

NEW ZEALAND SOCIETY OF GREAT BRITAIN
ZOOM MEETING : SATURDAY 24TH JUNE 2023

T I Archer
Stamp & Banknote
Designer

A display by Len Jury

T.I. Archer (India) and the 1935 6d Harvesting Stamp of New Zealand.

BACKGROUND: Thomas Illingworth Archer, 1905 – 1982 also known as Henry, designer, India's Currency Note Press, Nasik Rd, Hyderabad. He prepared preliminary sketches, essays, proofs, colour trials and final designs for stamps and Banknotes for India and States 1928 – 52. In 1931 he was sent the terms to design stamps for the forthcoming New Zealand pictorial set. He had one design chosen which was used as the basis for the 6d of the 1935 Pictorial Set. **This design was the only design chosen from entries submitted by an overseas designer.** Essays and Stamps by an outstanding English but unsuccessful designer are shown.

The objective of this 1 frame exhibit is to illustrate the artwork and essays produced by Archer for the 6d Harvesting stamp. Included is Artwork 1d Apple picking and essays of five other designs. A summary is made for the essay items.

Illustrated is a copy of the terms and conditions required by NZ Post Office.

The opportunity was advertised on 9 March 1931. Entries by 30 Sept 1931.

Excerpts.

Representation --- "agricultural and pastoral scene" – The only design selected.

Stipulated sizes --- "18 x 21, 22 x 25 or 32 x 35mm". Sizes largely ignored

"The ½d 1d and 2½d to be in colour similar current George V."



10 different colours used by Archer.

Te Papa hold copies of 14 essays each stuck down on a larger piece of card or paper. (Collins/Gregson)

£25 ea. paid for successful designs.

Item 6 on invitation.

The competition attracted 1500 entries. (GB Soc. Of NZ).


DESIGNS FOR NEW ISSUE OF POSTAGE-STAMPS.

DESIGNS are invited, in accordance with the specifications and conditions below, for a new issue of postage and revenue stamps for the Dominion of New Zealand, ranging in approximately fifteen denominations from ½d. to 3s.

1. The design of each stamp must include a representation of characteristic or notable New Zealand scenery or genre, or industrial, agricultural, or pastoral scene; otherwise, the design may be of any pattern, provided the words "New Zealand Postage and Revenue" in Roman characters and the value in words, or in Arabic figures, or in figures and words, are plainly shown.
2. The size of each stamp is to be 18 mm. x 21 mm., or 22 mm. x 25 mm., or 22 mm. x 38 mm., excluding the margin reserved for perforation.
3. The designs proper should be coloured, but uncoloured drawings or enlargements may accompany them. Photographs of any kind are excluded.
4. The ½d. denomination is required to be printed in green, the 1d. in red, and the 2½d. in dark blue; otherwise the artist should indicate the precise colourings and tones recommended.
5. The designs are to be sent under cover of a pseudonym, or a motto, accompanied by the name of the sender enclosed in a sealed envelope bearing the same assumed title outside, addressed to "The Secretary, General Post-office, Wellington," not later than the 30th September, 1931. Each design is to be accompanied also by a concise description thereof.
6. A special board, on which there will be a representative or representatives of Art, as well as representatives of the Government Departments concerned, will be set up to adjudicate on the merits of the designs submitted; and a prize of £25 will be paid for each design that is adopted for a stamp of the proposed series.
7. All designs submitted, whether originals or copies, will become the property of the Postmaster-General, who reserves the right to utilize any one of them or portion thereof at any time subsequent to the issue of the new series; but, if any design is so made use of within five years of the issue of the new series, the sum of £15 will be paid to the designer.

G. McNAMARA,
Secretary.

General Post-office,
Wellington, New Zealand.
9th March, 1931.

1931/32-1475



DESIGNS FOR NEW ISSUE OF POSTAGE-STAMPS.

*The new
denomination
would be a
10 d. one.*

DESIGNS are invited, in accordance with the specifications and conditions below, for a new issue of postage and revenue stamps for the Dominion of New Zealand, ranging in approximately fifteen denominations from $\frac{1}{2}$ d. to 3s.

1. The design of each stamp must include a representation of characteristic or notable New Zealand scenery or genre, or industrial, agricultural, or pastoral scene; otherwise, the design may be of any pattern, provided the words "New Zealand Postage and Revenue" in Roman characters and the value in words, or in Arabic figures, or in figures and words, are plainly shown.

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G. McNAMARA,
Secretary.

General Post-office,
Wellington, New Zealand.

9th March, 1931.

[500/3/31-10221]

*This will no doubt
interest your
C. W. H. 16/3*



White India ink shows behind horseman modifying the lines to give impression of forward movement. Also show above grain at right. Holding the page the raised ink easily discerned. Tape markings to hold the card in place by Archer are sticky to the touch even now. Archer's 1931 drawing of the standing oats, sheaves, horses, thresher is more accurate than the 1935 issued 6d.

The issued stamp loses the impression of the movement. By 1935 most horse teams had been replaced by tractor drawn harvesters.

1952 photograph of horse team in action.

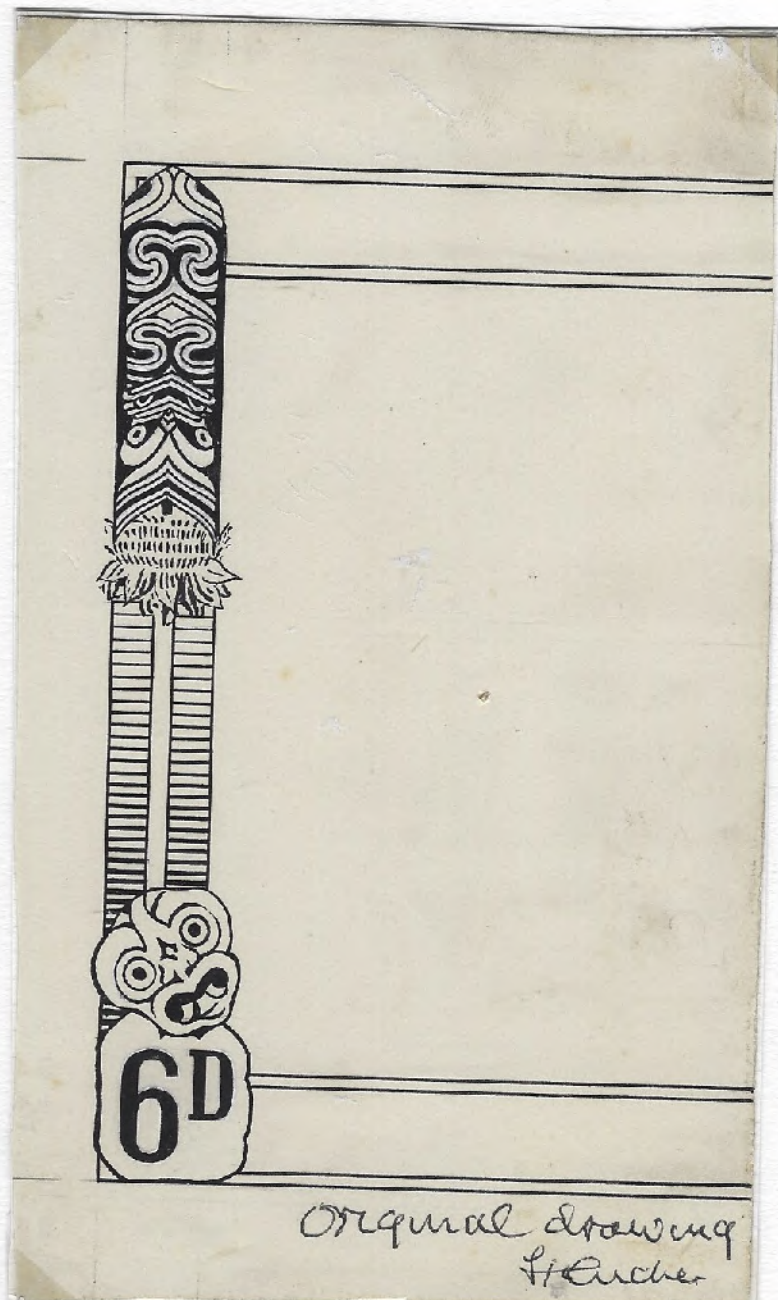


Remarkable similarity 20 years later.

T.I.Archer Frame Detail - Original Drawing

Inscription at base - *Original drawing / T I Archer*

Panel of issued stamp to show "improvements".



Once again use of white China Ink to modify /enhance the illustration. Tape marks top corners to hold card in position.
Faint vertical pencil margin line at left and stronger placement lines at edge used to show height of the design.

Copy of panel from issued stamp showing modifications e.g.	Dot under D	6 rounded back	Hei Tiki face modified
	Shadow line entered into column		Eyes removed from taiaha head.
	Tip emphasised – lost in stamp		Concept retained but panel redrawn

Layup of completed panel designs.

This page shows the layups of the panel designs including the words and value tabs. Inscription – Design T I Archer



Attention is particularly drawn to NEW ZEALAND on opaque paper. The motif design at right, copied from left and transposed both on opaque paper. Both sides have been retouched e.g., shoulder lines on tiki – one has four but nil on other side, 6 has line underneath – opposite nil, lines under D curved on left straight on right and other small variations.

Panel transposed paper easily seen above and below stamp margins 3 cm into the design. Copy of 6D on RHS is on opaque paper has been copied and inserted onto tablet. Both China White and Black ink have been used to enhance the design, the most obvious is the inside line of the top third, straight on RHS but “Wobbles” on LHS.

Archer’s pencil guidelines for the width of the stamp are evident and on RHS the height.

Print from the engraved die.

"Designed by T I Archer" written by Archer at base. Same style writing as earlier autographed items



Comparison: ARCHER completed die and the issued stamp.



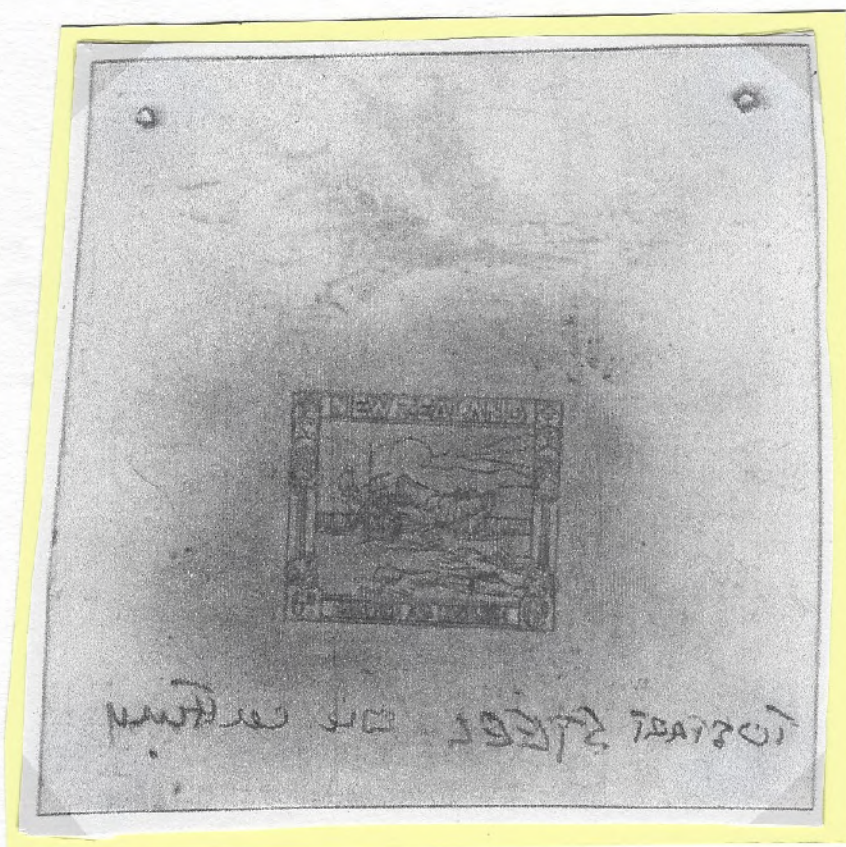
Enlargement issued stamp with alterations made by the printers – De La Rue and Sons Ltd – Note: dot under D, 6 redrawn, more sheaves in disarray in the foreground. Standing crop redrawn and redrawn clouds. Excellent candidate for "SPOT THE CHANGES".

"TO START STEEL die cutting"

Acetate with raised imprint.
Note pin holes to hold in place
during the process.



Illustrated at 141%



Reverse at 141% (for laying down)

ESSAYS for 2½d COLOUR TRIALS

Essays are stamp designs that are submitted to postal authorities but ultimately not used. (James Mackay, "Philatelic Terms Illustrated. 4th Edition, 2003. Stanley Gibbons). Archer tried a number of colours to gauge suitability before submitting best.

– First design 23mm x 26mm.

2½d Blue. Panels in the form of columns. Later altered to Maori taiaha. Distinctive shades.



Papers: White paper with lines on reverse



Brown gummed paper – lines at an angle.



Brown gummed paper



Geo V 2½d Blue. Reference colour

2½d Green – very similar shades



White paper with lines on reverse at an angle, No gum.



White paper no gum



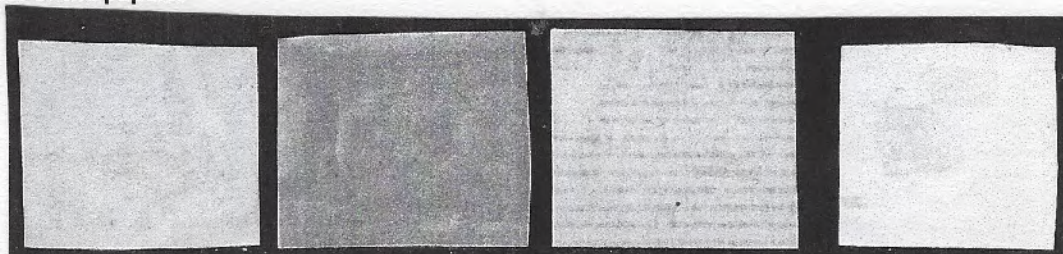
Brown gummed paper
Lines at slight angle.

20mm x 23mm.



- White glazed card. Lines on reverse. The three colours are additional to Collins/Gregson record.

Examples of the papers.



White

Brown

Lined

White Glazed card.

Essays possibly lithographed by De La Rue print machinery installed at the Indian Post Office, Nasik Rd, Hyderabad, India.
ALL Ex. Archer Archives.

6d HARVESTING - colour essays by Archer.

PROOFS: A proof is a trial printing of an accepted design (James Mackay). These are still essays with alterations perhaps requested by the New Zealand Post Office.

Alterations: Maori Taiaha used for vertical panels. Lines under the D of 6d instead of the dot are quick references. Issued stamp shows many more sheaves in the foreground and the **return** to a dot under the D.



6d Green essay **20 x 23mm** on surfaced white card. Similar surfacing to the ½ d Green Geo V surface printed July 1915 example above.



23mm x 26mm.
On white paper.

Purple



Mauve



Pink



Brown shades



White glazed paper *



Gummed Brown Paper

* Note: Co-incidence spot above horses' ears is similar but slightly higher in issued 6d R5/10 Plate

HOW MANY DESIGNS/ESSAYS DID ARCHER PRODUCE?

There are *seven* designs for this issue by T.I.Archer.

A sheetlet comprising five of the designs. (K.Collins collection)



This in black. Produced as a suggestion for a miniature sheet?

This pair confirm the top two stamps and the margins of a possible miniature sheet in another colour.



This 6d has much larger margins at left and below. Were miniature sheets trimmed?



NOTE 1. Both items on ribbed gummed paper.
Same spacing between lines of both.
2. Port Red – colour suggestion?

Colour Chart of other colours (Compiled by Keith Collins and Jos Gregson 2021). Compiled from a number of sources around the world.
Additions in **bold** added by this exhibitor.

¼ Stag.	Green, red/pink	blue
1d Apple picking.	Green, red	orange.
1d Mitre Peak.	Green, red/ pink , brown, purple	
1d Mt. Cook.	Green, red/ pink , brown, purple	
2½d Harvesting	Green, red/ pink	blue, slate, dark green
2½d Mitre Peak.	Green, red,	blue, slate, dark green
2½d Mt. Cook	Green, red/ pink	purple , blue
6d Harvesting	Green , pink, brown, purple , dark purple .	
6d Mitre Peak	Green , pink, brown, purple	
6d Mt. Cook	Green pink, brown, purple and slate	

These 10 stamps make up the miniature sheet above. 10 of the green have been recorded. 8 in red/pink? However on inspection red maybe pink thus 10. Other possibilities – brown and purple.

However in the exhibit are numerous different sizes, shades and papers. Were some of these experiments?

There are also additional Values -

½d Tui	Green, red
6d Woodland	Red, pink, brown.

Were these produced as alternative singles and then abandoned.

Further details in the following exhibit pages.

Is it red or pink? From magazine article.



Figure 6:
1d Mount Cook - red

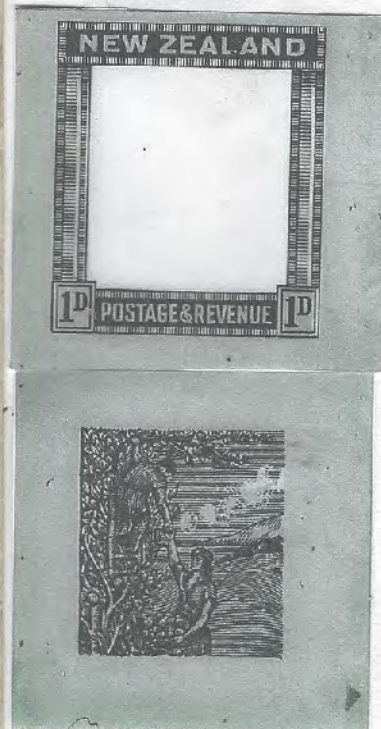


Pins (Numerous pinholes) used to keep artwork in place as it is created. White India ink to enhance vertical white line in each panel. Also Clouds in centrepiece.

Separate NEW ZEALAND and POSTAGE & REVENUE banners placed over the vertical line background.

Note the vertical panels are similar to 6d first version. Only version for this artwork.

Reduced copies of the two pieces of the artwork



Correct position.

Note pencil lines for accuracy using tack in centre line at bottom. Further two lines used to ensure to position of centre to the frame. Tape then to hold in place.

Archer Essays perhaps submitted but not selected. Nil with Maori motif.

½d Stag (Tourism)



Glazed white card like paper, horizontal ribbed and no gum.



All on Lined paper except Dark Blue on plain brown paper. All with gum.

1d Apple Picking (Agriculture)



Vertical Lined paper (the ONLY essay vertically lined).



Green gummed brown paper Red lined brown paper gummed

½d Tui (Fauna)



Brown gummed paper

2½d Woodlands (Tourism)



Brown no gum paper

Wapiti, Red Deer, Sika Deer, Sambar Deer, Whitetail Deer, Fallow Deer, Himalayan Thar and Austrian Chamois have been introduced into New Zealand. Ready food, temperate climate and no natural predators often deer grew to larger sizes than in their original home and became an ecological pest.

MITRE PEAK



1d 19mm x 17mm No Gum paper Slightly lined.



22cm x 19m Brown Gummed lined paper, Darker Brown No gum lined white, Rose – ditto very faint lines, Mauve white paper.



2 1/2 d - 2cm x 23cm Green Glazed surfaced paper gummed and lined.



Grey no gum lined brown paper.



2.3cm x 2.6cm Green brown paper



Green lined brown paper.



Blue – brown paper



gummed paper.



6d 2cm x 2.3cm Green. NOTE: side panels changed to Maori motif as in Issued 6d Harvesting. Lined paper no gum



2.3cm x 2.6cm Rose lined paper no gum. Taiaha panels

**Mt. COOK
ONE PENNY.**



19mm x 16mm

Green on glazed lined paper.



22mm x 19mm Brown on White lined paper, lined gummed paper, Brown gummed paper, Rose no gum lined paper.

TWO PENCE-HALFPENNY.



21mm x 23mm Green on glazed paper, Green, Pink and Mauve on lined no gum paper.



23mm x 26mm Blue on gummed brown paper.

SIXPENCE – MAORI Taiaha design for side panels as in Issued 6d Harvesting Design.



20mm x 23mm

Brown Lined paper No gum Green

Pink



23mm x 26mm

Brown on Brown gummed paper Brown, Mauve and Rose on brown no gum lined paper (lines vary in angle and shade).

AN OUTSTANDING FELLOW STAMP DESIGNER – H. NELSON

Nelson submitted designs for the 1935 Pictorial Issue of New Zealand.

A fellow stamp designer of T.I. Archer, **H. Nelson of Gt. Britain**, had produced stamps that were lauded as “the epitome of stamp design”. Nelson’s designs included the British Empire Exhibition in London – 1924 and 1925.

His most successful was the £1 Pound Postal Union Congress stamp.



British Empire Exhibition. Two issues (1) dated 1924 and (2) 1925 – Wembley Lion with setting sun. Also used for a set of postcards.



1949 £1 Postal Union Congress in London 1929.

Harold E. H. Nelson was also an artist, illustrator, designer of book plates, advertisements and a copper etcher and engraver. He was strongly influenced by **Albrecht Durer** and **William Morris**. Nelson provided illustrations for a number of books and magazines.

As a commercial artist, influenced by **Morris** he adapted his style to each new Movement as it came along. In 1920s and 1930s he worked in an ART DECO style. **His most notable designs** being the stamps “Wembley Lion with a setting Sun” motif for the British Empire exhibition 1924 and 1925. His drawing of **St. George and the Dragon** harks back to his earlier “Durer” style. (as above)

Two essays shown here, submitted by Nelson for the New Zealand 1935 pictorial issue:

The first “Tourism” – Mt. Cook and Sutherland Falls. The second New Zealand agriculture assets – Sheep and Dairy farming, Flax and Kauri timber.



Generally they are cluttered, unsuited to reproduction in the sizes required by the New Zealand Post Office.

SUMMARY. Firstly a little more of the background of T.I.Archer (as per Jos Gregson/Keith Collins *The Kiwi* – Vol. 70, No.5 September 2021)

Archer at the age of 23 had taken his designer skills from England to India. He was a designer, artist and engraver at India's Currency Note Press (CNP), Nasik Rd., Hyderabad from 1928 to 1952. At Nasik he prepared preliminary sketches, essays, proofs and final designs for many of India and Hyderabad' banknotes, stamps for Feudatory States up to Independence. At age 28 his occupation was Supervisor (1933). Later as Artist Engraver (1948), Offset Printer (1955) and Printing Technician (1958) on passenger lists. He made several voyages between India and England. In 1935 at age 30 he succeeded to Head of Security Printing at Nasik. Records show he worked closely with De La Rue. The printing presses and associated equipment at Nasik were supplied by De La Rue.

A few of the stamps of India (from 1932 designed by Archer).



Mail Carriers 12a issued 15/12/1937



Reissue as 14a 15/10/1940



Independence 21/11/1947



Used for PAKISTAN 1/10/1947. Pakistan becomes a Dominion.



1 Rupee Definitive 15/12/1937



Chittorgarh



Delhi



Jaipur ¼ Anna 14/3/1931 Investiture of the Maharajah.

The Archer essays for the 1935 Pictorials are fascinating and also pose a number of questions.

1. Only design accepted from an overseas designer. A designer who had the benefit of De La Rue Equipment.
2. The use of the Maori Taiaha as the design for the side panels. It is probable the Post Office wanted inclusion of Maori art in some form in all values.
3. To this end the Taiaha theme was used in a set of Essays for the 6d values. This gives the impression that Archer was asked specifically to redesign the panels incorporating Maori taonga. However five of the set of issued stamps do not. Was Archer told that his stamp had more chance of success if he made the change?
4. Why did Archer not use the kiwi as one his subjects? Did he believe a New Zealand designer would produce better? Was he aware of the Collins design? With New Zealanders known as "Kiwis" due to Rugby and Rugby League successes for almost 50 years it is surprising that Archer did not produce a Kiwi essay. Due to this affinity it is even more surprising or was he unaware of this facet of NZ life? Perhaps Archer did not have a suitable picture/photo to work with.
5. The Tui was insufficiently defined and certainly did not match the clarity of L.C. Mitchell's design.
6. The chosen designs have very clear definition of the subject. The Archer 6d harvesting was closest to this type of design.
7. This is the only stamp in the set with a farming scene. It is also the first farming stamp issued by New Zealand. The 1931 Coat of Arms issue included wheat and meat symbols but cannot be classed as a design with an agricultural scene.
8. The plethora of different papers leads to the conclusion that Archer tried a number to get the best example before he made his submissions.
9. The lined paper is a puzzle as it is not a watermark. I can only surmise the paper was used as it was at hand as he made prints. One could make the premise it was used to show the possible effect of a watermark. This is highly improbable as one of the card essays has the same markings.
10. Similarly Archer produced a number of colours again to get the best impression?
11. The glazed card used for some values is interesting. Did Archer produce these as an example for Postal Stationery use?
12. The different sizes: I believe Archer produced these to gain the best aspect for his chosen subject. The sizes are very similar to those in use. The horizontal essays are similar to the size used for the 1½d Maori Warrior stamp of the 1920 Victory set.

CONCLUSION: These essays are from an Archer archive containing many experiments. Seldom does an archive of so much material become available. Unfortunately there is no written record of the reasons, which is not really a surprise. At least they exist for collectors to ponder and provide, perhaps provide more logical reasons.

Postscript : suggested by Keith Collins

The signature of T I Archer, artist engraver, on a document from the printers in Nasik Road, Bombay, “submitted for approval” in 1941 by the Ethiopian Post Office

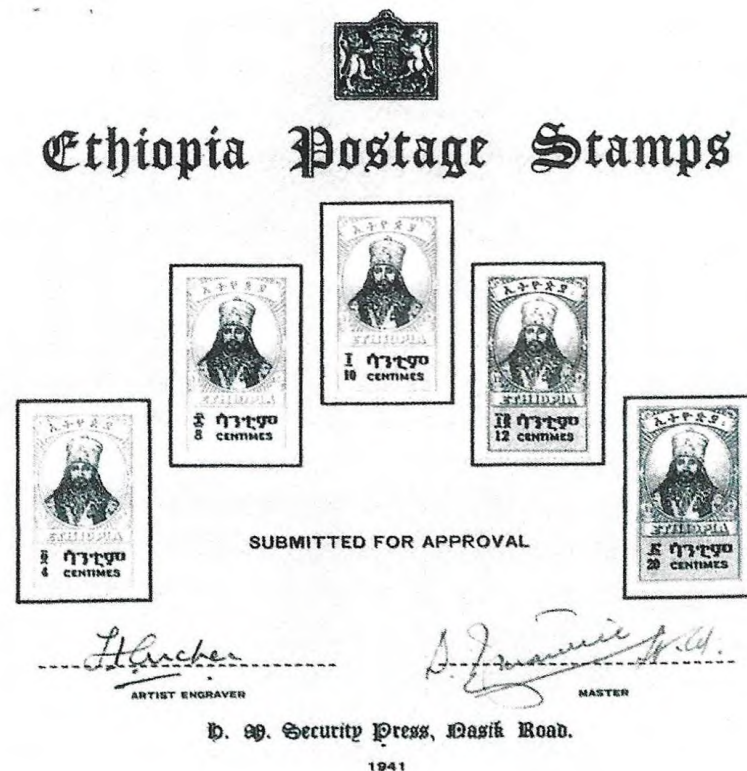


Figure 3. 'Submitted for Approval' document from 'Security Press, Nasik Road' near Bombay dated 1941. Signed by the Artist Engraver and the Master and sent to Addis Ababa with the five CENTIMES stamps that were issued on 22 June 1942 affixed.

From: Restoration of the Ethiopian Posts 1941-1952 by Ulf J Lindahl,
The London Philatelist, May 2023, pages 182-196