technology, graduating with a diploma in 1957.

In November, 1958, he joined the Commonwealth Scientific and Industrial Research Organization, as a graphic designer specializing in the theory and practice of visual communication for scientific research results, by means of publications, murals, exhibits and films. For CSIRO he designed and illustrated many publications on technical subjects.

In 1960 Mr. Ingpen visited the United States, Britain and Europe to study developments in visual communication. He was elected to Membership of the Society of Industrial Artists and Designers (U.K.) in 1962.

In addition to designing for small-scale reproduction, on stamps, Mr. Ingpen has completed a number of large mural paintings, including one in the foyer of the laboratory of the CSIRO Division of Land Research in Canberra; a 100 square feet mural commemorating the work of the late Sir Ian Clunies Ross, at Clunies Ross House National Science Centre, Melbourne; and a mural at the Rylah Institute for Environmental Research, Melbourne.

His stamp designs include the current Cook series and Grassland Congress stamps, the 4c Gynaecology and Obstetrics Congress issue of 1967, and the 25c Intelsat and 5c Soil Science and World Medical Association pair of 1968.

Married, with three children, Bob Ingpen lives in Hawthorn, Victoria. He now works as a freelance artist.

In his article about the Cook project, Mr. Ingpen has mentioned briefly the tremendous amount of work which went into the project. The research and discussions of the special committee, and Mr. Ingpen's own work in preparing visual interpretations of the committee's decisions, resulted in a very detailed colour sketch (actually sketches — the 30c and five 5c designs were all on one board) which was approved by the Postmaster-General. Because of the unusual nature of the designs, it was then decided that trial prints would be made by the Note Printing Branch, in lieu of the usual procedure of going straight to production.

Although colours are frequently separated by black and white drawings, as related in the article on gravure printing, in the case of the Cook designs it was decided to separate the colours by camera filtration, because of the intricate nature of the designs. This camera work was carried out by a commercial firm specializing in such work, and from the resulting negatives trial cylinders were made and proofs of the 5c and 30c stamps were produced. The result was characteristic of camera filtration; the tones which were light on the artwork lost something in translation to the cylinders, and printed even lighter, and the dark tones became darker, tending towards "muddiness".

As Mr. Ingpen says, "it was obvious that certain modifications to detail must be made". Actually, he produced a completely new set of colour drawings. With the trial prints and the negatives as references, he carefully re-drew all five 5c designs and the 30c design, compensating as he went for expected tonal changes in photo-



graphy, by slightly increased tones in light areas such as faces, and careful attention to dark areas. The new set of colour sketches was discussed at length with Note Printing Branch photographers, etchers and printers, and further modifications were made, until everyone concerned was satisfied that all possible precautions against undesirable changes in photography and etching had been taken.

Camera separations were then made outside the Note Printing Branch, as with the first colour designs, but the results were not satisfactory, and ultimately the Note Printing Branch itself undertook the extremely exacting photographic processes.

#### Royal Visit Stamps and Postmarkers

The 5c and 30c 1970 Royal Visit stamps announced in the February Bulletin are illustrated above.

The 5c stamp was designed by artist-engravers of the Note Printing Branch, Reserve Bank of Australia, Melbourne, where both stamps were printed. The 5c design is based upon photographs taken by Camera Press and Anthony Buckley.

The 30c stamp was designed by Mr. John Mason, of Melbourne.

Both stamps were printed on Wiggins Teape coated unwatermarked paper incorporating helecon. The colours of the 5c stamp, in order of printing, are grey, yellow-brown, light brown and dark brown. The 30c colours, in order, are red, blue, grey-green and gold. Four cylinders, one for each colour, were used in each printing.

Commemorative postmarkers were provided for 22 centres in New South Wales, Queensland, Victoria and Tasmania in connection with the Royal Tour. Full sets of 22 special commemorative covers, postmarked at the various offices, are available from the Philatelic Bureau, 12th floor, 374 Bourke Street, Melbourne, Vic., Australia, 3000. One set of covers, each bearing a 5c Royal Visit stamp, costs \$3.52, and the alterna-

tive set, with both the 5c and 30c stamps affixed, costs \$10.12.

#### Special Packs of Stamps

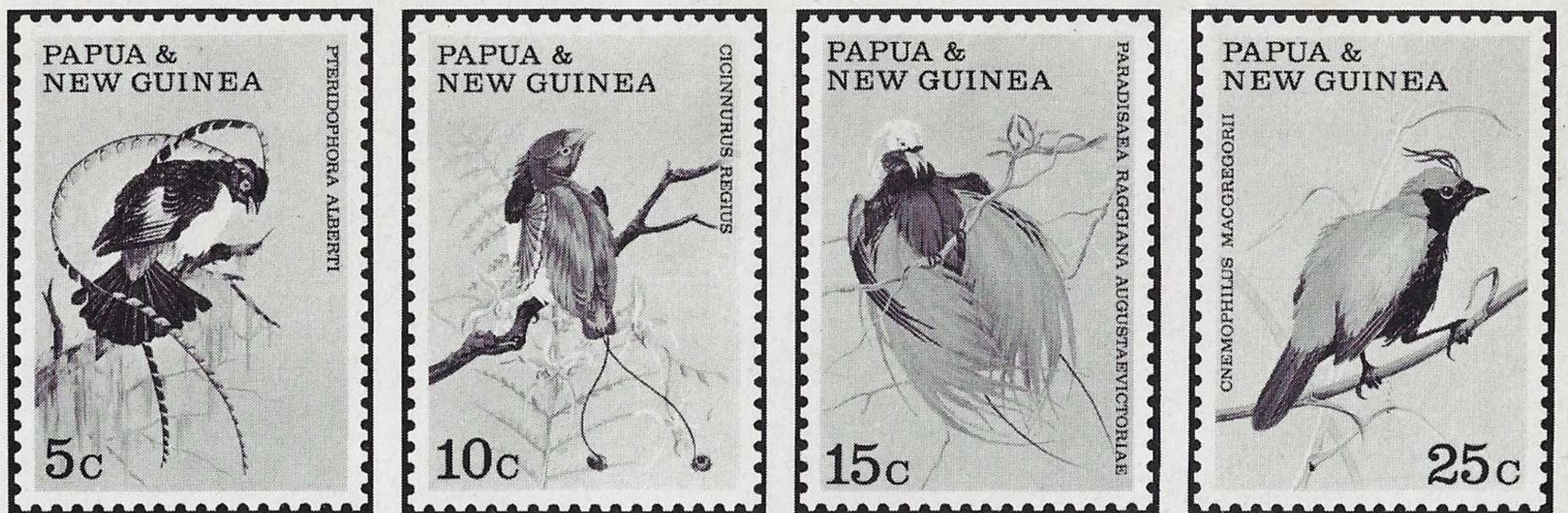
Special souvenir packs were provided for the EXPO, Royal Visit and Cook stamp issues. Following the pattern established with the Flight and Christmas packs, each of the new packs featured a colourful descriptive folder and the relevant stamps in transparent mounts, selling for the face value of the stamps enclosed. The prices are: EXPO 25c, Royal Visit 35c, Cook \$1.10 (this pack contains the 30c stamp, the five 5c stamps, and also the miniature sheet).

Collectors resident in Australia may obtain packs from official post offices, or from the Philatelic Sales Section in their State capital city. Overseas collectors should forward remittances and orders to the Philatelic Bureau, 12th floor, 374 Bourke Street, Melbourne, Victoria, Australia, 3000. Flight and Christmas packs are still available from the Bureau and capital city philatelic sales sections.

#### Special Postmarks for Veteran Car Rally

A mobile post office was provided in connection with the 10th International Rally for Veteran and Vintage Cars. About 500 cars, including many from overseas, and 2,000 people were expected to take part in the rally. Starting from Warwick Farm Racecourse, Sydney, on 4th April, 1970, the rally was scheduled to conclude at the Exhibition Building, Melbourne, on 16th April, 1970.

The mobile post office provided facilities for competitors and press men, and used special postmarkers at the following points: Sydney (4th April), Canberra (5th-7th April), Wagga Wagga (8th-10th April), Albury (11th-12th April), Shepparton (13th-15th April) and Melbourne (16th April). The postmarkers, all of the same design, feature a Tarrant car, one of the first to be built in Australia.



A full set of postmarked covers may be obtained by forwarding a remittance for 96c to the Philatelic Bureau, 12th floor, 374 Bourke Street, Melbourne, Vic., 3000. The set comprises six official commemorative covers, each bearing the Fysh-McGinness stamp (which shows a Model T Ford) and each postmarked at one of the stopping places, on the first day of use of the postmarker at the relevant point. Covers will be returned to clients under outer wrapper without charge for return postage.

#### **Papua and New Guinea — Birds of Paradise Stamps**

Four beautiful male Birds of Paradise will be featured on 5c, 10c, 15c and 25c stamps to be issued on 13th May, 1970, by the Territory of Papua and New Guinea. Designed by Tristan Walcot, the stamps were printed in four and five colour photogravure by Helio Courvoisier of Switzerland. Stamp size is 28.5 x 39.2 mm, and sheet content is 100.

#### **Western Samoa — The Great Apia Hurricane Series**

Four stamps recalling the Great Apia Hurricane of 1889 are being issued by Western Samoa on 27th April, 1970. The 5 sene stamp shows the wreck of the German warship S.M.S. Adler, the 7 sene shows the American warship U.S.S. Nipsic, the 10 sene depicts the British warship H.M.S. Calliope, and on the 20 sene is shown the Apia shoreline after the hurricane.

The four stamps illustrating these events were printed in sheets of 25 by Questa Colour Security Printers Ltd., by lithography. Size is 1.25 x 1.9 inches. They were designed by Waddington's staff artists, and printed on kava bowl watermarked paper. The special postmarker used at Apia on the first day of issue is illustrated.

Collectors in Australia may purchase the stamps, in mint or postmarked condition, from Australian Post Office philatelic sales points.

Collectors outside Australia should forward their orders to the Philatelic Bureau, Apia.

Other Western Samoa issues planned for 1970 are 5 sene, 7 sene, 20 sene and 30 sene definitive air mail stamps to appear on 16th July, four values marking Cook's Pacific explorations in August, and the Christmas stamps in October. It is expected that during late 1970 some of the lower value definitive series will be replaced.

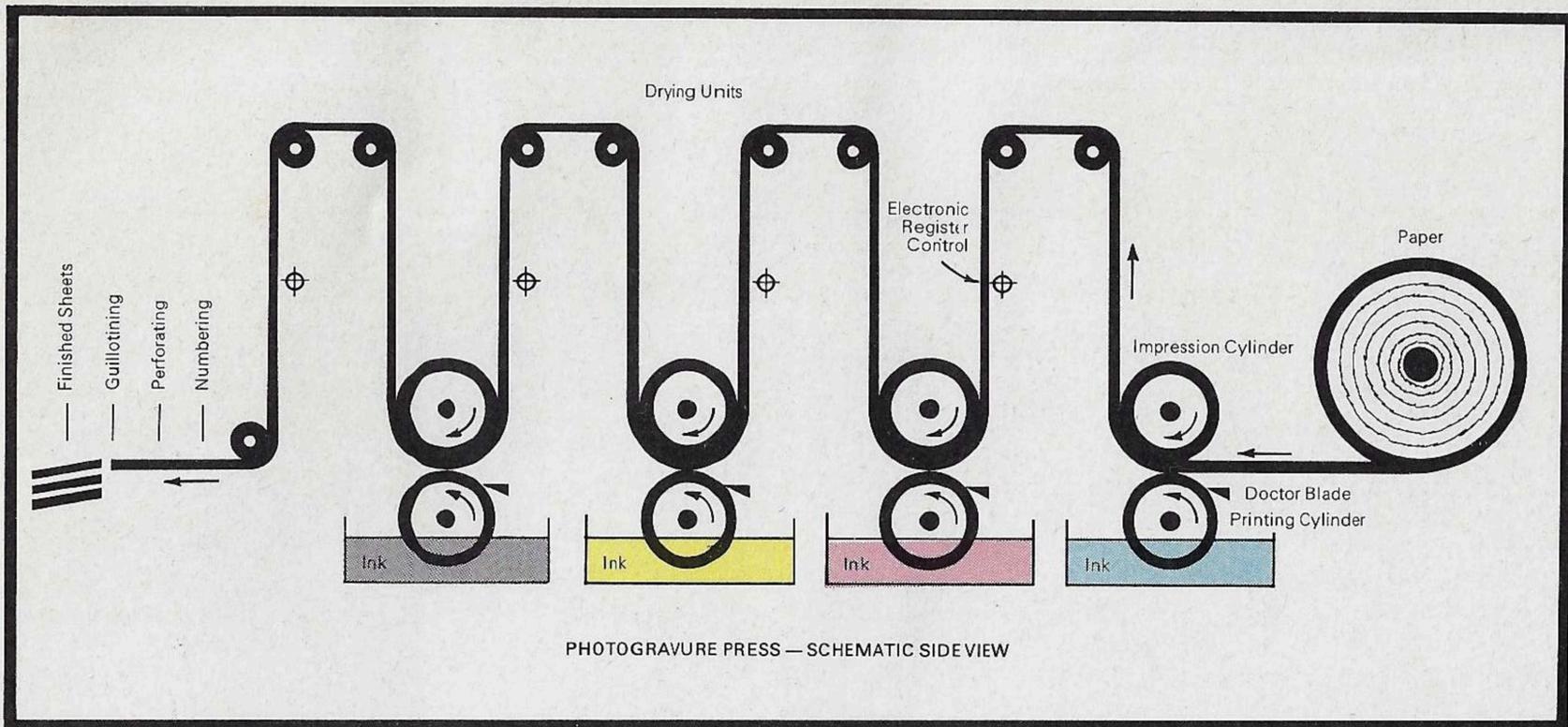
#### **Photogravure Printing (concluded)**

Previous parts of this article have covered preparation of designs, separation of approved designs into black and white drawings for photography, and cylinder making. When all cylinders for a particular job have been made, it is then possible to make trial prints. It is of interest to mention here that photogravure stamps, unlike engraved stamps, cannot be proved except on the press. When engraving a die, progress proofs can be taken at various stages, and it is a simple matter to prove the finished die on a small hand press, before plates are made. The gravure technician does not have this advantage, and gravure proofing is thus more complicated, involving four cylinders instead of one die, and four colours — which must be circulated in the machine's tanks, and washed up afterwards if printing is not to proceed.

#### **The Chambon Press**

The press used at the Note Printing Branch for multicolour gravure work was built by Chambon Ltd., of London. Similar Chambon presses are in use in a number of stamp-printing establishments.

As mentioned earlier, the press has four cylinders and up to four colours may be used (although fewer than four can be used, of course, if the stamp is so designed). All of the press units are geared together and in the com-



plete operation paper from a roll is fed in at one end, the separate colour portions of the stamps are printed in succession, perforations are made, margins are numbered, and finally the web is guillotined into separate sheets which emerge ready for examination.

Each cylinder revolves in an ink reservoir, filling the minute cells with ink, and in fact the whole surface—printing and non-printing areas—is covered. As the cylinder revolves towards the paper web it passes under a doctor blade which bears against the cylinder surface, shaving off excess ink and leaving ink only in the cells. The excess ink runs back to the reservoir.

As it continues past the blade the cylinder makes contact, under pressure, with the paper and transfers the inked design. The printed paper then passes through a drying chamber and under the next cylinder, and so on through the sequence of printing heads.

The doctor blade is usually of steel, approximately .002"-.008" thick, sharpened with a 45-degree bevel and with an absolutely straight edge, finely honed. Poor printing results if the blade is not correctly honed and set; collectors will be familiar with the hairline streaks which are seen at times on gravure stamps, and which result from minute chips or gaps in the blade. The actual printing must take place as near as possible to the blade, otherwise there is a tendency for the volatile ink to dry in the cells, resulting in only partial transfer to the paper; in the case of light tones the shallow cells may not print at all.

The doctor blade must necessarily exert considerable continuous pressure on the cylinder. Even though the design is protected by the network of screen crosslines and by the lubrication of the ink, the delicate detail soon begins to vary after a few thousand sheets have been printed. The cell walls are ground away by the blade and the cells become shallower and shallower until they do not bring out the full tonal range of the design. Worn cylinders might there-

fore give rise to variations which become of philatelic interest.

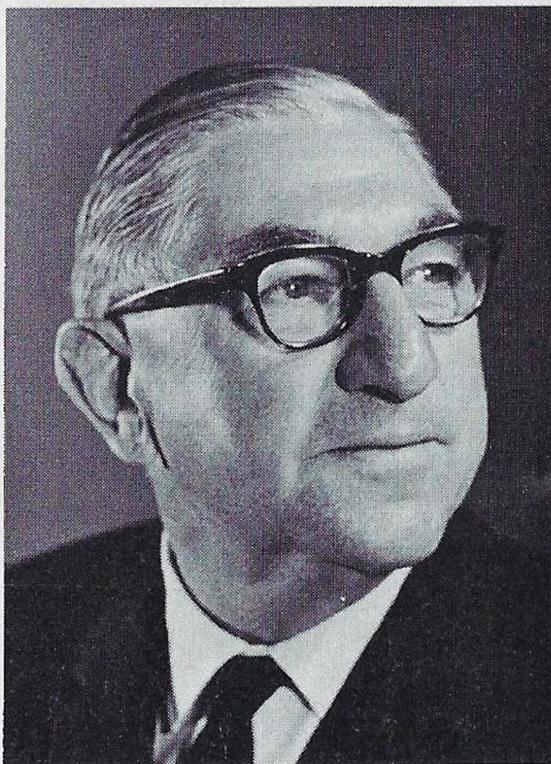
For these reasons, and taking into account other wearing factors such as abrasive particles in ink pigments or paper (helecon can be troublesome in this regard) replacement of cylinders during long runs is a fairly regular practice. Theoretically, the replacement cylinder should have all the characteristics of the original cylinder in its pristine state.

#### *Printing Irregularities*

As in all printing processes, small irregularities in the printing may occur from time to time and bring about varieties which attract philatelic attention.

If, for instance, there is a minute gap in the doctor blade, a smear of colour will remain on the cylinder surface and will be transferred to the stamp. Paper dust from the web may drift onto the surface of cylinder or paper, or an occasional particle of undissolved pigment might produce a heavy spot in the wrong place. The Note Printing Branch Chambon press is housed in a specially-built air-conditioned room and particular precautions are taken to maintain the highest level of printing, but even so minute portions of foreign matter sometimes intrude.

The press contains both manual and electronic devices to ensure that accurate registration of colours is maintained, but there are so many factors involved that absolute registration on every stamp is impossible. Under each of the four cylinders the web may be fractionally in advance or in arrears, or displaced to left or to right. The corrective electronic devices maintain continuous scrutiny of the marginal register bars, and immediately the electronic eye detects a bar fractionally out of place the device reacts to re-position the paper for the next cylinder. In practice, it is impossible to hold registration "spot on"; the automatic device is set within permissible plus and minus limits, and the regis-



tration "hunts" between these margins, so that approximately every twentieth sheet is absolutely dead centre, and the remainder are a little each side of dead centre. However, the margins set are extremely narrow — if the register is cut even the width of one cell, the sheet is regarded as a "spoil". Sheets out of register, or faulty for any other reason, are discarded during inspection. Other types of spoilage occur, of course; joins made by the manufacturer in the paper web, tears which occur during printing, and the like.

This characteristic of occasional faulty printing is common to the gravure process generally, as collectors are aware. Inspectional standards at the Note Printing Branch are kept at a high level, but human fallibility being what it is, now and again stamps with a "missing colour" or other fault escape detection and reach post offices. A high level of "spoils" is inherent in the gravure process, but the percentage of spoilage at the Note Printing Branch compares favourably with spoilage rates in overseas gravure printing establishments.

#### *Paper*

An important ingredient of photogravure printing is the paper. The first Australian gravure stamp to be issued, the 5d. Australian Inland Mission commemorative of 1962, was printed on a hard-surfaced paper which was the only stock available at the time. It was not, however, really suitable, as its surface diffused the ink and lost the clarity and sharpness of cell patterns. The same paper had perforce to be used for the 5d. and 8d. Nauruan gravure stamps of 1963, and the Australian and Papua and New Guinea Red Cross stamps of the same year.

Beginning with the "Compac" stamp of late 1963, the Note Printing Branch moved to Harrison coated paper. During 1965, a new class of coated paper, with heicon embodied in the surface coating, was introduced to meet electronic mail-handling requirements, as has been

related previously in the Bulletin.

#### *Ink*

Specialised types of ink are required for gravure printing. Because the ink-carrying areas of cylinders are sub-surface, it is essential to have inks which flow easily and thus fill the cells evenly at high speed. The inks must also be quick-drying.

Gravure ink comprises three elements — pigment, binder and solvent. The pigment provides the colour matter, the binder causes the pigment to adhere to the paper, and the highly-volatile solvent evaporates rapidly, leaving pigment and binder on the paper. The viscosity of the ink, that is its ability to flow, must be kept constant and in the Chambon press an electronic system is used to ensure constant viscosity by the automatic addition of solvent as required, to prevent colour variations over a long run. The ink is agitated in the reservoirs by a pump, and also of course by the revolution of the cylinders.

The inks used in printing must match the poster colours or watercolours in the artwork, and usually special mixes are required, made up by the ink supplier in consultation with the Note Printing Branch.

#### **Short Notes**

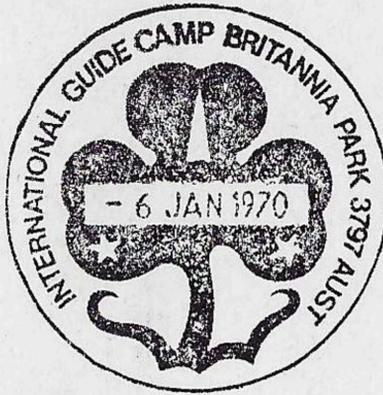
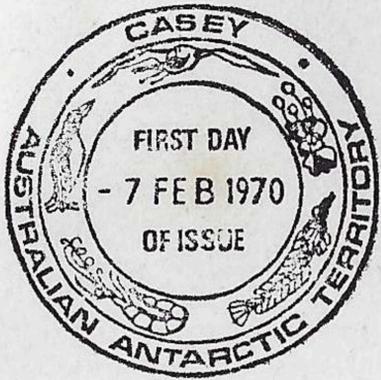
Two former members of the Department's Stamp Advisory Committee were mentioned in the Queen's New Year Honours List.

Mr. W. H. Wilcock, awarded Commander of the Order of the British Empire (C.B.E.) was closely associated with stamp printing over the last several years at the Note Printing Branch, from which he recently retired as General Manager, Note Issue Department. He was also a Committee member until his retirement.

Mr. F. A. E. Collas, former Assistant Controller, Stamps and Philatelic Section, and Secretary of the Committee, was awarded Member of the Order of the British Empire (M.B.E.). He retired from the Post Office in 1969.

STANDARD GAUGE RAIL LINK  
SYDNEY NSW  
2000

23 FEB 1970  
INAUGURAL TRAIN



Further to reference in the December, 1969, Bulletin, philatelic mail carried on the inaugural passenger train from Sydney to Perth on the standard gauge rail link comprised 23,723 ordinary and 47 registered articles, postmarked with the special cancellation illustrated. The train left Sydney on 23rd February, 1970.

The two postmarkers illustrated were first used at the new Antarctic base, Casey, on 7th February, 1970, when 3,325 ordinary and 214 registered articles were processed.

At the International Guide Camp, Britannia Park, Vic., 6th-15th January, 1970, 3,287 ordinary and 84 registered articles were postmarked with the special postmarker shown.

The 5c Standard Gauge Rail Link stamp was printed on Wiggins Teape coated, unwatermarked paper, with heleon content. The colours, in printing order, were orange, red, purple and black. Five cylinders were used: one for each colour, plus an extra purple, as the original purple cylinder became damaged about two-thirds of the way through the printing run.

At the 1970 Congress of the National Association of Pharmaceutical Students, Coolumb Beach, Qld., 11th-17th January, 1970, 3,436 ordinary and 37 registered articles were handled. The special postmarker was illustrated in the December Bulletin.

The first day of issue postmarker facility has been extended to five more post offices: Glen Innes, Grafton, Muswellbrook and Toowoomb Bay in New South Wales, and Port Pirie in South Australia. The postmarkers were first used at these offices on 31st March, 1970, the first day of issue of the Royal Visit stamps.

Philatelic covers carried on Cathay Pacific Airways' Inaugural service from Perth to Hong Kong and Tokyo on 2nd April, 1970, were postmarked with a special postmarker featuring the

symbol of the airline.

A temporary post office was provided at Surfers Paradise, Qld., during the XIth International Grassland Congress. The office operated from 10th to 24th April, 1970. The special postmarker is illustrated.

Further to reference in the February Bulletin, the special postmarker (illustrated) marking the centenary of local government in Wagga Wagga, N.S.W., 12th-21st March, 1970, was used to process 10,508 ordinary and 39 registered articles.

The Christmas Island stamp for Christmas 1969 will be withdrawn from sale on 15th May, 1970.

