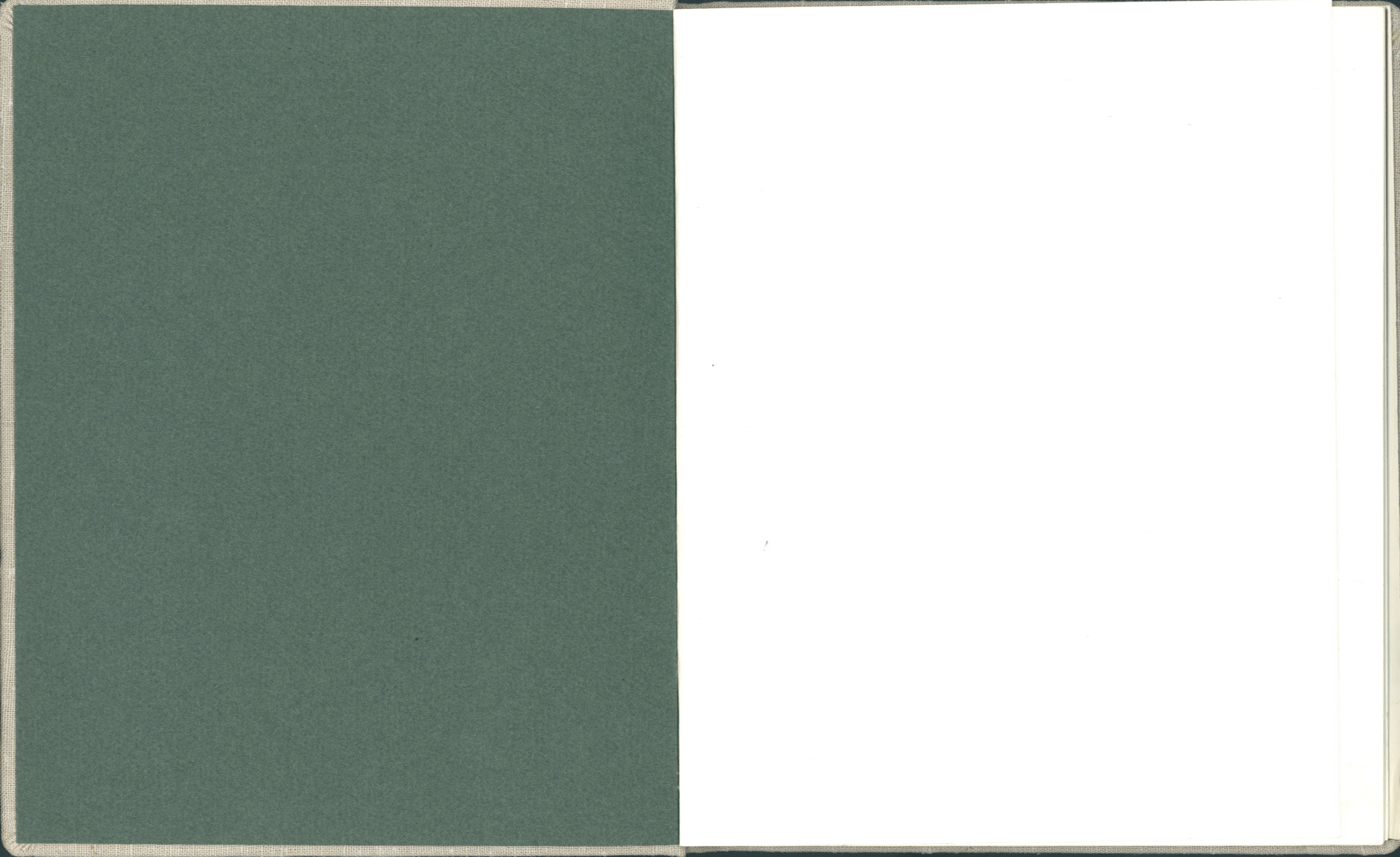




Australian Notes

1966





AUSTRALIAN NOTES

THE CHANGE TO DECIMAL CURRENCY



RESERVE BANK OF AUSTRALIA

Special edition,
published in 1966 by
Reserve Bank of Australia

WITH THE COMPLIMENTS OF
RESERVE BANK OF AUSTRALIA

Mr. Knowles

Dr. Phillips

Mr. H. Anderson

Mr. Pettigall

L. G. McNeill

Roland Wilson

Mr. Snowden

Mr. Storm

William A. Gwan

Geo. Kemp

Mr. And

Mr. Dwyer

Douglas Anderson

Mr. Jones

Mr. Mann

Max. F. F. F.

Richard Black

Hal Missingham

THE STORY

On 7th April, 1963, the Treasurer of the Commonwealth of Australia announced that a system of decimal currency was to be introduced in Australia at the earliest practicable date—tentatively set for February, 1966.

The changeover presented an unusual and challenging opportunity to produce completely new currency notes for Australia. This booklet tells the story of how the opportunity was seized and how, in two and a half years, the new notes were designed, taken right through to the production stage, and actually produced to a total of more than 150 million pieces, ready for the changeover on 14th February, 1966.

It is an exciting story, involving many people—including designers, artists, photographers, engravers, machinery experts and production workers—both in Australia and overseas, and both from within and outside the Service of the Bank.

It is essentially a story of co-operation in an enterprise which fired the imagination and enthusiasm of all those connected with it. Some are mentioned in the pages which follow; to them and to all those who are not mentioned by name, the Reserve Bank expresses its gratitude for a job well done.

SOME DECISIONS

In his statement, the Treasurer announced that the major unit would be equivalent in value to ten shillings. A Committee of Cabinet had been appointed to consider other aspects of the change to decimal currency, including the name of the major unit and the denominations of currency notes.

An early decision was made to issue initially notes in denominations equivalent in

value to existing notes. The new notes would also be similar in basic colour to the notes they were replacing.

Another fairly early decision was that the sizes of the new notes would be as follows:

1.....140 mm. × 70 mm.	(10/-136.5 mm. × 76.2 mm.)
2.....145 mm. × 72.5 mm.	(£1.....155.6 mm. × 80.9 mm.)
10.....155 mm. × 77.5 mm.	(£5.....166.7 mm. × 79.4 mm.)
20.....160 mm. × 80 mm.	(£10.....181 mm. × 79.4 mm.)

It will be seen that each note is smaller than the one it replaces and that both dimensions increase with the value of the note. The new sizes are considered to have a number of advantages and are consistent with modern currency note trends.

The naming of the new currency proved much more difficult. After a careful examination by the Government of a very long list, and much public discussion, the Treasurer announced on 18th September, 1963, that "dollar" had been selected. The Government believed it was giving effect to the preference of a substantial majority of Australians.

A BRIEF LOOK AT HISTORY

The Constitution of the Commonwealth of Australia gives power of note issue to the Commonwealth, and in 1910 the first laws were made in this regard. This ended the issue of notes by banks and State Governments. Over the previous 90 years, notes had been issued by some 50 banks as well as the New South Wales and Queensland Governments; in the main they had been designed and printed in England.

The Australian Notes Act of 1910 made it an offence for any bank to issue or circulate notes issued by a State, and such notes ceased to be legal tender. At the same time the issue of notes by the trading banks themselves was effectively discouraged by a Bank Notes Tax Act, imposing a tax of 10 per cent per annum on all notes issued by banks. However, it was not until the Commonwealth Bank Act 1945 that persons, including States, were expressly prohibited from issuing bills or notes payable to bearer on demand and intended for circulation.

Under the Australian Notes Act the Treasurer of the Commonwealth became in 1910 the issue authority for Australian notes, and since 1913 they have been designed and printed in Australia. In 1920 the Note Issue Department of the Commonwealth Bank

of Australia was created and the assets and liabilities of the Treasurer under the Australian Notes Acts were transferred to that Department. Under 1959 legislation the function is continued in the Reserve Bank of Australia which, through its separate statutory Note Issue Department, is now the issue authority for Australian notes.

DESIGN

In pursuit of the objective of completely new Australian notes, the Bank, for design, turned for assistance to the design "industry" in Australia where there was a small but growing number of industrial designers of stature, who could undertake a task of this magnitude and complexity. After conferring with the Director of the Industrial Design Council of Australia the Bank invited leading designers in Australia to a conference together with Mr. Russell Drysdale, one of Australia's best known artists and a member of the Commonwealth Art Advisory Board. Seven designers attended and the result was the formation of a design panel under the chairmanship of Mr. Alistair Morrison. Four members of the panel, Messrs. Gordon Andrews, Richard Beck, Max Forbes and George Hamori, were each commissioned to design a set of four notes, each series to have a unity of style. The other three, Messrs. Morrison, Douglas Annand and Hal Missingham, were engaged to act in a consultative and advisory capacity. Mr. Drysdale continued as the Bank's artistic adviser and assisted the panel in its deliberations.

No instruction was given to the designers on the themes and portraits they should adopt other than the specification of a portrait of The Queen for the front of the basic unit. It was suggested, however, that the themes should embody diverse aspects of Australian life and that the portraits chosen and other design features should give full scope for engravers to employ their art and to achieve utmost security. In this regard a brief covering the security and technical aspects of currency note production was given to each designer. As well as talking to the engravers and technicians of the Note Printing Branch, the designers visited the Branch and familiarised themselves with all aspects of note production.

While each designer was responsible for the design of his own series in competition with the others, there was throughout a spirit of collaboration, criticism and appraisal from all members of the panel as a working team. Each of the designers, at every stage of the project, submitted his work to the remaining six members of the group for

criticism, advice and general discussion. While the designer was free to accept or reject the advice and criticism offered he took careful note of it and in most instances felt that his work was improved as a result. As each note approached completion of design the team also conferred with the Governors, their advisers and technical officers of the Bank.

The designs submitted by Mr. Gordon Andrews were recommended by the advisory members of the panel and the Bank's artistic adviser, and this recommendation was accepted by the Bank and Government. While the recommendation was unanimous, the high quality of the other designers' work was most favourably acknowledged.

Mr. Andrews is a prominent Australian designer who has studied and worked extensively both in Australia and overseas, particularly in London and Europe. His previous work for the Bank included the designing and execution of the Bank's emblem.

With the new notes, the work of the designer was far from finished at the point of approval. It continued throughout all stages to final production and a close relationship between the designer and the Note Printing Branch was maintained at all times.

THE QUEEN'S PORTRAIT

A portrait of The Queen was specified for the \$1 note, and the design panel expressed the hope that it might be possible to have a new portrait of Her Majesty for this purpose. Because of their knowledge of his work generally, and more particularly of his appreciation of the engraver's art, they expressed a preference for Mr. Douglas Glass of London as the photographer. Her Majesty graciously consented and Mr. Glass took a large number of photographs at Buckingham Palace. From those approved for use, a final selection was made.

PAPER

The paper, as for previous issues of Australian notes, was obtained from Portals of England. Each note incorporates a metallic security thread and bears a newly designed watermark portrait of Captain James Cook who, in 1770, raised the British flag on the shores of Botany Bay.

PRODUCTION AND DISTRIBUTION

While existing equipment in the Note Printing Branch could have handled the job, a

re-equipment programme was already under consideration and the decision to introduce decimal currency speeded up this programme in order that the more modern techniques might be employed.

It was decided to purchase two Simultan machines made by Koenig and Bauer A.G. of West Germany in association with Organisation Giori, a firm specialising in security printing installations. These intricate machines for the printing of currency notes and security documents employ the dry offset process and they are being used for the multi-colour backgrounds, being capable of printing two designs on one side and three on the other simultaneously and in addition introducing different colours in each design. Mr. Andrews and some of the Bank's technical officers spent some time at the Giori Organisation in Milan, and the Banque Nationale de Belgique S. A. kindly allowed two printing technicians to visit their printing works in Belgium for tuition in the operation of Simultan machines. Giori officers also visited Melbourne.

For the printing of the Intaglio design on the notes, three machines of Australian manufacture, previously ordered from R. W. Crabtree & Sons (Australasia) Proprietary Limited, were added to the ten Intaglio machines of English manufacture already in use in the Note Printing Branch.

Printing of the \$1 note commenced in April, 1965, and by Christmas total stocks of the four notes were in excess of the 150 million pieces needed for the changeover.

The distribution of these notes throughout Australia presented its own special problems. That they were available at all points on 14th February, 1966, was a tribute to the co-operation of the banks and all the many other persons involved in the exercise.

The story is not yet complete. A fifth note, \$5, is in the course of design and provision has been made at the back of this Album for its incorporation with brief particulars should it be introduced at a later date.

ACKNOWLEDGEMENTS

In addition to the persons already named the Bank is indebted to the following:

Mitchell Library—for early portraits by unknown artists and photographers of William Farrer, Francis Greenway, Henry Lawson and Lawrence Hargrave; for the photograph by Dr. Julian Smith of Charles Kingsford Smith; for photocopies of manuscripts of Henry Lawson and of photographs taken mostly in the Mudgee and Gulgong districts during the time of Lawson, now in the Holterman collection.

Library of the Art Gallery of New South Wales—for access to the book "Art, Myth and Symbolism" (of Arnhem Land), by C. P. Mountford.

Commonwealth Scientific and Industrial Research Organisation—for the supply of material on which the illustrations of pendulum movements were based.

Museum of Applied Arts and Sciences—for access to the original pen drawings by Lawrence Hargrave of flying devices which had been included in the papers sent by him to the Royal Society.

Qantas—for an early portrait of Lawrence Hargrave by an unknown photographer and also for special transport assistance.

Mr. Harold J. Bard—for the engraving of portraits of Sir Charles Kingsford Smith and Lawrence Hargrave, and the Danmarks Nationalbank—for releasing Mr. Bard for the purpose.

Mr. Alfred Cook—for making portraits of John Macarthur and Henry Lawson.

Mr. D. L. Jackson, Faculty of Agriculture, University of Sydney—for the supply of wheat specimens.

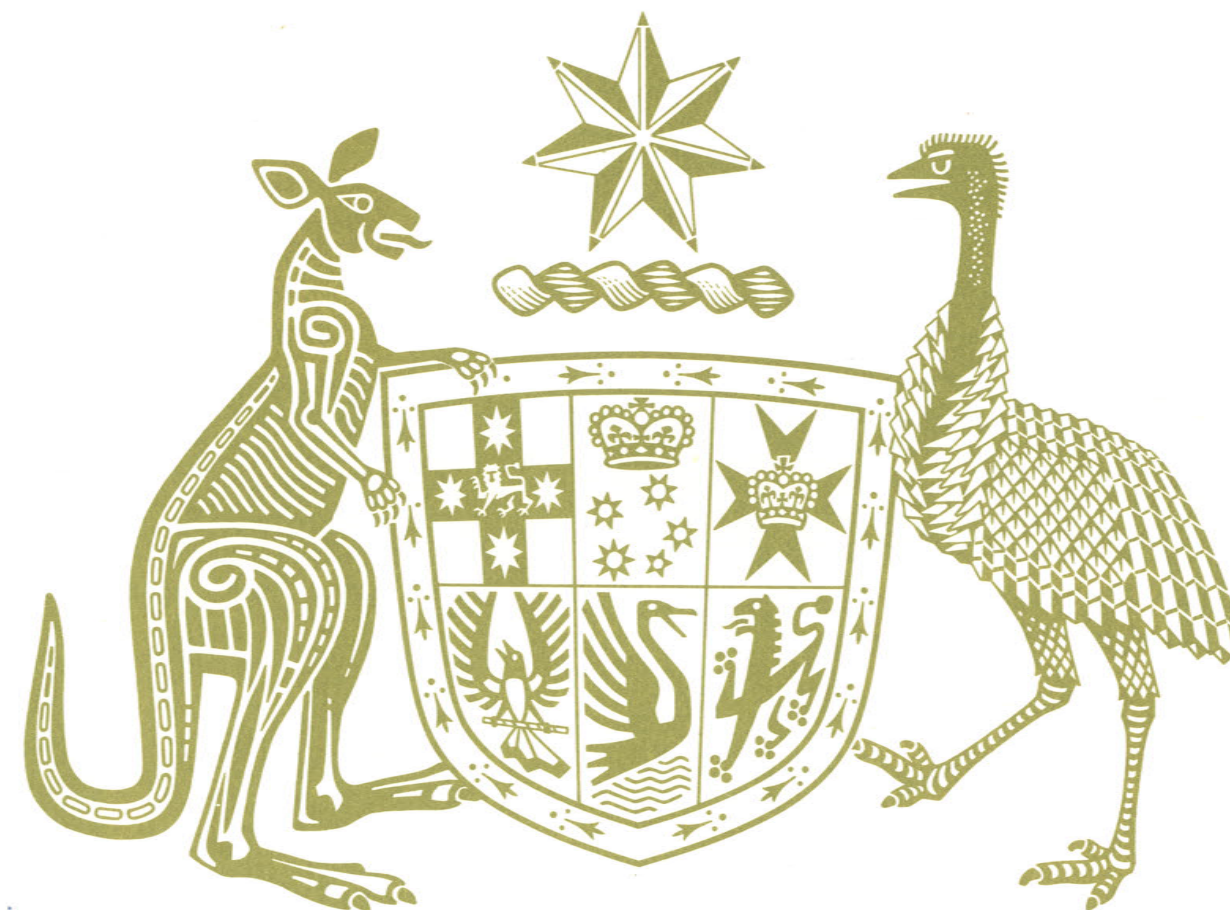
Mr. Karel Kupka—for the loan of negatives of photographs of aboriginal bark paintings.

The late Mr. J. L. Stephen Mansfield—for advice on the Coat of Arms and heraldry.

Mr. David Moore—for the photographs of architectural details of Francis Greenway buildings and photographs on which engravings of air currents were based.

Professor A. D. Trendall—for participation in early deliberations of the Design panel.

Mr. Guy Warren—for making portraits of John Macarthur, William Farrer, Francis Greenway and Sir Charles Kingsford Smith.



COAT OF ARMS

The Coat of Arms of the Commonwealth of Australia was granted by Royal Warrant of His Majesty King George V dated 19th September, 1912.

The exemplification used on the \$1 note was specially prepared by Mr. Gordon Andrews in conformity with the Royal Warrant for the purpose of this issue.

Front—The new portrait of Her Majesty, Queen Elizabeth II in the Regalia of the Order of the Garter and a new exemplification of the Coat of Arms of the Commonwealth of Australia.

Back—The whole feature is a line interpretation of an aboriginal bark painting and of aboriginal rock paintings and carvings.



Front—A portrait of John Macarthur and a portrayal of the wool industry.

John Macarthur (1767–1834) played an important role in the early promotion of the Australian wool industry. He arrived in Sydney in 1790 as an officer of the New South Wales Corps and in 1793 obtained his first grant of land in the Parramatta district. During visits to England he persuaded the authorities and British manufacturers on the potential of Australia as a woolgrowing country and acquired expert knowledge on wool types and marketing procedures.

Back—William Farrer is portrayed with reproductions of different varieties of wheat ears of today.

William James Farrer (1845–1906) was a pioneer in scientific wheat breeding in Australia. He migrated from England in 1870 and after working as a private tutor and a surveyor, settled on his own property in 1886, where he devoted his whole energies to wheat improvement, primarily by cross-breeding. Later he worked within the Department of Agriculture and his investigations led him to believe that an early maturing, more drought-resistant wheat could be produced; his aim was realised in a new variety of wheat, “Federation”, which became available to growers in 1902.

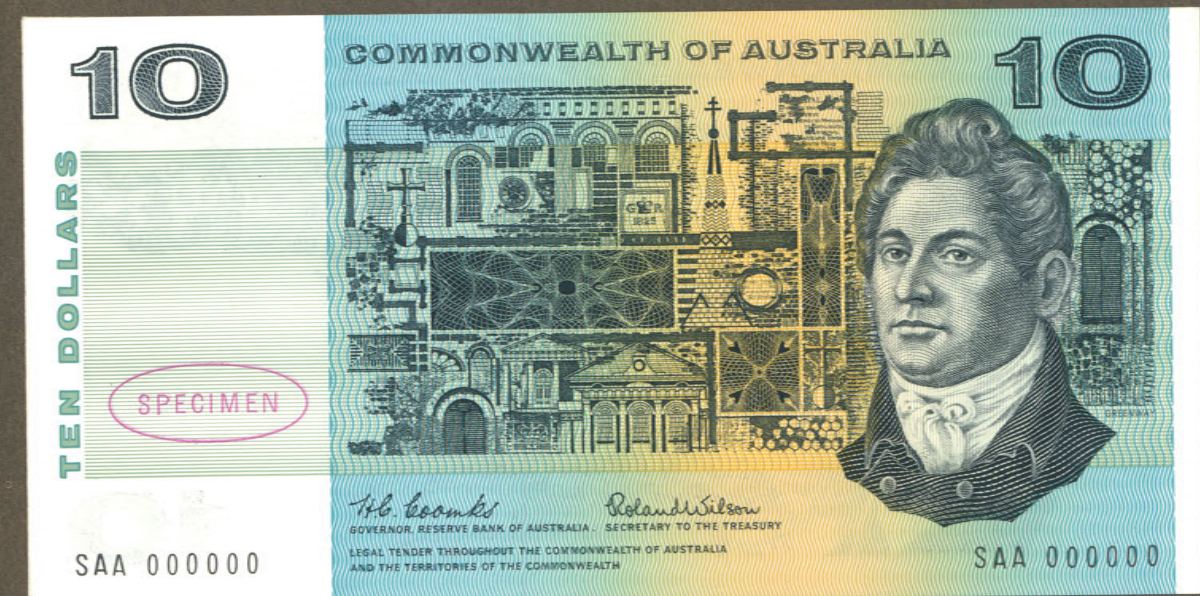


Front—A portrait of Francis Greenway with a background of an assemblage of his architectural work.

Francis Howard Greenway (1777–1837) was Australia's first fully-qualified architect. He arrived in Sydney as a convict in 1814 and two years later was appointed Civil Architect by Governor Macquarie; it was in this capacity that he did his major work. He formulated comprehensive plans for designing Sydney and planned and superintended the erection of a number of public buildings. Several of his buildings, including St. James' Church in King Street, Sydney, are still standing.

Back—Henry Lawson is portrayed against a background composed of photographs of his time and of personal letters and manuscripts.

Henry Lawson (1867–1922) is in the forefront of Australian literature as a poet and short story writer. His first poems were published in "The Bulletin" in 1887 and in following years he travelled widely in Australia and New Zealand, contributing to a number of journals and newspapers. He was always passionately concerned with the poorer and underprivileged sections of the community and his short stories in particular reflect the hardships of country life in his day and the harsh working conditions.



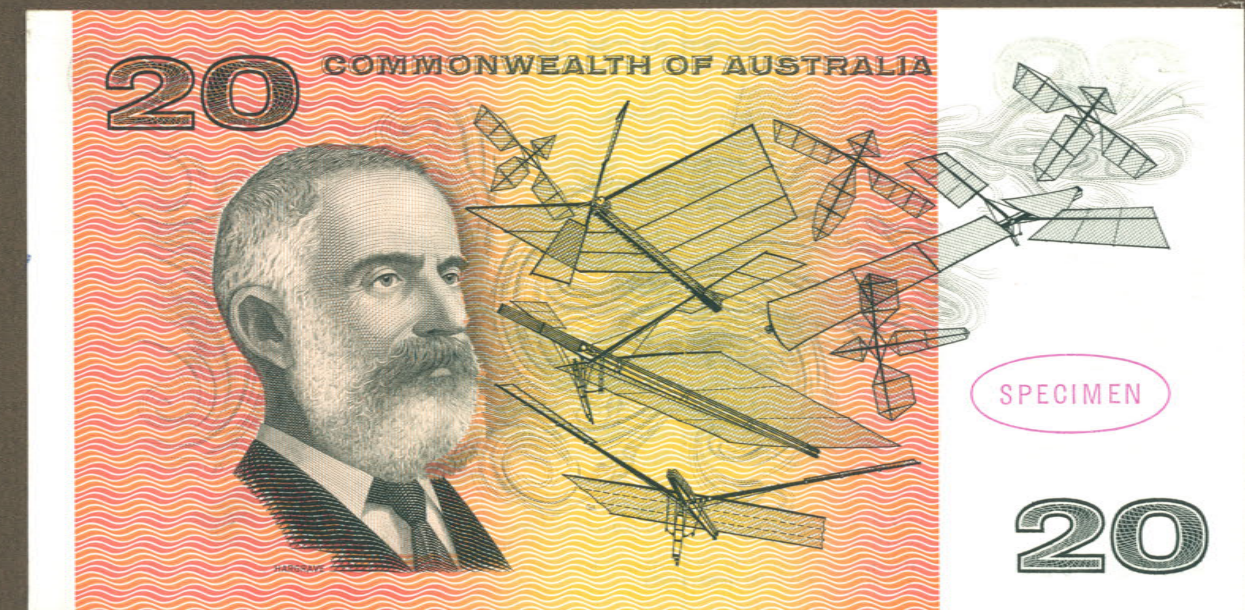
Front—A portrait of Kingsford Smith with pendulum tracings symbolic of wings.

Sir Charles Kingsford Smith (1897–1935) was a pioneer of aviation in Australia and of air routes both within Australia and linking Australia with Europe and North America. After serving with the Royal Flying Corps he was associated with the establishment of the first regular airmail service in Australia between Geraldton and Derby. In 1928, with three companions, he set out in a Fokker Monoplane, the “Southern Cross”, on the first trans-Pacific flight and carried on to fly around the world. Subsequent achievements included flights between Australia and New Zealand, non-stop from Sydney to Perth and solo from England to Australia in ten and a half days.



Back—Lawrence Hargrave is portrayed with his drawings of flying machines and kites.

Lawrence Hargrave (1850–1915) was an aeronautical pioneer who in 1895 reported to the Royal Society of New South Wales that means for making safe flight were at hand. In 1883 he retired from the position of assistant astronomical observer at Sydney Observatory to devote his life to aeronautical research work and the problems associated with human flight. He studied bird and insect flight and movements of the sea and air. He experimented with monoplane models and kites made of wood and brown paper, and before the end of the century constructed and exhibited a rotary aeroplane engine.



THE STORY CONTINUED

The \$5 note, which was issued on 29th May, 1967, was designed by Mr. Gordon Andrews; the same advisory panel as for the other four decimal currency notes acted as consultants. Mr. Russell Drysdale continued as the Bank's artistic adviser.

ACKNOWLEDGEMENTS

In addition the Bank is indebted to the following:

Mitchell Library—for access to portraits of Sir Joseph Banks and Caroline Chisholm and to a water colour painting of the "Waverley"; for access to the book by Joseph Fowles entitled "Sydney in 1848" which provided illustrations of elevations of Sydney streets; for photocopies of a title page of the Shipping Gazette, and of the handbill on a meeting of the Family Colonization Loan Society.

Mr. Alfred Cook—for producing full-tone renderings of Sir Joseph Banks and of Caroline Chisholm from portraits in the Mitchell Library.

Royal Botanic Gardens and National Herbarium—for advice and research on, and illustrations of, Australian flora.

- - - - -

The opportunity is now taken to acknowledge Malangi, the artist of the aboriginal bark painting on which part of the design of the \$1 note was based.

Front—A portrait of Sir Joseph Banks with an assemblage of Australian flora.

Sir Joseph Banks (1743-1820) was a botanist and is sometimes called “father of Australia”. He accompanied Captain James Cook on his voyage to Australia in 1770, personally meeting the cost of the scientific equipment and staff that were with him. He was a strong advocate in favour of establishing the original settlement in this country, and remained in contact with developments in the colony through correspondence with the early governors. He assisted continually the developing of the colony’s agriculture and trade. He collected and wrote about Australian flora and, over a long period, enthusiastically encouraged and financed others to carry out scientific investigations in Australia in a variety of fields.

Back—Caroline Chisholm is portrayed against a background composed of illustrations of women and children of her time and of ships and Sydney streets of the period.

Caroline Chisholm (1808-77) was a pioneer in encouraging the migration of women and families from England to Australia. She first arrived in Australia in 1838 and in 1841 established the Female Immigrants’ Home in which girls could live until they found employment. She encouraged migrants to seek work in country districts and made many journeys through country areas with groups of girls arranging employment for them. In 1846 she returned to England and was instrumental in having conditions on migrant ships substantially improved, and in the foundation of the Family Colonization Loan Society, which made loans to assist families to migrate to Australia. She came back to Australia in 1854 and worked strenuously for the improvement of social conditions. Ill health caused her to return to England in 1866.



