

# TASMANIAN PICTORIAL ISSUES 1899-1912

## Objective

The exhibit shows an interesting and complex issue as a study of the design, printings and use of the Tasmanian Pictorials that involves all aspects of philatelic study. The issues involved four printing methods with all the attendant varieties found in those printing methods; three watermarks in all positions upright, inverted and sideways; three perforation gauges with a multitude of compound and mixed perforation combinations; also Official and private perfins and booklets. The 2d design was also used on the Colony's lettercards. The values met the postage rates for the Colony during the Colonial and early Commonwealth periods. For a short period they were used for fiscal purposes and they ended in the Commonwealth period in combination with the Kangaroo issues.

## Background

The collapse of the Bank of Van Diemen's Land in 1891 caused an economic depression in the Colony. In an effort to lead Tasmania out of that depression the Government developed an Industrial Policy that included tourism promotion to attract potential settlers to the Colony. The Tasmanian Agents General in London from 1896-99 played influential roles together with Tasmanian Premier Sir Edward Braddon in deciding to produce a series of stamps featuring Tasmanian scenery as part of that promotion. The Tasmanian Tourist Association and the Official Government photographer JW Beattie were also promoters of the idea, no doubt inspired by the definitive series issued by the New Zealand Post Office in 1898.

In April 1899 Instructions were issued by the Tasmanian Colonial Government to the Agent General in London to engage De La Rue to produce a definitive series of stamps using images held by the Agent General and supplied by the Official Photographer John Beattie and his Northern contemporary Stephen Spurling II.

***The issues were promoted in the contemporary press as intended to "show the Island in its best clothes".***



John Watt Beattie (1859-1930) - Official Government photographer from 1896 and principal source of images for the Pictorial series.

## References:

Technique of the Tasmanian Pictorials; JRW Purves 1931.  
The Courier Special Edition Tasmanian Philatelic Society December 1999.  
Pictorial Stamps of Tasmania, RPSV, KE Lancaster 1986.

Frame	Exhibit Plan
1	1899-1900 SOURCES, DESIGNS & PRODUCTION
2	1899-1900 1d, 2d, ½d & 5d RECESS PRINTINGS IN LONDON
3	1900 6d, 2½d, 3d, 4d RECESS PRINTINGS IN LONDON
4	1902-1912 PREAMBLE TO MELBOURNE PRINTINGS & STUDY OF THE MELBOURNE & HOBART PERFORATIONS
5	1902-1912 ½d & 1d PRINTINGS BY THE VICTORIAN & COMMONWEALTH GOVERNMENT PRINTERS
6	1902-1912 2d & 3d VICTORIAN & COMMONWEALTH PRINTINGS
7	1908-1912 3d, 4d & 6d VICTORIAN & COMMONWEALTH PRINTINGS
8	1902-1913 BOOKLETS, OFFICIALS, PERFINS & CANCELLED TO ORDER & TRANSITION TO THE KANGAROO ISSUES

Haughton Forrest; GD Brown 1982.  
Tasmanian Tourism & Industrial Policy, UTAS thesis, Marion Walker.  
Tasmanian Parliamentary Papers, Tasmanian Parliamentary Library  
Australian Philatelist; Dec.1899 - July 1910.  
Extracts from the Note Printing Branch courtesy of Dr Geoffrey Kellow  
The Courier, Tasmanian Philatelic Society, various articles by the Exhibitor

## SOURCE IMAGES FOR THE PICTORIALS

### ONE PENNY MOUNT WELLINGTON & TWO PENCE HOBART FROM THE BAY

The image for the 1d is sourced from a Beattie photograph while the 2d image is based upon a photograph of a painting by Haughton Forrest (1826-1925), a noted landscape and marine artist in the Colony.



One Penny - Tasmanian series Post Card issued by J.W. Beattie Studios.



Two Pence - Post Card (coloured) issued by McVilly & Little showing photograph of a scene painted by Haughton Forrest with Forrest signature at lower left. The perspective of the scene means it is not possible to be an enhanced photograph. Forrest painted a number of similar scenes with differing arrangements of ships.

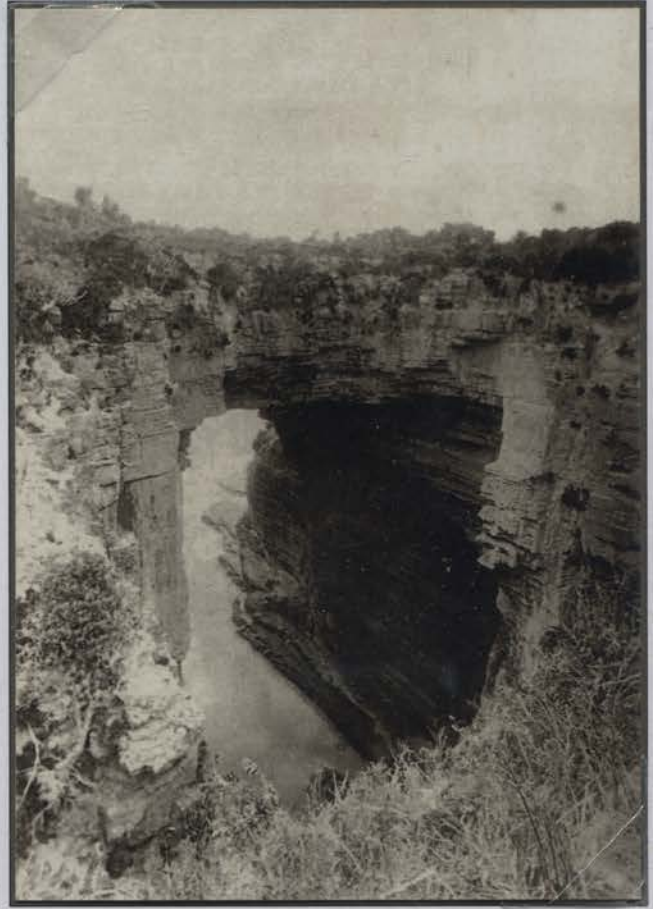
## SOURCE IMAGES FOR THE PICTORIALS

### FOUR PENCE RUSSELL FALLS, TWO PENCE HALF PENNY TASMAN'S ARCH & HALF PENNY LAKE MARION

All images for these values were sourced from the Beattie Photographic Library held by the Agent General in London.



Four Penny - Russell Falls - Upper Falls Beattie 17B



Two Pence Half Penny - Tasman's Arch Beattie photograph on McVilly & Little Post Card



Half Penny - Lake Marion, Du Cane Range Beattie 289B

## SOURCE IMAGES FOR THE PICTORIALS

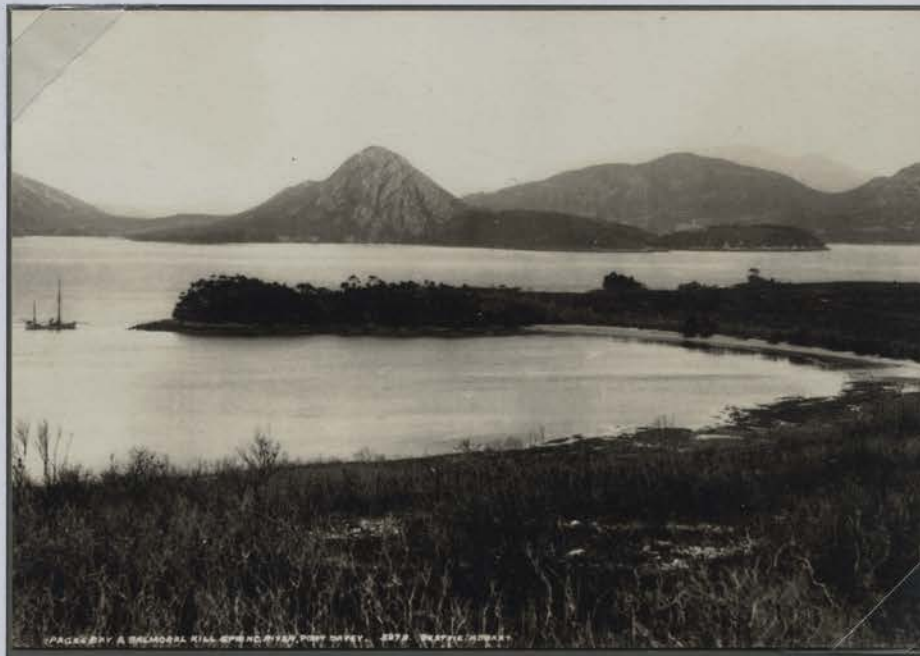
### TWO PENCE HALF PENNY ST COLUMBA FALLS, SIX PENCE DILSTON FALLS & THREE PENCE SPRING RIVER,

Beattie produced the images for Spring River and the rejected St Columba Falls design while Stephen Spurling produced the controversial image of Dilston Falls



Six Pence Dilston Fall taken by Stephen Spurling II.

The location is a mystery with several theories including a temporary mud bank along the Tamar. *The Examiner Newspaper* published in Launceston in an editorial on 9 June 1900 surmised that the image was possibly that of Clarkes Ford near St Leonards. The Atherton Album in the Launceston Library holds a similar image by Spurling with three people standing on the Falls suggesting they were no higher than 5 feet. It suggests Spurling 'created' the image which had copyright registered in England.



Three Penny - Pages Bay & Balmoral Hill, Spring River, Port Davey Beattie 597B

## SOURCES, DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE FIVE PENCE MOUNT GOULD LAKE ST. CLAIR

In response to an order dated 20 April 1899 De La Rue artist Henry Barr prepared pen and ink drawings from photographs supplied by the Tasmanian Agent General in London. These drawings were used by De La Rue as the basis for photographic essays. The essays were submitted to the Agent General on 4 May 1899 even though he had only asked for a quotation for their production. Photographic essays were prepared from these line drawings and submitted for approval before the dies were engraved.



Pen & ink with Chinese white retouching drawn by Henry Barr. Sourced from his estate which included drawings for the 4d Russell Falls and 6d Dilston Falls. Unique.

Pen and ink drawings were prepared based on photographs supplied from the wide selection held by the Agent General in London as part of the Colonial Government efforts to promote the scenery of Tasmania as a means of increasing tourism and settlement in the Island. They were taken by the Tasmanian Official Photographer, John Watt Beattie. Six of the eight scenes were sourced from Beattie images, with the 6d image attributed to Stephen Spurling (unofficial Government Photographer for Northern Tasmania) and a Beattie photograph of a Haughton Forrest painting used for the 2d value.

The drawing was used as a master by photographic reduction to stamp size onto a blank master die for the engraver to follow as a guide. Leonard Phillips is believed to be the engraver as die proofs were held in his personal engravers album sold in 1975.



Source photograph from glass plate held in the Beattie Archives



Issued March 1900



Composite essay dated 24 May 1899. De La Rue file copy marked 'Dupl'.



Die proof approved 'September 10 99'. Leonard Phillips engravers book



Colour trials produced for 5d value on 5 October 1899. ex De La Rue files

## SOURCES, DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE RECOMMENDED PRINTING METHODS AND DIMENSIONS

The Agent General requested a proposal for designs for the Pictorial series from De La Rue on 20 April 1899. They responded on 24 May 1899 supplying examples of the 1897 Tonga issue to demonstrate the quality of two colour copperplate printing. The Agent General also stated requirements for the dimensions and format for the series.



De La Rue suggested the 4d, 5d and 6d values could be printed in two colours similar to the 2/- and 5/- Tongan issues which they supplied overprinted CANCELLED and attached to an Appendix page 7927 dated 24 May 1899.

This suggestion appears to have been declined because of cost as the Agent General approved designs in one colour on 2nd June 1899.

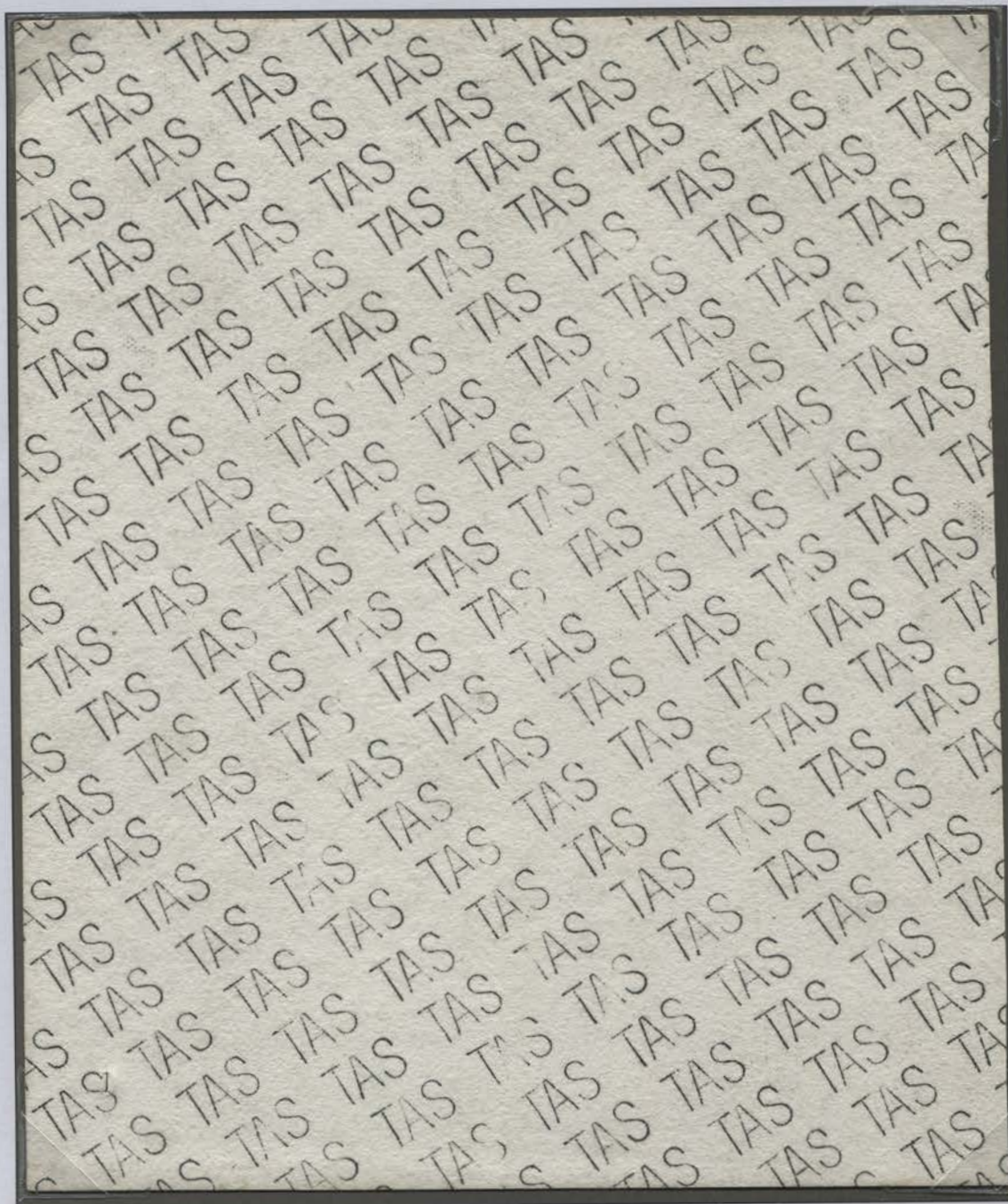


The Agent General also stated the designs were 'to be oblong in shape of equal size. 33mm by 20mm is suggested as an appropriate size, but they must not exceed the size of the Columbian issue of the United States.'

The final dimensions of the Pictorials was 32mm by 24mm in both vertical and horizontal formats.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE PAPER AND WATERMARKS

Because of the dimensions of the new designs De La Rue advised it would be necessary to prepare a new dandy roll with a watermark covering the whole sheet. They supplied a tracing on 24 May 1899 which was approved by the Agent General on 2 June 1899.



Tracing of the proposed watermark accompanying the De La Rue Memorandum of 24 May 1899.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE ONE PENNY MOUNT WELLINGTON & TWO PENCE HOBART FROM THE BAY

De La Rue produced Essays of each value for submission to the Agent General for approval. These consisted of photographic images of the pen and ink drawings with a suggested vignette pasted on the image. Essays were prepared for the Agent General, a second set which is believed to have been sent to the Postmaster General in Hobart for approval and a third set marked 'Dupl' retained by De La Rue for their records.



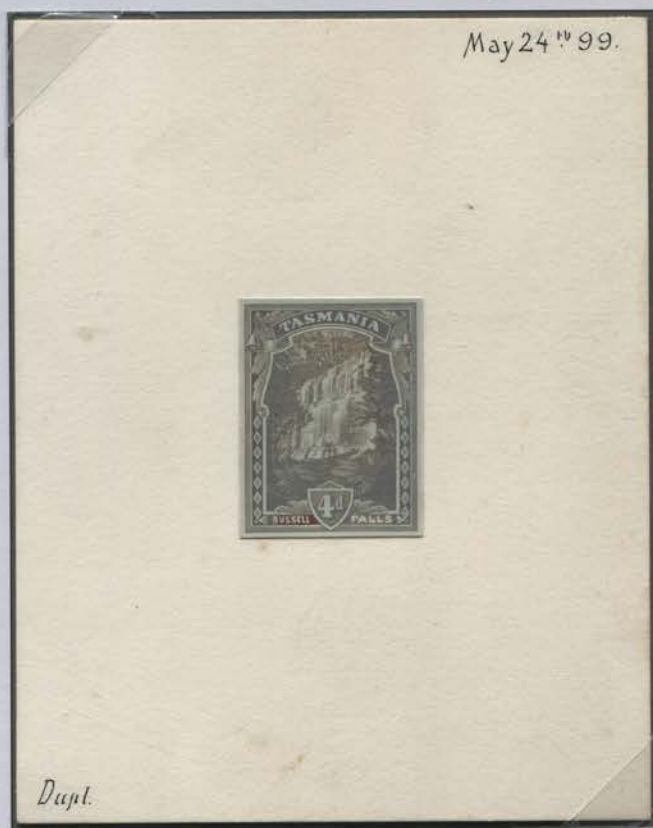
One Penny essay intended for the Agent General dated 24 May 1899 and approved by him on 2 June 1899. It was approved speedily by the Agent General as there was an urgent need for these letter rate stamps in the Colony.



Two Penny dated 24 May 1899 and approved at the same time as the One Penny design.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE FOUR PENNY RUSSELL FALLS & HALFPENNY LAKE MARION

All essays were dated 24 May 1899 with the exception of the Two Pence Halfpenny design for which a different image was suggested. The 1d and 2d were approved quickly while the other values were approved on 3 August 1899, sufficient time for them to have been sent to the Postmaster General for his telegraphic approval.



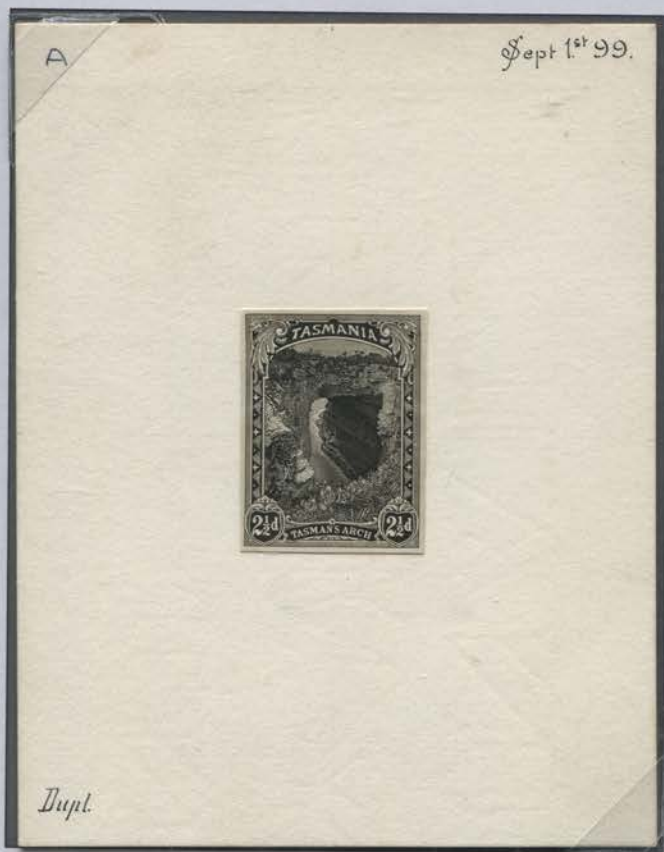
Four Penny essay dated 24 May 1899 marked 'Dupl' from the De La Rue Archives. The original pen and ink drawing from which a photographic image was prepared for this essay was damaged and retouching can be seen around 'RUSSELL' on the essay.



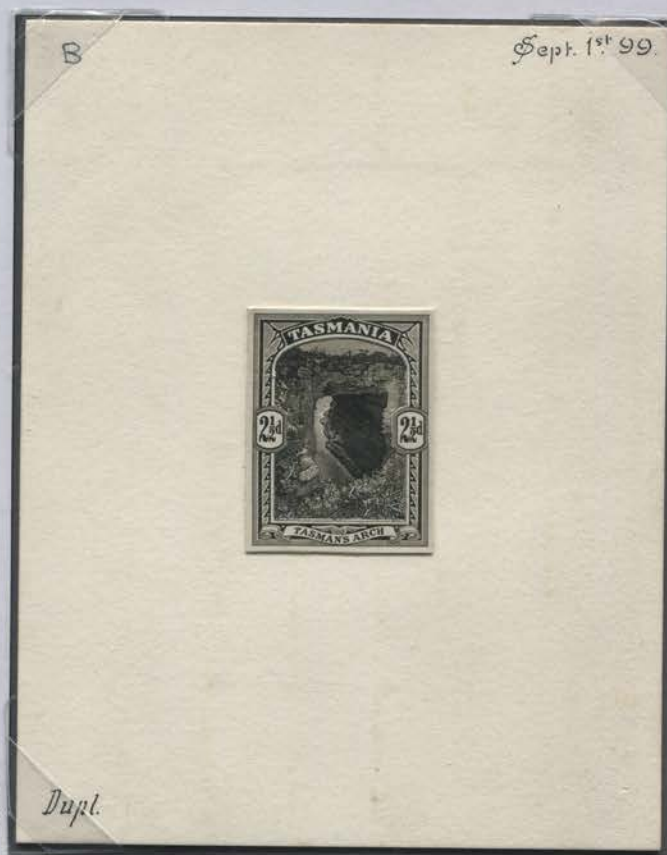
Half Penny dated 24 May 1899 and 'Dupl' from the De La Rue Archives.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE TWO PENCE HALFPENNY TASMAN'S ARCH

The original selection for the 2½d value was to be St. Columba Falls. This was rejected by the Agent General, Sir Philip Fysh in a letter dated 3 August 1899 wherein he suggests a 'more appropriate view might be found in this Department as a substitute'. A further essay was completed by De La Rue on 1 September 1899 featuring Tasman's Arch.



Essay marked 'Dupl' and 'A' showing the selected vignette.



Essay marked 'Dupl' and 'B' showing the rejected vignette which was similar to that intended for the St Columba Falls design.

The date of approval is not known for this value. One of the essays handstamped 8 September 1899 is marked 'Approved' without a date. These essays demonstrate the process of using a photographic image of the central scene and applying different vignettes.

*With the change of scene of the 2½d value the series presented seven scenes from the South of the Colony while only one scene was located in the North. Political sensitivities were aroused by the final selection, particularly as Dilston Falls, supposedly a Northern scene on the 6d value was unable to be located. Two of the original scenes suggested in the North, Corra Lynn and Cataract Gorge, were overlooked.*

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE

### DIE PROOFS

Following approval of the essays dies were prepared and submitted for approval of the Tasmanian Government. The 1d and 2d essays were approved on 2 June 1899 and the dies approved in July 1899. The dies are believed to be the work of De La Rue Engraver Leonard Phillips, in whose estate the proofs were located.



2d die proof in indigo with approval indicated by check mark in crayon. Possibly from the De La Rue Archives.



One Penny in indigo approved 'July '99' from Leonard Phillips engravers book.



Half Penny in black approved '25-9-99' from Leonard Phillips engravers book



Three Pence in black approved '26-9-99' from Leonard Phillips engravers book

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE

### DIE PROOFS & PLATE PROOFS

The final dies to be approved were the Two Pence Halfpenny designs delayed as a result of the change of scene used. Plate proofs other than for colour selection and for approval of the final plates, were not held in the De La Rue records but are known in black as shown below.



2½d die proof in black with approval indicated by handstamp '3 NOV 99'. ex JRW Purves.

Two further dies are recorded approved on the 2 Nov and 4 Nov.



Three Pence plate proof. in black

Only recorded example.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE COLOUR TRIALS

The colour trials marked Appendix B included the final colours for all values. Sheets titled 'Appendix A' were also held by De La Rue bearing final selections for ½d, 3d (2 colours), 5d and 6d (2 colours). These were prepared on 5 October 1899. A final 'Appendix A' was prepared on 14 November 1899 for the issued colours of 2½d and 4d values. They were approved by the Agent General the following day.



2½d colour trial in orange.  
Ten alternatives for this value were  
provided with final colour approved  
14 November 99



1d colour trial in blue-green.  
Six alternatives for this value were  
provided with final colour approved  
24 July 99



4d colour trial in red-orange.  
Ten alternatives for this value were  
provided with final colour approved  
14 November 99

### Colour trials in the issued colours from Appendix A



3d colour trial in sepia.  
Appended to Appendix A  
dated 5 October 99.



2½d colour trial in indigo  
Appended to Appendix A  
dated 14 November 99.



6d colour trial in lake.  
Appended to Appendix A  
dated 5 October 99.

## DESIGN & PRODUCTION OF THE PICTORIALS BY DE LA RUE

### COLOUR TRIALS

De La Rue took impressions from the plates in a range of colours for each value to present to the Agent General for final selection of the issued colours. All values were present in the De La Rue Archives as singles attached to appendix sheets marked 'Appendix B' with between 6 and 11 alternatives for each value. Additionally examples were present on sheets marked 'Appendix A' with final colours selected for the ½d, 2½d, 3d, 4d, 5d and 6d. All trials were cut from the Appendix sheets when the Archive was dispersed.



2d colour trial in olive green.  
Six alternatives for this value were  
provided with final colour approved  
24 July 99



½d colour trial in reddish brown.  
Ten alternatives for this value were  
provided with final colour approved  
5 October 99



3d colour trial in mustard yellow.  
Ten alternatives for this value were  
provided with final colour approved  
5 October 99



6d colour trial in light blue.  
Nine alternatives for this value were  
provided with final colour approved  
5 October 99