

THINK SMALL!

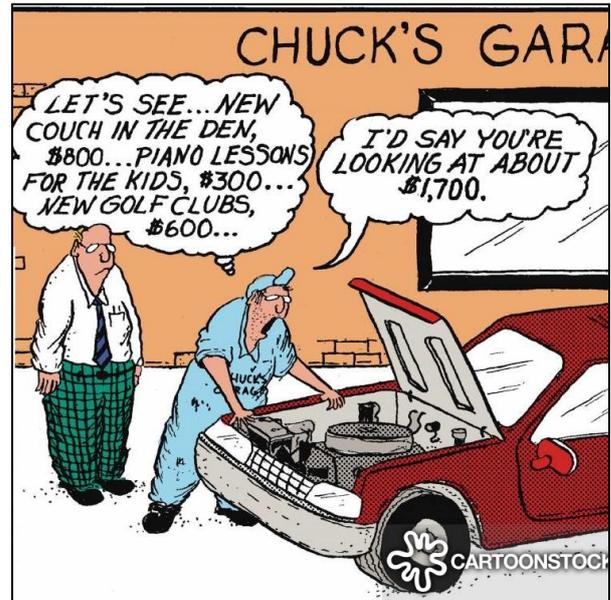
THE JOURNAL OF THE SYDNEY MODEL AUTO CLUB

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A CONCEPT CAR, DID YOU SAY? If you remember watching the original series of the 'The Flintstones' – the cartoon not the execrable movie – you're officially old, and you'll definitely be able to sing the first few bars of the theme song. It's part of our cultural DNA, and far catchier than our national anthem. The funniest thing about the show probably was the car, commonly known as the Flintmobile, which ran on two feet and a heartbeat, if you were alone, but could get up more speed depending how many friends you could jam in.

Although it's never mentioned by the characters, from the look of those stone wheels the quality of

the ride must have been appalling. However, there's no denying its bottomless, engineless construction was an admirably simple piece of engineering, and it was roomy too. It may have escaped your memory that, in the opening credits, the car manages to carry four adults, two children, a pet dinosaur and a sabre-toothed tiger to the drive-in for the evening, although with disastrous results for the roof lining.

Fred obviously was a man of means, because he also seemed to have a two-seat roadster version just for cruising the streets, looking for Barney Rubble.

First shown from 1960 to 1966, and then repeated endlessly, the U.S.A.'s 'Television Guide' rated 'The Flintstones' the 'Second Greatest TV Cartoon of All Time' – after 'The Simpsons', obviously.

Other cool Stone Age gadgets on the show included a baby woolly mammoth vacuum cleaner, an electric razor made from a clamshell with a bee buzzing inside and automatic windows powered by monkeys.

FROM THE DRIVER'S SEAT

I'M WRITING FROM San Jose in California; no one is more surprised than me. You may remember that last time I mentioned that Lynda and I had spent a week in San Francisco because we thought we would never be back there. Little did we know that our son-in-law was to apply for a job at Apple in Cupertino in Silicon Valley, and would succeed. So we are here to look after their two boys while our daughter goes into hospital to have their third boy.

We visited the Black Hawk Car Museum, as suggested by David Brown; it was excellent. Then we spent a week at Lake Tahoe having a rest and readying ourselves for the onslaught by the two boys.

I was very disappointed that the Toy Fair that I was to attend in San Jose was cancelled because of the onset of the coronavirus. People are going mad here buying and stockpiling toilet paper, and we have heard that the situation is similar in Australia.

Thanks to everyone who are looking after the club's activities while I am away. I have scored only four Matchbox and two gift sets so far. I hope we don't have trouble getting back into Sydney in April. I will sign off here as the mobile telephone already has glitched once. (Editor's note: of course we are looking forward to receipt of Dennis' report on the state of model collecting in California and his pictures of toy fairs and model car shops).

Yours in collecting,

Dennis Mitchell



and we made it without even losing any claret!" He poured two very tall glasses, and handed one to boofhead. They clinked the glasses, and the footballer downed his at a gulp of course. Then another of course. He looked at the cove, standing there with a still-full glass. "Aren't you having any?" he asked. "Oh no, not until the police give you a breathalyser test", he responded with that knowing smile.

THE GOULBURN SWAP MEET

Sunday 5 April 2020

Showground, 47 Braidwood Road, Goulburn

Entry anytime from 0600 hrs and we will meet somewhere inside

**Lunch at the Hibernian Hotel,
145 Auburn Street, Goulburn, from 1300 hrs**

The club will pay for lunch at the Hibernian for you and your partner

You could attend the swap meet then meet at the Hibernian Hotel for lunch, or travel directly to the lunch venue if you do not want to go the swap meet

After lunch we can visit local landmarks or go to a café, or visit either the nearby 'Big Merino' and climb several storeys inside the structure to look out through the eyes, or the lookout - both are within 5 to 10 minutes drive of the lunch venue

**If you are intending to come please advise Rob Bender -
dormouse67@hotmail com OR 0409 929 778**

OUR ANNUAL 24 MINUTES OF LE MANS

On Wednesday 4 March, members met at 1/32nd World in Pendle Hill for our annual slot car racing championship. There was the usual enthusiasm during the race, although the hapless pit stop personnel struggled to identify the track on which to place cars that had crashed out of the race. Next year we will have colour coding to match cars with the tracks to make this process quicker. A pizza dinner provided by the club was scoffed quickly and was much appreciated.

Robin Aston of course fancied his chances to retain the trophy after his ouster of Lance Procter, who had won the previous four championships. Of course, Lance was eager to regain what he regards as his trophy.

Contestants raced over eight three-minute segments, with the winner the driver who completed the highest number of laps after 24 minutes.

This year, it was Steve Maher who took first place, with Lance in second place. Robin experienced some difficulty with his car over the final round, and finished third.

From the winner's podium, Steve announced, "It was a great night, with some serious racing on offer. I'm really happy to have taken first place after a third and two seconds in previous years, but racing was the real winner on the night!"

An honourable mention is due to the other drivers, Graeme Young (fourth), Michael Rowles (fifth) and Ramon (sixth).

I manned the pits and Don Stephens wore the photographer's hat.

All in all, an entertaining evening for everyone resulted, with Steve Maher achieving a long-held ambition after three close finishes in previous years.

PH Cheah

THE EMBLEMS OF VARIOUS COMMERCIAL VEHICLES: THEIR HISTORY AND ORIGIN

Presented by Rob Bender

Emblems, Insignia and Coats of Arms

Emblems that signify the maker's brand have been affixed or cast into products since the industrial age, but it was not until the age of the automobile that they became stylised and artistic in form - from nameplates to scripts to coats of arms (heraldry), they became especially ornate during the 1940s and 1950s and thus were referred to as 'ornaments' in various workshop manuals of the period. Early examples were polished brass nameplates, and from the 1920s baked enamel was used to produce a glass like finish for coloured sections of the emblems, and this technique was used in emblem manufacture up to the 1950s. Emblems began to



appear in the centre of steering wheels from the 1930s, and from 1940 plastics were used for the first time in emblem construction. A new technique was developed, whereby the makers of emblems could achieve a three dimensional effect by moulding the design in relief on the reverse side of the plastic. The coloured sections then were applied to the reverse side as a translucent film with a chrome backing applied over the top to give an iridescent finish. This type of emblem first was used for steering wheel centres, but later was used on external panels such as the bonnet and boot; these usually consisted of a plastic insert with chrome metal surround. While the effect looked spectacular when new, exposure to sunlight made the colours fade quickly (particularly the reds) and the plastic also could fade and crack. On the following pages are pictured and described some of the more interesting examples of emblems from various manufacturers, how they came to be, and what they mean.

Albion Motors was founded in 1899 and was acquired by Leyland Motors in 1951, but the Albion brand continued to be marketed until 1972, at which time Albions were badged as 'Leyland'. The sunrise logo (above left) represented the company's motto, 'Sure as the Sunrise'.

An alternative version of the initially was cast into the sometimes was cast as a the cab.



'Sunrise' emblem (centre) radiator surround, but later separate piece when fitted to

From 1958 a revised emblem underneath was introduced (below right). It featured the Scottish Thistle, which has been the national emblem of Scotland since the reign of Alexander III (1249–1286).

The **Austin** emblem (below) comprised three components. The steering wheel and column represent 'control'. The wings are the 'wings of speed, silence and smooth running'. The wheel, axle and dust represent 'motion'.



From 1947 a winged bonnet emblem, known as the 'Flying A' (pictured on the next page) was fitted to mainstream Austin models. During the 1950s this style of emblem also was used in the interior, such as on radio blanking panels.

From 1952 a new emblem was introduced which represented Herbert Austin's family crest (below left). At this time Austin was merged with Morris to form British Motor Corporation and the Austin marque was used in Britain until 1987.



Until 1925 General Motors assembled trucks in Britain from parts manufactured at its Canadian works, which enabled the firm to import vehicles into Britain with the lower import duties levied on Commonwealth countries. In November 1925, General



Motors purchased Vauxhall Motors and transferred production from Hendon to the Vauxhall headquarters in Luton, and production commenced there in 1929. The trucks were marketed as 'British Chevrolet'. In 1931 Vauxhall established the **Bedford** brand to construct commercial vehicles, and used the Griffin logo of Vauxhall Motors, derived from the heraldic crest of Falke de Breauté, who had been granted the Manor of Luton by King John. By marriage, he acquired property in London, known as Fulk's Hall, which over time came to be the locality of Vauxhall, the original home of Vauxhall Motors. The griffin returned to Luton in 1903 when Vauxhall Motors moved there. Early versions of the Bedford logo differed from the Vauxhall version in that the Griffin did not hold a flag.



From 1959 the emblem featured a restyled Griffin (left) with its head turned to the left and holding a flag with the letter 'V'.

During 1976 the emblem was revised to feature a less detailed Griffin with either 'Bedford' or the 'TK' model designation below (right).



Final versions of the emblem had the letter 'B' on the flag and either 'Bedford' or the 'TK' (and later 'TM') model designation



underneath (below right). The Bedford brand was discontinued in Britain in 1986.

Chevrolet has one of the most recognizable emblems, but it also has the most ambiguous history. There are three versions of how it was conceived. The Chevrolet 'bowtie' logo was introduced by company co-founder William Durant in 1913. The long-accepted story, confirmed by Durant, was that it was inspired by a wallpaper design. In 1908 he saw the pattern marching off into infinity in a French hotel, and tore off a piece and kept it to show friends, with the thought that it would make a good nameplate for a car. This is the generally accepted version.

However in 1929, Durant's daughter, Margery, published a book titled 'My Father', in which she described how Durant sometimes doodled nameplate designs on pieces of paper at the dinner table. She wrote, "I think it was between the soup and the fried chicken one night that he sketched out the design that is used on the Chevrolet car to this day". In an interview in 1973, Durant's widow, Catherine, claimed that while her and her husband were on holiday in Hot Springs in Virginia in 1912, Durant was reading a newspaper in their hotel room when he spotted a design and exclaimed, "I think this would be a very good emblem for the Chevrolet!" However, the interviewer did not seek to clarify what the motif was or how it was used. To confirm the story's validity, historian Ken Kaufmann found that in a 12 November 1911 edition of 'The Constitution' newspaper, published in Atlanta, an advertisement appeared for the Southern Compressed Coal Company for 'Coalettes', a refined fuel product used to stoke fires. The 'Coalettes' logo, published in the advertisement, had a slanted bowtie form, very similar to the shape that soon became the Chevrolet icon. The date of the edition of the newspaper was just nine days after the incorporation of the Chevrolet Motor Company.



A further claimed explanation attributes the design to a stylised version of the cross on the Swiss flag. Louis Chevrolet was born in Switzerland at La Chaux-de-Fonds, Canton of Neuchâtel, to French parents, on Christmas Day 1878.



After the Dodge Brothers firm was acquired by Chrysler in 1928, **Dodge** became Chrysler's medium priced brand. For the first five years, a round shield symbol with the initials 'DB' interlocked was used (left). In 1914 an updated logo was revealed, adding two interlocking triangles (black and white), forming what many pointed out was a Star of David - a Jewish symbol - despite the brothers not being Jewish. Some claim this was on purpose to irritate competitor Henry Ford, who was a known anti-Semite, while others assert that Ford and the Dodge brothers were friends. The brothers died in 1920 before explaining the emblem's meaning, but Chrysler representatives claimed it was two interlocking delta symbols. The Six-Pointed Star was used from 1914-1938.

In the late 1920s Avarad Fairbanks designed the ram emblem (right). When Walter Chrysler was skeptical of the idea, Fairbanks asked what a person's first thought would be upon encountering a ram in the wild. Chrysler's response was "Dodge!", so it fitted perfectly. The Ram, the ancient symbol of Aries, signifies authority, force, fearlessness, and virility. The bonnet emblem was fitted to locally produced Dodge pickups and trucks from 1957 to 1961.



From 1932 the leaping Ram bonnet emblem was fitted and was restyled numerous times, becoming more streamlined with each revision (right). In 1940 an enamel version of the Dodge Ram was introduced (pictured top of the following page). From 1946 the Dodge Family coat of arms with baked enamel colouring was introduced, and in 1949 the emblem was restyled into the shape of a shield (pictured from left on the following page).

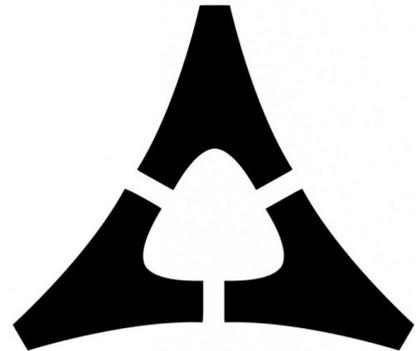


From 1953 the name 'DODGE' was added and the lion was deleted. From 1956 the emblem was simplified, to feature mainly the knight's head.

From 1962-1976 a symbol was designed, inspired by a rocket called a 'Fratzog', which was a name made up by the designer (below right).



De Soto was a mid-priced make above Dodge introduced by Chrysler in 1928 to compete against Oldsmobile, Buick, Studebaker, Hudson and Willys. It was named after the Spanish explorer Hernando de Soto (left), who led the first European expedition to trek deep into the territory of the modern-day U.S.A. (Florida, Georgia, and Alabama). His was the first documented European expedition to cross the Mississippi River.



De Soto trucks and commercials were introduced by Chrysler in 1937 to allow greater overseas sales outlets for American Fargo and Dodge commercials. Fargo and De Soto commercials were discontinued locally during 1958.



The De Soto marque was discontinued in 1960, but Chrysler had enough parts to continue production into the 1961 model year. Pictured at right is the 1953 emblem.

Pictured at left is a De Soto steering wheel emblem from 1955, showing a stylised image of the explorer. These emblems also were incorporated into the door trims of passenger and commercial vehicles.



Fargo was a brand of truck originally produced in the U.S.A. from 1913 by the Fargo Motor Car Company, and was discontinued in 1922. Chrysler Corporation purchased Fargo Motors in 1928 and over time, Fargo trucks became rebadged Dodges, similar to how General Motors marketed its GMC and Chevrolet truck lines. The Fargo marketing through the U.S.A., so the be marketed separately Australia, both Dodge models, along units, were marketed with Fargo, Dodge, and De Soto badging to offer three levels of trim. Fargo and De Soto commercials were discontinued locally during 1958. The Fargo name was discontinued when Dodge in the U.S.A. ceased heavy truck production in 1976. The Fargo emblem was a world map, rotated to show the Americas. The 'globe' bonnet mascot was fitted to Australian production Fargo and some De Soto pick-up commercials.



The **FORD** emblem initially was a script, with the 'blue oval' logo introduced in 1927. In 1950 a new emblem was introduced based on the Ford family crest. This emblem had many different styles according to the vehicle to which it was fitted, and there were many styling revisions until its use was discontinued in 1976, replaced by an updated version of the 'blue oval'. Pictured at right is the original version in 1950, which also was used on light commercials.



The XK Falcons featured a distinctive crest ornament (below) which was fitted to the boot and tailgate. Panel vans used the same ornament that was fitted to station wagons, but with a different surround and method of attachment to that of sedans. The crest emblem for the XL and XM series was a similar design but lower and longer.



Falcon XK - XP utilities, however, had a uniquely Australian style of tailgate ornament, which featured the Australian flag.

From 1953 a unique emblem was introduced for commercials and trucks which featured a lightning bolt over a toothed wheel or gear (right and lower right). From 1957 the 'Ford' script on the emblem was replaced by three 4-pointed stars. The 'Ford' script on the emblem was re-introduced for the 1959-1960 model year.



In 1961 the emblem was revised to the style pictured below, and the 'gear and lightning bolt' emblem fitted to commercials was discontinued in 1966.





Pictured at left is an alternative version of the 'gear and lightning bolt' emblem fitted to Ford's V8 powered units.

Fordson was a name used on a range of mass-produced general-purpose tractors manufactured by Henry Ford & Son Inc from 1917 to 1920, and by Ford Motor Company in the U.S.A. and Ford Motor Company Limited in Britain from 1920 to 1964. Ford of Britain also built trucks under the Fordson brand.

In 1901 Henry Ford had founded the Henry Ford Company. After a dispute with his investors because he was spending too much time in auto racing, he left the company and founded a new firm in 1903, named the Ford Motor Company. In 1902 Henry Leland was brought in by the investors in the Henry Ford Company to appraise the plant and equipment prior to selling it. Instead, Leland persuaded them to continue in the automobile business, and the Henry Ford Company was reorganised the same year to become Cadillac, in honor of Antoine de la Mothe Cadillac, the founder of Detroit in Michigan. The Cadillac crest is based on his coat of arms.

Ford finished his first experimental tractor in 1907, but Ford Motor Company stockholders initially rejected the idea, so he incorporated a new company, Henry Ford and Son, to assemble the first Fordson tractor in 1917. William Durant had purchased Buick, the U.S.A.'s first automobile production company in 1904, and then together with business partners Charles Mott and Sam McLaughlin he formed General Motors as a holding company. General Motors then acquired Oldsmobile in 1908, Cadillac in 1909 (along with Elmore, Oakland (predecessor of Pontiac), the Reliance Motor Truck Company and the Rapid Motor Vehicle Company of Pontiac, Michigan (the predecessor of GMC). In 1910 Durant was removed by the board of directors at the behest of bankers who backed General Motor's loans, for over-reaching with all these acquisitions. So in 1911 Durant co-founded the Chevrolet Motor Company, with Swiss race car driver Louis Chevrolet (who left the company bearing his name in 1915). The Fordson 'Wheatsheaf' logo (right) was produced in several colour variations and designs.



In 1928 **Holden's Motor Body Builders** appointed Rayner Hoff to design an emblem. The logo selected refers to a prehistoric fable, in which observations of lions rolling stones led to the invention of the wheel and a stylised Egyptian lion was chosen (the 1948-1952 emblem is pictured at left). The lion and the wheel are meant to symbolise that Holden is the 'King of the Road'. On 48/215 (FX models) the wreath surrounding the

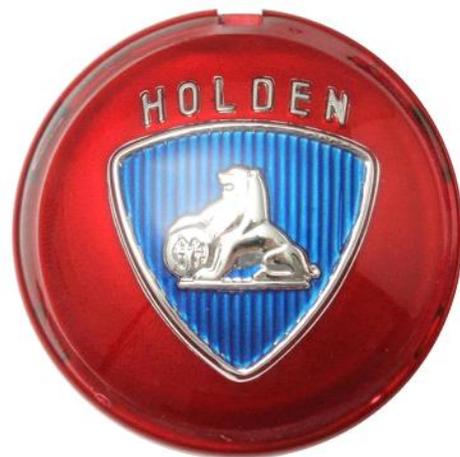
insert is almost identical to the one fitted to the grille of a 1941-1942 Cadillac (right)..

The style was similar for the following FJ series introduced in 1956, but differences have been noticed in terms of the detail and size of the mouth, paws and tail when comparing one FJ emblem insert to another, which indicates different pressings or possibly that more than one supplier was involved in production.



The first simplification and revision of the lion in the logo occurred with the introduction of the FE series in 1956 (bonnet insert / hornbutton design shown). This also was the first time that blue was added as a main colour in the emblem design. The same design was used for the horn buttons fitted to FE and FC series Holdens which came in several colour variations of the blue centre - gold, violet, and even green. There was also a variation of the design and lettering, which again suggests at least two suppliers were involved in manufacture.

From the FB series the 'GMH' lettering was removed from the rock (wheel) on which the lion's paw rests, and the lion was simplified a little more. Although the logo design on FB and EK horn buttons looked similar, there were noticeable differences regarding the design of the stars of the Southern Cross. Also FB stars are blue while EK stars are green.



Minor modifications in the design of the lion were applied for the EJ and EK series, the most noticeable being the base on which the lion sits.

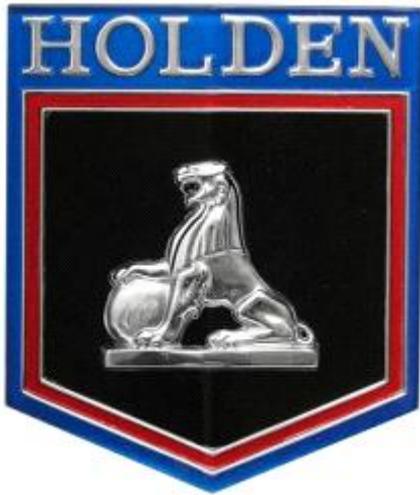


On the EH series blue was reintroduced into the colour scheme, so that red and blue became the main two colours featured in the emblem (left), which continued up to the release of the HJ series in 1974.



The lion and base were further revised for the HR series (left), and then again for the HK series (far right).

Slight modifications were made to the design of the lion through the HD, HR and HK series (and the corresponding Toranas) until the next significant change occurred with the release of the HT, in which some detail was added back in - particularly with regards to the mane and paws (the HT/HG 'Premier' grille insert is shown over the page).



Detail in the lion was again reduced with the introduction of the HQ series (left).



The next significant change was with the introduction of the HJ series, on which the lion was completely restyled to a more contemporary design, and this design was retained until the introduction of the Commodore.

In 1902 J.P. Morgan merged the McCormick Harvesting Machine Company and Deering Harvester Company, along with three smaller agricultural equipment firms, to form **International Harvester**. In 1985 International Harvester sold most of its agricultural division to Tenneco Inc., which merged it into its subsidiary J.I. Case under the Case IH brand. The remainder of International Harvester (primarily heavy trucks) became Navistar International Corporation in 1986. The Australian subsidiary of International Harvester was established in 1912 in Dandenong and was acquired in 1992 by IVECO, part of the Italian-based Fiat Group. The original logo bore the letters of the 'International Harvester Corporation', first with the words spelled out



on the letters (below left).



Then the words were removed (below centre).



The 'Triple Diamond' logo was introduced in 1923 (below right).

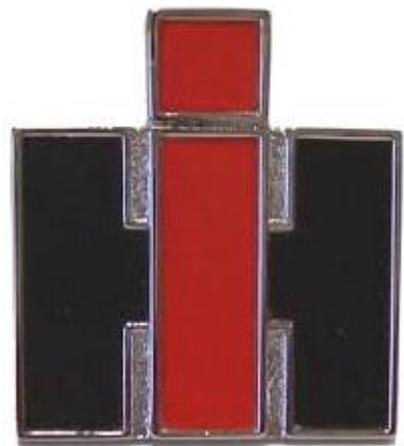
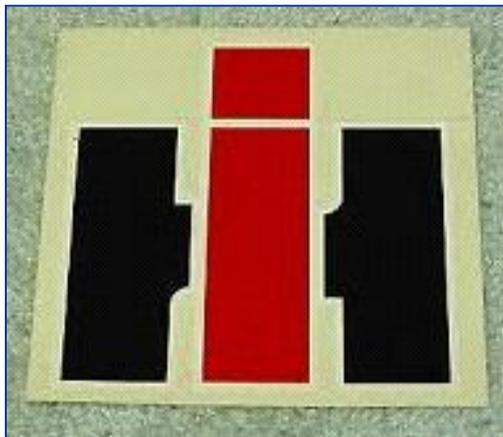


It was revised into its more recognised form in 1938 (lower right).

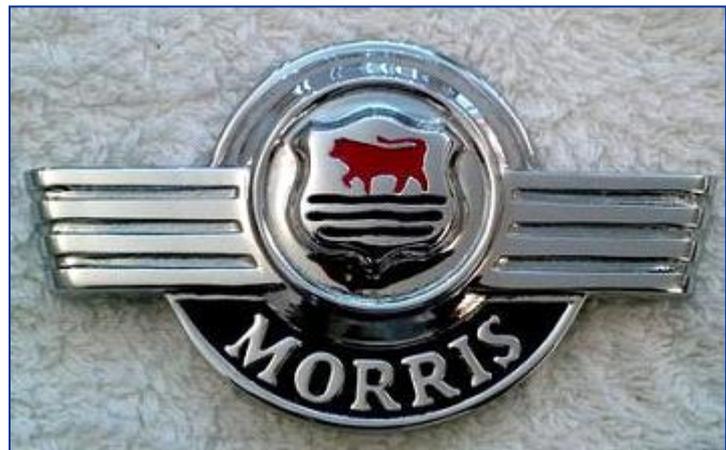
The best known of the International logos, with a lower case 'i' superimposed on a tan upper case 'H' was introduced in 1945, and was known as the 'Man on the Tractor'. This logo, finished in either stainless steel, brass, or red and black, was fitted externally to all locally produced International trucks from the 1953 AR series (upper right on the following page), and was discontinued in 1981 with the release of the ACCO-C, at which time only the 'International' nameplate was used.



The 'Man on the Tractor' logo was revised in 1973; the 'H' received fillets on the horizontal section (below). This logo was used until 1986 when International in the U.S.A. was renamed Navistar. Externally only the original logo was fitted to locally produced trucks, but the later logo appeared on steering wheels from the mid 1980s until 1990.

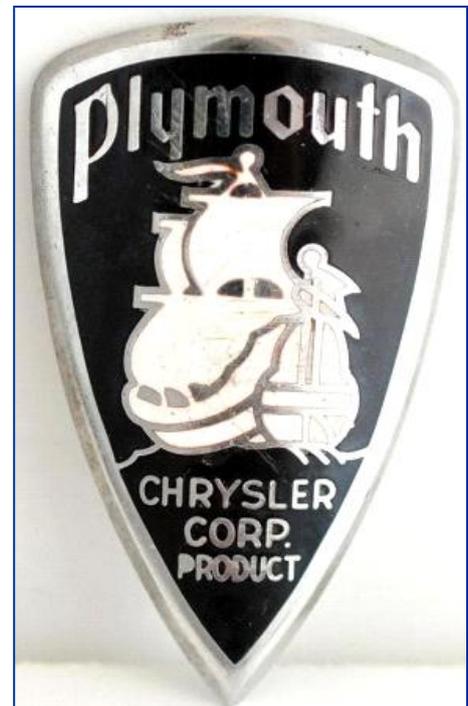


The **MORRIS** emblem shows an Ox fording the river Isis, the traditional emblem of William Morris' home town Oxford, which also is used in the coat of arms of Oxford.



A small number of commercial vehicle variants of Morris cars were built at the Morris plant at Cowley, but when the Birmingham axle manufacturer E. G. Wrigley and Company went into liquidation in 1923, William Morris bought the assets and serious production of commercial vehicles was commenced.

In 1932 the business moved to a former Wolseley factory a few miles away, and the **MORRIS COMMERCIAL** brand name continued until 1968.



PLYMOUTH was a marque introduced by Chrysler in 1928 to compete with the lower priced models offered by Ford and Chevrolet. The logo (right) featured a rear view of the ship *Mayflower*, which made landfall in 1620 with the first English colonists to the New World at Plymouth in Massachusetts. However, the inspiration for the name came from Plymouth binder twine, produced by the Plymouth Cordage Company. The name was chosen by Joe Frazer, a Chrysler executive, due to the popularity of the twine among farmers. From 1949 plastic emblem inserts were incorporated in the Plymouth emblem featuring four quadrants. The figures in two of the quadrants are from the Plymouth Colony seal and are depicted in native-American style

clothing, each carrying the burning heart symbol of John Calvin, who was born in France in 1509 and is considered one of the greatest Christian philosophers. The design of the emblem also used the technique of applying translucent colours with a chrome backing on the reverse side of the plastic relief. The parts of the emblem that had no colour applied then show up as a 'chrome' finish on the plastic.

Pictured below is a revised version of the Plymouth emblem introduced in 1954, with triangular reliefs in the blue quadrants.



Ransom E. Olds founded several companies in the automobile industry. In 1897 he founded the Olds Motor Vehicle Company to produce the

Oldsmobile (which later became part of General Motors) and in 1905 he left Oldsmobile and established a new company, **REO** (from the initials of Olds' name) Motor Car Company, based in Lansing in Michigan. A truck manufacturing division was added in 1910 and from 1936 car manufacturing was discontinued to focus on the production of trucks. Wings incorporated in the emblem (below left) generally were intended to signify speed.



In 1957 **REO** became a subsidiary of the White Motor Corporation, and from 1961 a crown was incorporated into the emblem to represent the 'Gold Standard of Values' (below).



In 1967 White merged **REO** and Diamond T to form Diamond REO trucks. The diamonds and crown in the two respective emblems also were combined to form a composite. In 1975 Diamond REO filed for bankruptcy and White production ceased in 1980. Volvo acquired White in 1981 and still owns the rights to the Diamond REO name.

The **ROOTES GROUP** acquired the makes Hillman, Humber, Singer, Sunbeam, Karrier and Commer. Commercial Cars Limited was incorporated in 1905 to manufacture commercial cars, omnibuses, charabancs, fire engines and every kind of industrial vehicle, and was the first maker to specialise in the manufacture of internal combustion industrial commercial vehicles. The company went into receivership in 1925 and was bought by Humber in 1926. Hillman and Humber were amalgamated in 1928 and by 1932 the Rootes Group had acquired 60% of Humber with Hillman, becoming a subsidiary of Humber. Chrysler acquired Rootes in 1967, and from 1973 all Commer were rebadged as Dodge. The Rootes Group logo featured the 'Three Spires of Coventry' (the spires of the three cathedrals), which previously had been used as an emblem for Hillman. Two examples are pictured at the top of the next page.



The rocket logo used for the **VALIANT** marque made sense, given Chrysler's construction of large sections of the Saturn-5 rockets for the Apollo program. The logo appeared on Plymouths from 1959, and emblems sometimes were a combination of the rocket and the *Mayflower*. Locally, the Plymouth Valiant was marketed as a Chrysler Valiant, but the emblem on locally produced Valiants still was derived from the Plymouth.

Pictured at right is a combination emblem as fitted to the 1959 U.S. Plymouth Fury, and pictured below left is the rocket ship emblem that first appeared on locally produced Valiant 'Regal' models from the AP6 released in 1965.



From the following VC series onwards, steering wheel centres and hubcaps on base models incorporated the traditional red and blue flag emblems with the rocket ship emblems reserved for the upmarket Regal or on the optional bonnet mascots (two examples are pictured below).



VOLKSWAGEN was founded in 1937 and the initial vehicles produced in 1938 were called the KdF-Wagen (Kraft durch Freude meaning – 'Strength through Joy'). The cars were designed by Ferdinand Porsche. Only a handful of cars were produced by the time the war commenced in September 1939, and none were delivered to any holder of

the completed saving stamp books, apart from one Type 1 Cabriolet which was presented to Hitler on 20 April 1944 (on

his 55th birthday). The initial logo had the VW initials inside a cogwheel and flying swastika (pictured at the top of the next page). The emblem was revised slightly before the war as the original emblem was said to resemble a pedestal fan.

The final version of the logo was used from 1945, but is said to have been designed in 1938. The origin of the logo design has been surrounded by controversy. While some people believe it to have been created by Franz Xaver Reimspieß, an employee of Porsche, there are others who say that it was designed by Martin Freyer, who consequently won a design competition.



After the war, the heavily bombed factory was captured by the Americans and handed over to the British. At first what remained of the factory was intended for military vehicle maintenance, then to be dismantled and shipped to Britain. During the war, one of the KdF-Wagens had been taken in for repairs and abandoned, and the British Army's Major Ivan Hirst had it repainted green and demonstrated it to staff at the British Army headquarters.

As the army was short of light transport by September 1945, they were persuaded to place a vital order for 20,000 cars - but as there was a refugee crisis at and around the factory and some parts such as carburettors were unavailable because some factories were in the Russian zone, the order took a lower priority. Hirst and his German assistant Heinrich Nordhoff helped to stabilise the social situation and at the same time re-established production with some ingenuity. Remarkably, some machine parts were unearthed from the debris in the factory and used to produce more than 2,000 cars. The first few hundred cars went to personnel from the occupying forces and to the German Post Office, and some British personnel were allowed to take their Beetles back to Britain after they were demobilised. However, the defeated German staff who had worked in the factory under the direction of the Nazis were sullen and unresponsive. At Nordhoff's suggestion, Hirst had his officer's uniform sent back from Britain and from that point, had no problem having his instructions followed.

Industrial rules governing Germany after the war included allowing a maximum of only 10% of 1936 car production, but by 1946 the factory was producing 1,000 cars per month, which was a remarkable feat considering production had to stop when rain fell, due to roof and window damage. The factory even had to barter new vehicles for steel for use in production. At this time, the car was renamed Volkswagen ('Volk' pronounced with an 'f' means 'people' and 'Wagen' pronounced with a 'V' means 'car'). At the same time, the town in which the car was built was renamed from Walburg to Wolfsburg (which translates to 'Wolf's Castle'), the name inspired by one of the local castles.

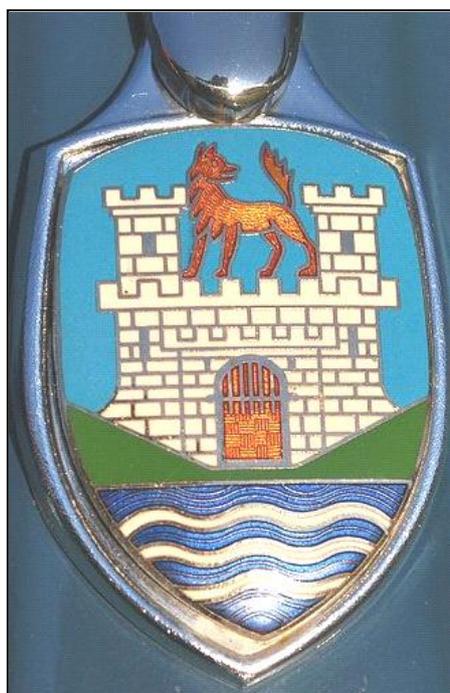


As it remained unclear what would become of the factory, it was offered to American, Australian, British, and French motor industries, all of which rejected it. William Rootes, head of the British Rootes Group, told Hirst the project would fail within two years, and that the car "..... is quite unattractive to the average motorcar buyer, is too ugly and too noisy If you think you're going to build cars in this place, you're a bloody fool, young man." The official report concluded "To build the car commercially would be a completely uneconomic enterprise." In an ironic twist of fate, Volkswagen manufactured a locally built version of Rootes's Hillman Avenger in Argentina in the 1980s, long after Rootes had gone bankrupt at the hands of Chrysler in 1978 - the Beetle outliving the Avenger by over 30 years. In 1948 the British offered the Volkswagen company to Ford, free of charge. Henry Ford II, the son of Edsel Ford, traveled to West Germany for discussions. Heinz Nordhoff also was present, as well as Ernest Breech, chairman of the board for Ford. Henry Ford looked to Breech for his opinion, and Breech said, "I don't think what we're being offered here is worth a dime!" This left the British no choice but to hand Volkswagen back to the new German government in 1949, and allow the company to be rebuilt under Nordhoff's leadership.

Volkswagens first were exhibited and sold in the U.S.A. in 1949, but only two units were sold there that year. However, by 1955 U.S. sales of the Type 1 (the Beetle) had reached one million cars. The first Volkswagens to arrive in Britain were brought home by returning British servicemen in 1952, and that same year the first Volkswagen importer starting out selling spare parts for those cars. Canada imported its first 12 Volkswagens (including one Type 2 Bus in 1952, and by 1955 the volume of sales warranted construction of production factory. Aussie soldiers first had seen the Kubelwagen (a military Volkswagen buggy) during the war, and the first Beetles were imported into Australia in late 1953 and went on sale in 1954.

From 1938 to 1953 a three-spoke steering wheel was fitted, with export models (from 1949) fitted with an emblem in the horn button (right). This design was used until 1955.

From 1951 to 1959 the 'Wolfsburg Crest' emblem was fitted to the bonnet of the VW Type 1 (Beetle).



From 1955 to 1959, the crest on the horn button for Type 1 and deluxe Type 2 models was simplified (below).



The Government offered tax concessions on locally-made cars, so from June 1954 Volkswagen Australia imported German CKD (Completely Knocked Down) kits and assembled them in Melbourne. Soon after, components like batteries, tyres and glass were substituted for Australian-made components, and this was

gradually expanded to locally made paints and glues, nuts, bolts and fasteners, rubber, cloth and trim, and electrical components. German companies like Bosch, Hella and VDO established Australian factories to produce components, and by 1956 the Australian-assembled VW was more than half Australian-made.

In 1959 the factory was expanded to enable body panels to be pressed locally, and by 1964 Australian content was up to 75%. Further expansions enabled pressings for the Type 2 (bus) and Type 3 (sedan, wagon and fastback) models, which previously had been fully imported, to be produced alongside the Beetle, enabling 97% Australian content by 1967, with only the trickiest forged parts still having to be imported from Germany.

The factory had spent millions of dollars on existing tooling and could not afford to keep up with the annual changes of the Wolfsburg parent plant, so it was locked into producing the 1961 models until 1967 with only minor changes. Although the factory was built to produce 50,000 units a year, production peaked in 1964 at just over 34,000. Sales dropped as the Aussie VWs became outdated, but the factory could not afford to update to European specifications, so in 1968 all the Australian production equipment was stripped out and sold, and the factory reverted back to German CKD assembly only, with basic local content and minor differences. From 1968 all Beetles, Transporters and Type 3s were CKD-assembled, much as they had been from 1954. After 1974 the factory also assembled German CKD kits of the Passat, and then the Golf in 1976. Nissan (Datsun) bought the VW factory in March 1976, and controlled VW assembly that year alongside their own products. The last Beetle was assembled in July 1976. Kombi, Golf and Passat assembly ended in February 1977, and from then on all modern VWs have been fully imported.



Between 1960-1962, the 'Wolfsburg Crest' (above right) on Beetle bonnets was simplified and then discontinued from 1963.

Between 1960-1972, the crest on the horn button for Type 1 and Type 3 models was simplified to the design pictured at left.

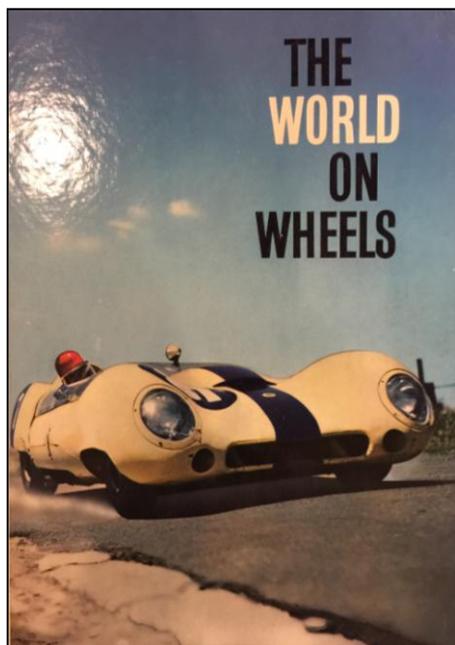
Pictured below in 1969 is the 1966 VW Beetle 1300 DeLuxe owned by Rob's father, displaying the 'Flying VW' bonnet emblem that was fitted to some Australian-made Beetles (below left). Fitted at the dealership, rather than at the factory, these emblems were a rare accessory even then, similar to the Austin 'Flying A', and are highly collectible these days.

Also pictured below are two other versions of the 'Flying VW' emblem, which were fitted overseas.



'WHAT ELSE DO YOU COLLECT' OUR DECEMBER 2019 DISPLAY

MEMBERS AGAIN PRESENTED an interesting array of exhibits, mostly of motoring-related material. Although intended originally to showcase areas of interest to members outside toy and model cars and motoring more generally, it seems only a few members have any other collecting pursuits, such is their passion for motor vehicles. During the five years in which this theme has been scheduled, displays of items such as books and board games, often retained from childhood, have reflected a nostalgia for the past, rather than an active pursuit and development of a collection.

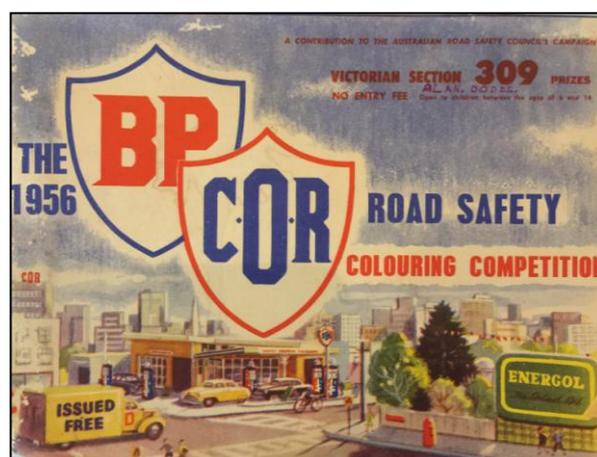


This was the first display night for our 'Show and Tell' competition in its new iteration, in which all the members present vote on a 4-3-2-1 basis for their favourite displays, rather than a single judge being appointed to decide the placegetters.

Tonight **Ken Mathieson** was awarded **first place** for his display of motoring-themed accessories. I reckon every one of us over the age of 60 was given the hard-bound *The World On Wheels* or its aeroplane counterpart. The pages contained illustrations of motor cars in varying sizes, over which we pasted coloured labels of the same design which were inserted into packets of Nestles chocolates. The small 1d and 3d chocolate bars contained the majority of these labels, and the larger 2/- family-sized blocks contained the largest pictures, up to a third the size of the page. Ken's book contained a complete set of labels, lovingly pasted into their appointed places, and came with the original cardboard mailing box in which it was issued by Nestle, posted from its Crows Nest headquarters. Like the initiative mounted jointly by Seven Seas Stamps at Dubbo and Ampol, by which sets of postage stamps were given to drivers who purchased petrol from Ampol garages, this was a hugely popular promotion, which did much to boost sales of the product

and perhaps contributed to the modern diabetes epidemic among those of a certain age bracket! The idea of producing booklets and larger hard-bound books designed to contain collector cards distributed by commercial entities to boost sales of a product was a world-wide phenomenon. The most prolific issuers were cigarette manufacturers, as described in an earlier issue of this magazine. These promotions not only boosted sales of the product, but fuelled interest in forming collections of material related to the items given away with the product. The Seven Seas – Ampol promotion was one of the most prolific and spectacularly successful advertising promotions undertaken anywhere; at one point in the 1960s it was estimated that about 40% of Australians collected postage stamps in some form and to some extent.

The rare intact **BP COR Road Safety** colouring competition book, published in 1956, was distributed to facilitate a competition pitched at youngsters. It contained black/white line drawings associated with BP petrol and servicing garages. Eligibility was restricted to children who were to turn 15 years by 1 November 1956. Contestants posted their completed books to BP, and results were published in the daily newspapers on 12 December 1956. The national winner was flown by Trans-Australia Airways to Canberra, to receive an educational bursary of £200, which was a colossal sum, from the Minister for Transport! The first, second and third placegetters in each of three age divisions were awarded other prizes. The six to eight year group





received meccano sets; the nine to 11 year group and 12 to 14 year group received a bicycle, a camera and a cricket bat or tennis racquet.

The *Cavalcade of Cars* was published in 1960 for the Sanitarium Health Food Company, which inserted collectors cards into packets of its breakfast cereal products for insertion into the album. This example contained a complete set of cards.

Other manufacturers of breakfast cereals inserted plasticine packets that contained plastic toys, such as soldiers, cowboys and indians from the American West (which was a hugely popular theme – almost a staple - on television), and ships both civil and military.

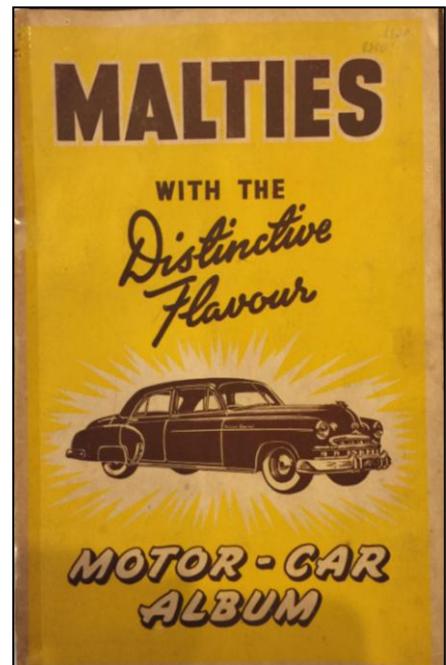
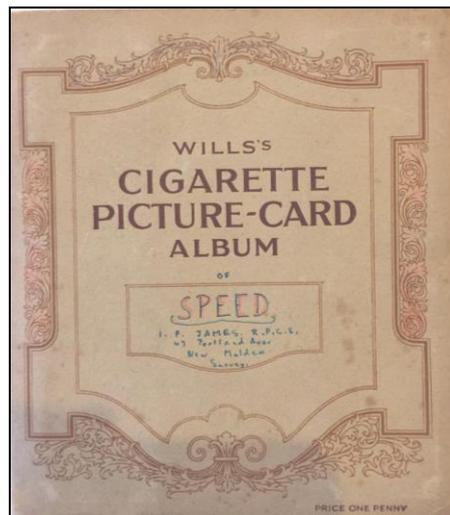
Wills Cigarettes sold the *Wills Cigarette Picture-Card Album of Speed* album pictured below for the price of 1d, and the cards for insertion into the album were distributed with packets of its product. This album contained a complete set of cards depicting cars, motor bikes, ships and trains.

The fold-out booklet pictured at right was produced by another manufacturer of breakfast cereals, 'Malties' – “with the distinctive flavour” - which inserted one card into small-sized packets of whole wheat flakes and three cards into large packets. The complete set of 40 cards was present in this booklet.

One avid collector in a completely different field is **Paul Heeks**, whose **second-placed exhibit** featured gorgeous examples of railway locomotives. Paul's background in engineering no doubt fuelled his interest.

Shay locomotives were the most widely used geared steam locomotive back in the day, and were built to the patents of Ephraim Shay (1839-1916), variously a schoolteacher, clerk

in an American Civil War hospital, logger, merchant, railway owner and inventor, who is credited with the popularisation of the concept of a geared steam locomotive. He sought a better way to move logs to the his mill than on winter snow sleds. He built his own tramway in 1875, on 2 feet 2 inch (660 mm) gauge track on wooden ties, allowing him to log all year round. Two years later he developed the idea of having an engine sit on a flat car with a boiler, gears, and trucks that could pivot. The first Shay had only two cylinders and the front truck was mounted normally, while the rear truck was fixed to the frame and could not swivel, much as normal drivers on a locomotive. He mounted the 3-foot (914 mm) diameter by 5 foot (1,524 mm) tall boiler centred on the car with the water tank over the front trucks with an engine mounted crossways over the rear trucks. Shay experimented first with a chain drive from the engine through the floor to the



truck axle. It is not known if he powered one or both axles, but he soon found that the chain drive was not practical, so he next tried a belt drive. It did not take long for the idea to become popular. The engine was fitted with regular fire-tube boilers offset to the left to provide space for, and counterbalance the weight of, a two or three-cylinder 'motor' mounted vertically on the right with longitudinal drive shafts extending fore and aft from the crankshaft. Each axle was driven by a separate level gear without slide rods. The strength of these engines is derived from all wheels, including in some models those under the tender, driving so the weight develops tractive effort. A high ration of piston strokes to wheel revolutions allowed them to run at partial slip, whereas a conventional rod engine would spin the drive wheels and lose all traction.



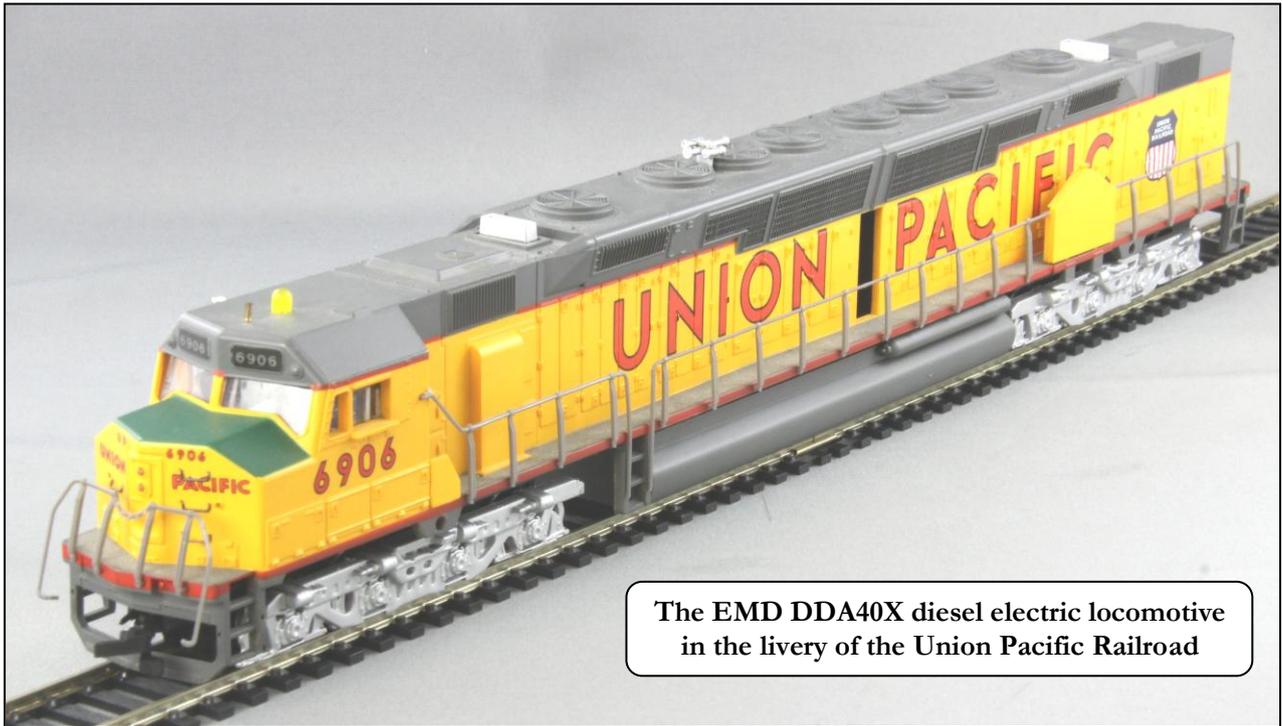
The 80-ton three-truck Shay locomotive and tender made by Lima Locomotive Works

The GS-4 ('Golden State' or 'General Service') 4-8-4 locomotive was a streamlined northern type of steam locomotive used by the Southern Pacific Company between 1941 and 1959. Built by the Lima Locomotive Works, there were 28 locomotives numbered 4430 to 4457. Each weighed 357 tons and they were designed to travel at a maximum speed of 110 mph, although the timetabled speed limit never exceeded 75 mph. #4449 is the only survivor. Donated to the City of Portland in 1958, it was displayed in an amusement park until 1974, after which it was restored. During 1975-1976 it shared duties with several other locomotives to pull the American Freedom Train throughout the U.S.A. as part of the country's bicentennial celebrations. Since 1912 it has been housed at the Oregon Rail Heritage Centre in Portland.



The GS-4 4-8-4 configured steam locomotive in the livery of the Southern Pacific Company

By 1969 the Union Pacific Railroad was retiring the last of its gas turbine-electric locomotives, and had ordered EMD DD35s and DD35As to replace them. The EMD DDA40X represented a further development. It was a 6,600 hp D-D experimental diesel-electric locomotive, 47 of which were built by General Motors' Electro-Motive Division for Union Pacific between 1969 and 1971. The 'X' in the model designation denoted 'experimental'. They weighed 260 tons, were 98 feet long and were capable of a speed of 80 mph. The most powerful single-unit diesel-electric commercial locomotive built, it employed two 16-645E3 diesel engine prime movers, and by running the engine at higher revolutions per minute, it provided more output than two single locomotives. The first DDA40X, designated UP#6900, was delivered in April 1969, in time to participate in the celebration of the centennial anniversary of the completion of the first transcontinental railroad, pulling the 'Gold Spike Limited', which arrived in Salt Lake City in Utah on 10 May 1969. The sole surviving operational unit, #UP6936, remains in service with Union Pacific, although mostly it is used only for excursions. Union Pacific marked DD40X on the cab exteriors, but EMD literature inconsistently refers to the model as either DD-40X or DDA40X.



An eclectic variety of collections have been displayed by **David Brown** since inception of this display theme, and his thoroughly engaging **third-placed display** of bumper stickers again did not disappoint.

SHIRLEY CAN'T SURF was a surf/sports shop at 624 Duval Street in Key West in Florida. David's attention was drawn to the diecast models in the window, of which he had not seen any in the time he had been in the U.S.A. to that point. The owner was a collector of diecast Woody Wagons, and had decided to keep a range of models in stock. From a survey of Mr. Google, it appears the shop no longer is there; the site now is occupied by an art gallery named 'Abstracta'.

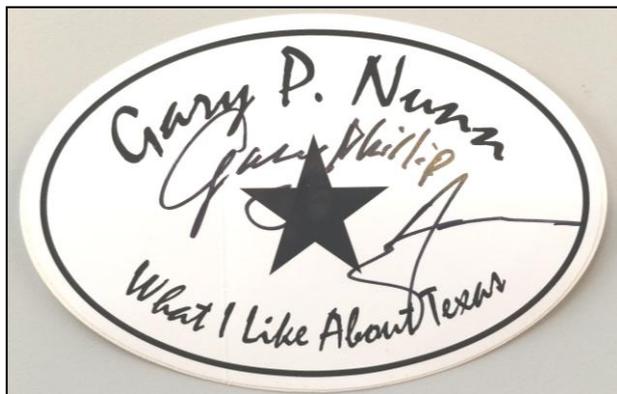


Colloquially known as the **STICK SHED**, the Marmalake GrainStore Wheat Storage Shed is the largest building in Murtoa, on the Wimmera Plains between Horsham and

St Arnaud in Victoria. It is a type of grain storage facility built during the early 1940s. The Marmalake / Murtoa Grain Store No.1 was built in 1941-1942 during a wheat glut, to store wheat that could not be exported due to wartime restrictions. It is the earliest and last remaining example of this particular grand Australian rural vernacular tradition. The shed is 265 metres long, 60½ metres wide and 19 to 20 metres high, supported by 560 unmilled mountain ash poles. Its vast gabled interior space and long rows of poles have been likened to the nave of a cathedral. The shed demonstrates Australian ingenuity during a time of hardship. David was able to visit it on a recent motor cycle trip, and he and his companions were allowed to take their motorcycles inside for photographs.

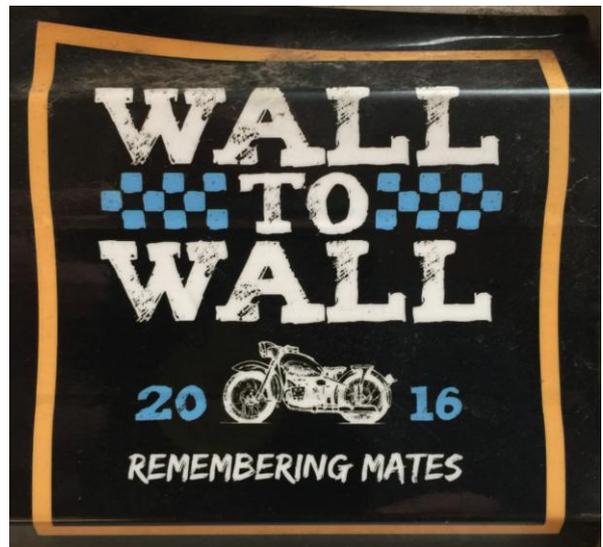


The **LITTLE TOPAR HOTEL** is a hotel and truck stop about 80 kms from Broken Hill. David spent some time there a long time ago, when he was working in the shearing sheds, and he visited it in 2012 on the motorcycle.



GARY PHILLIP NUNN is a singer from Texas whose music has been a big part of David's life for a long time. He was one of the founders of the 'Cosmic Cowboy' movement in the early 1970s and worked with people like Michael Martin Murphy and Jerry Jeff Walker, and was a founding member of 'The Lost Gonzo Band'. The bumper sticker was signed by Nunn for David.

The **WALL-TO-WALL RIDE 2016** commemorated police officers who have died in the line of duty. It is an annual event, in which thousands of motor cycle riders, both serving and former police officers, as well as members of the public, ride from the Police Force Wall of Remembrance in the Domain in Sydney to the National Police Memorial in Canberra. Riders also come from interstate. David has participated in a few of these.



The **DIAMANTINA HERITAGE TRUCK AND MACHINERY MUSEUM** at Winton (pictured at top right of the facing page) as a fantastic collection of restored trucks, as well as a lot of other motor vehicles that have seen better days. Developing quickly from a movement that commenced with a public meeting convened in June 2004 by trucking enthusiasts and interested community members, the museum was founded just the following month.

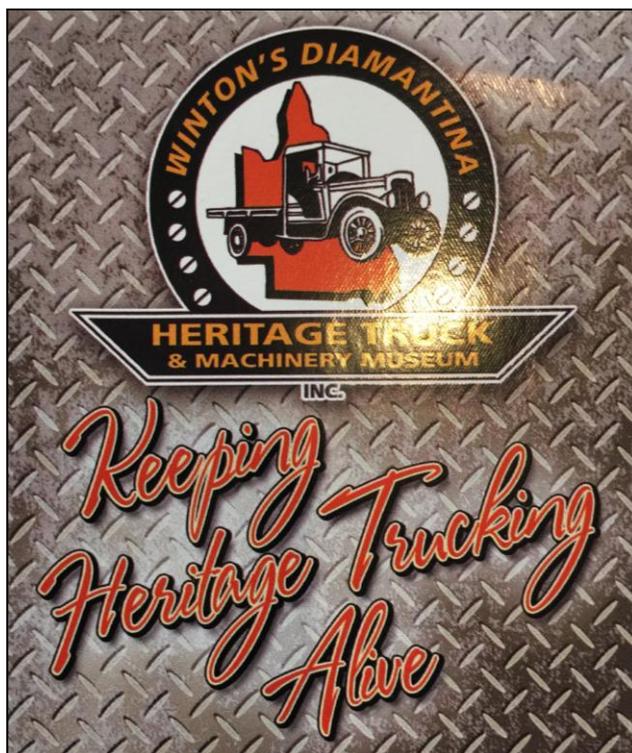
In 2019 Australia Post issued a commemorative 'Aussie Coin Hunt' set of 26 coins, the designs on which depicted what were hailed as icons of Australian life. Of course, what is iconic or not depends on one's world view, and relatively recent invocations of what it is to be Australian', such as Little Johnnie's requirement that migrants recite the Don's test match batting average and other equally arcane and

embarrassing tidbits of Australian history and culture have been greeted with downright derision. These coins depicted, among other designs, the Flying Doctor Service (truly iconic), a platypus, a boomerang and a utility (you know, the one that Bill would take from us along with our weekend), arranged within a presentation case in alphabetical order (pictured below). The set was exhibited by **PH Cheah**, who also showed an Official (whatever that means) Quarter Dollar set of 50 coins, one from each state of the U.S.A., each of which bore the date on which the state so represented was granted statehood (from the previous Territory status); for example, the coin representing Texas is dated 1845. The set was presented in a handsome multi-layered presentation case.

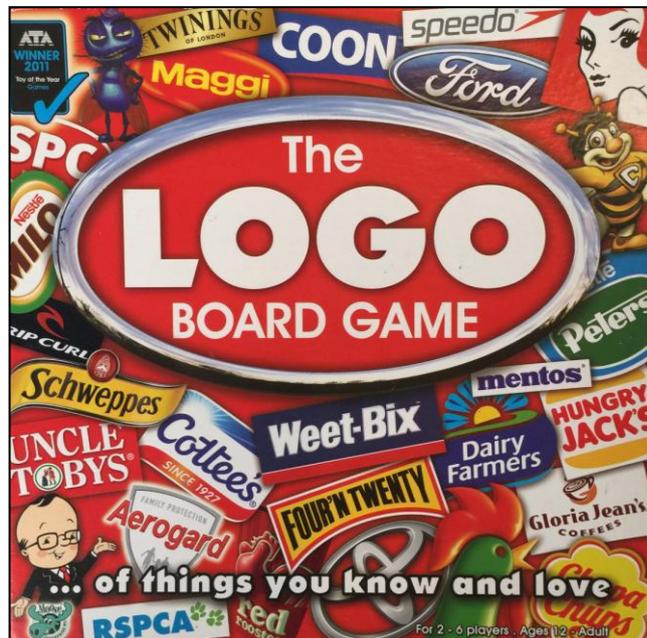


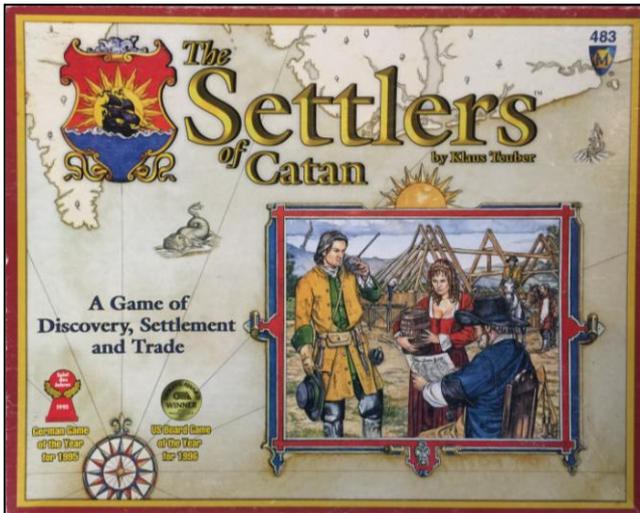
The **LOGO** game pictured was marketed under licence by Moose Enterprises in Victoria. The game requires players to answer questions relating to popular product logos and brands. Players move around a spiralling board after answering questions correctly, until they reach the winning zone at the centre. Different countries have different versions of the game, with many local brands represented in each edition. There are 400 cards with four questions on each card, each question coloured blue, green, yellow and red. The winning player is the first to move her pawn around the board into the winning zone, and then answering all the questions on a card whilst in the zone.

The **SETTLERS OF CATAN** (pictured on the next page) first was manufactured by the firm Klaus Teuber in Germany, and was adjudged German 'Game of the Year' in 1995 and the 'Board Game of the Year' in the U.S.A. the following year. Players represent settlers establishing colonies on the island of Catan. Players compete to become the dominant force on the island of Catan by building settlements, cities, and roads to connect them. The first player to reach a set number of points, typically 10, is the winner.



A large selection of board games, of the type with which the family played during the evenings and on wet days before the advent of television and especially before the advent of video gaming, was displayed by **Dennis Mitchell**.





The game board, which represents the island, comprises hexagonal tiles of different land types, which are laid out randomly at the beginning of each game. Newer editions depict a fixed layout in the manual, which has been proven by computer simulations to be fairly even-handed, and recommend this to be used by beginners. In 2016 editions of the game were released with a conventional fixed layout board in this configuration, the tiles of which cannot be rearranged. On each player's turn, dice are rolled to determine what resources the island produces. Players collect these resources - wood, grain, brick, sheep, or stone – each represented by cards - to build a civilisation and reach 10 victory points and win the game.

The **PUZZLE TRAIN** was based on a television series and released by Disney in 2017.

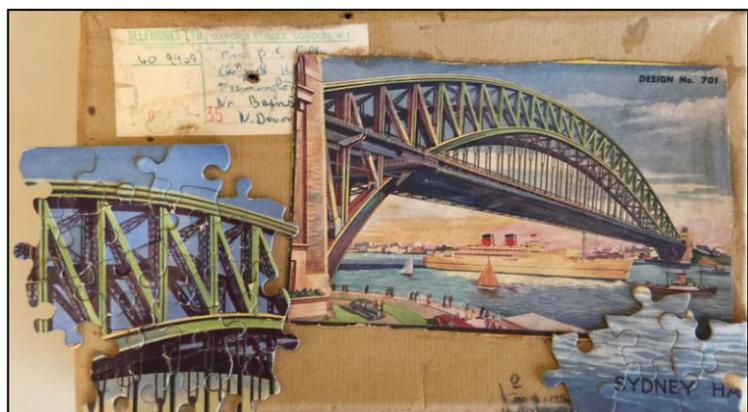
This pack of **CANASTA** playing cards was produced by Hudson Industries Pty. Limited in Australia in the 1950s. Canasta (Spanish for 'basket') is a card game of the Rummy family of games, and is believed to be a variant of 500 Rum. Although many variations exist for two, three, five or six players, it most commonly is played by four people in two partnerships with two standard decks of cards. Players attempt to make 'melds' of seven cards of the same rank and 'go out' by playing all cards in their hand. It has been claimed that the game is the only partnership member of the family of rummy games to achieve the status of a classic. The game was devised by Segundo Santos and Alberto Serrato in Montevideo in Uruguay in 1939. In the 1940s the game quickly spread, in myriad variations, to Chile, Peru, Brazil and Argentina, where its rules were refined.



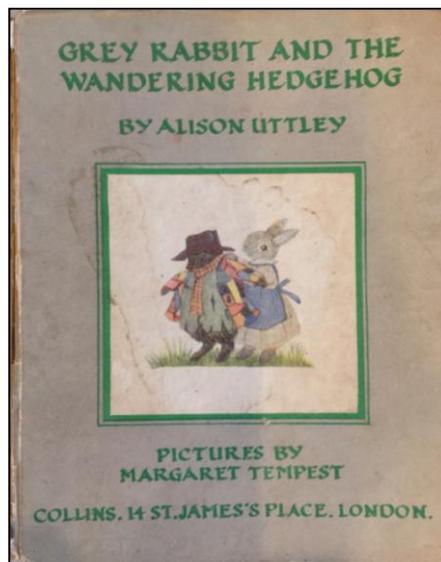
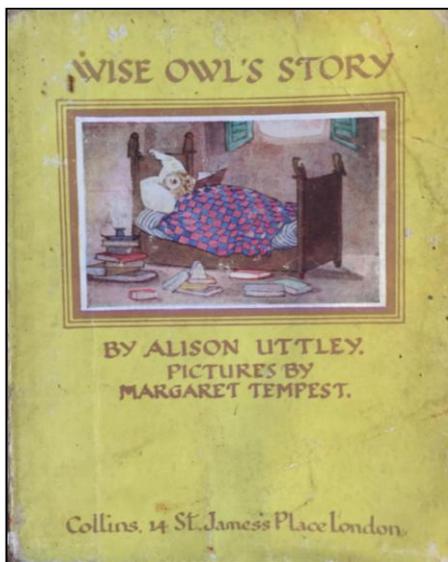
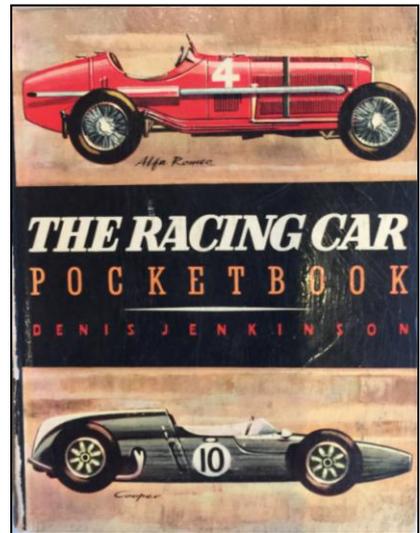
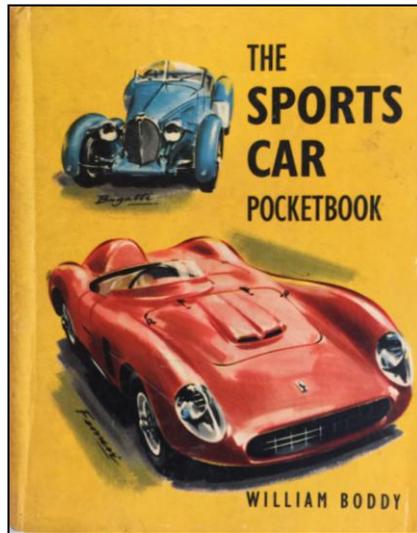
The game was introduced into the U.S.A. in 1949 by Josefina Artayeta de Viel, where it was referred to as the 'Argentine Rummy' game by Otilie Reilly and Michael Scully in 'Coronet' magazine in 1953. In 1949-1951 the New York representatives of the Regency Club wrote the now accepted official Canasta Laws, which were published by game experts from South America in the National Canasta Laws Commissions of the U.S.A. and Argentina. The game rapidly became popular in the U.S.A. in the 1950s, and many card sets, card trays and 'how to play' manuals were produced. Interest in the game waned there during the 1960s, but the game still enjoys some popularity, with Canasta leagues and clubs still meeting.

This jigsaw puzzle was bought from Selfridges Department Store in Oxford Street in London, and helped to fire **Robin Aston's** interest in emigration to Australia. Of course, it accompanied him on the journey.

Pictured on the facing page are a first edition of *The Sports Car Pocketbook*, by William Buddy and published by B. T. Batsford of London in 1961, comprising 254 pages colour pictures and biographies of sports cars; and a first edition of *The*



Racing Car Pocketbook, compiled by Denis Tenkinson and also published by B. T. Batsford, in 1946, which provides a similar treatment of race cars. Both have been kept by Robin in immaculate condition.

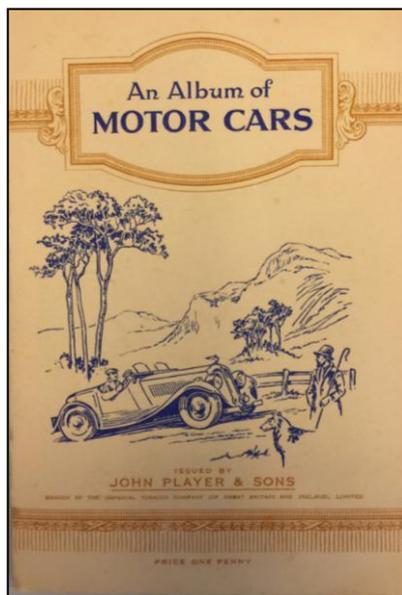


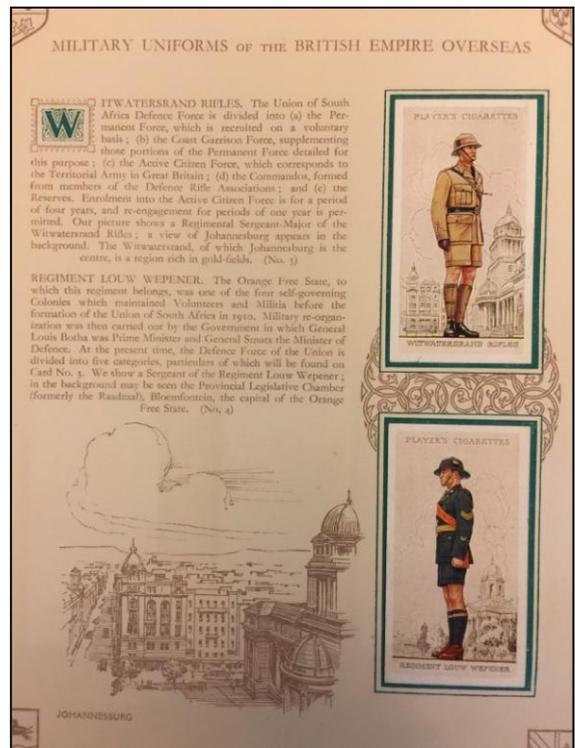
From an entirely different genre are a 1946 sixth edition of Alison Uttley's *Wise Owl's Story*, with pictures by Margaret Tempest, published by Collins Publishing in Glasgow; and a first edition of the author's *Grey Rabbit and the Wandering Hedgehog* published in 1948, both in the original jackets.

Published for John Player & Sons in 1936 and containing a complete set of 50 cards depicting motor cars, this 19-page cardboard cover album was included in the display provided by **Michael Nibbs**. The cards were included in packets of cigarettes, as an incentive to buy the manufacturer's brand.

The long and fascinating history of trade card production and distribution was included in issue number 84 of this magazine in February 2018.

Printed on the back cover was a logo of the firm, depicting a sailor in an oval encircled with the caption 'PLAYER'S NAVY CUT' (one of the firm's products), with the popular invocation, 'Player's Please', in script below. Our members will recall the similarly evocative invitation, in the urbane Stuart Wagstaff's cultured tone, 'When only the best will do', in televised advertisements for the Benson & Hedges brand.





Also published for John Player & Sons, in 1938 and sold at 3d per copy, this large format and rare cardboard cover album of 24 pages titled *Military Uniforms of the British Empire Overseas* was designed to hold cards inserted into packets of the firm's cigarettes, two or three per page, for a total of 50 numbered cards. On the back of each card was printed a summary of the regiment represented by the uniformed figure depicted on the front of the card. The soldiers were illustrated wearing the distinctive uniform of a regiment of countries comprising the British Empire. Represented were Australia and New Zealand, Canada, India and Burma, South Africa, Southern Rhodesia and Colonies, Protectorate and Mandated (by the League of Nations) Territories including Nigeria, Gold Coast, Somaliland, the Trans-Jordan, British Guiana, Honduras and Singapore. This booklet contained the complete set of 50 cards.

The operations of the **Murray River Steam Navigation Company** are recorded from 1864. It operated a paddle steamer named *Kelpie* on the Murray River. The *Kelpie* was built in 1864, with a displacement of 45 tons and 82 feet length. Originally a stern wheel boat, she was rebuilt with side paddles, and was used to carry cargo and mail between the small settlements and farms along the river to the major towns, where mail was placed into the postal system. Stamps in denominations of ½d, 1d, 2d and 3d were printed which seem to depict the *Kelpie* on the river, and sold to place on letters to indicate payment of the fee for this carriage service. Although four values were printed, the scale of charges for the carriage of mail is unknown.



The set of the four values used to pay for the mail service is from the collection of private local posts in the collection of Michael Nibbs

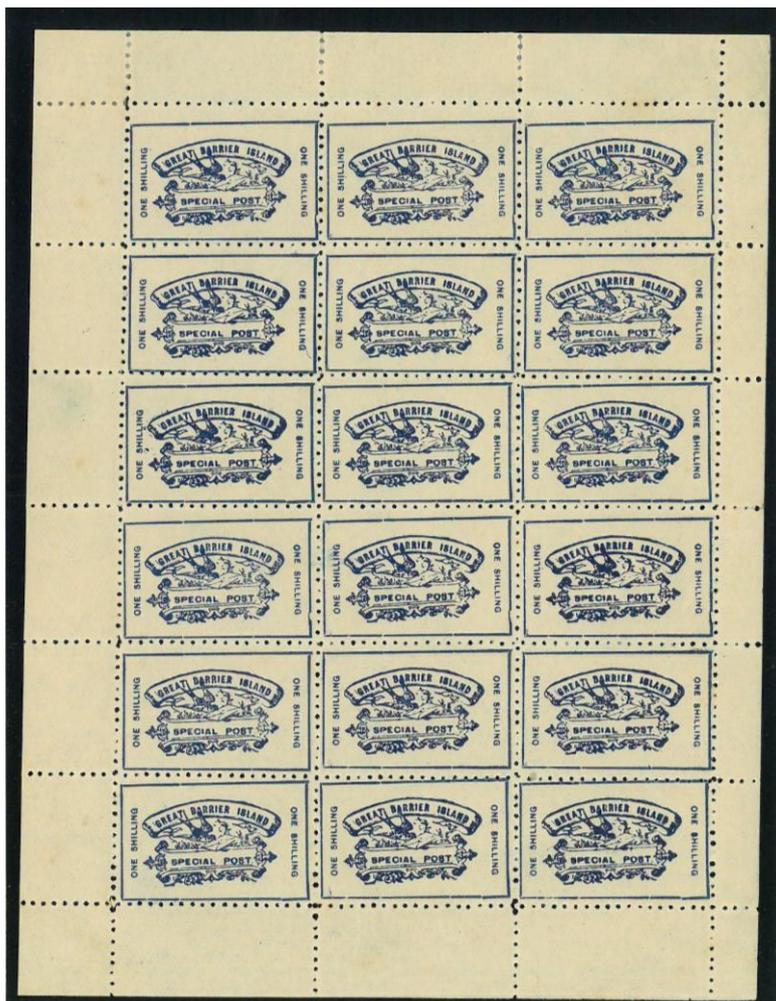
Enterprising individuals often founded private post carriage and delivery services in remote regions, such as pastoral districts and gold mines in Queensland that were far from towns, on the goldfields of Victoria and around Kalgoorlie and Coolgardie in Western Australia, or on sparsely inhabited islands, where the Post Office could not profitably operate a service. Some printed their own stamps to prepay the fees charged for delivery within the local area, and additional stamps had to be placed on the covers to pay for delivery by the official Post Office outside those local areas.

Situated in the Huaraki Gulf 105 kms north-east of Auckland, Great Barrier Island in 1894 was very sparsely populated. There was no telegraph, and the only communication with the mainland was a weekly steamer. It took two weeks to receive a response to a letter. Early on 29 October 1894, the S.S. *Wairarapa*, out of Sydney bound for Auckland, struck rocks off the island and foundered with the loss of 135 people. News did not reach Auckland until 75 hours later, when the S.S. *Argyle* arrived with survivors. This disaster emphasised the isolation of the settlers. On 29 January 1896, the principals of a local steamship company arranged an excursion to the island, which enabled relatives of those who had died to visit their graves. A report published in the following day's 'New Zealand Herald' was carried via a pigeon from the island.

The excursion and the manner of communication with the newspaper' proved the catalyst for the inauguration of two rival postal services via homing pigeon between the island and Auckland.

'**The Original Great Barrier Pigeongram Service**' commenced operations in April 1897, two months after its rival service. Use of the word 'original' caused philatelists for some years to identify this service as the first of the two rival concerns to have been established. Messages were written on plain tissue paper and up to five letters were carried by each bird. As insurance against misadventure, duplicates were despatched by a second bird. Initially, this service charged 1/6d per message.

On 16 March 1899, the cost was reduced to 1/- and an adhesive stamp inscribed 'SPECIAL POST' was produced. Only 3,840 were printed. The design mistakenly depicted a swallow instead of a pigeon. The New Zealand Post & Telegraph Department objected to use of the word 'POST' in the design, because it suggested the involvement of the Department in the enterprise. Suppression of the service was threatened if use of the word continued, and the stamps were withdrawn.



Pictured is the only recorded surviving complete sheet of the first issue of stamps by the 'The Original Great Barrier Pigeongram Service'

The earlier service was named '**The Great Barrier Pigeongram Agency**', and it had commenced operations during February 1897. The operational methodology of each service was the same. Carriage of messages initially cost 2/- each.



Two triangular-shaped adhesive stamps were introduced on 11 July 1899, to prepay the cost of postage, which was reduced from that date. A 6d blue stamp was used for messages from the island; a 1/- red for messages from Auckland. The design of the stamps was based on a vignette in prize certificates of the Auckland Flying Club, and they were printed by the publisher of the 'Auckland Star' in sheets of 20 comprising two horizontal rows of 10. Total quantities printed were 10,000 of the 6d and 5,000 of the 1/-.



Pictured at right are the 6d blue value and the 1/- red value from single sheets of 20 that mistakenly were left imperforate by the printer



On 20 September 1908, a telegraph cable between the island and Port Charles on the mainland was completed. Consequently, there no longer was a need for a pigeon mail service.



Situated west north-west of Great Barrier Island is a group of islands named the Hen and Chickens Islands, so named by James Cook in 1770. The Chicken Islands group is known in Maori as Marotiri, and Hen Island as Taranga. During 1899 the Marotiri Copper Syndicate established a copper mine on Hen Island. The proprietor of 'The Original Great Barrier Pigeongram Service' agreed to establish a mail service between Marotiri and Auckland. It was named the '**Marotiri Copper Syndicate Pigeongram Service**'.

Production of a stamp specific to the Marotiri service was issued on 15 September 1899 to prepay the cost of 1/- per message. The design fancifully depicts a flying pigeon with a letter carried in its beak. Only 600 stamps, in 100 sheets of six, were printed.

The mining syndicate ceased operations early in 1900 and there no longer was a need for a mail service to the island.

Pictured is the only recorded surviving complete sheet of these stamps (minus the left and base selvedge).

By late in 1896 the Western Australian Post Office had extended its service to all the goldfields around Kalgoorlie and Coolgardie, with the exception of the field located at Lake Lefroy, about 40 miles (64 kms) distant from both Kalgoorlie and Coolgardie. In February 1897 two local men organised a mail delivery service, the '**Lake Lefroy Goldfield Mail Delivery Service**', by bicycle courier between Coolgardie and the fields around Lake Lefroy.

Late in April 1897, they produced an adhesive stamp featuring a black swan motif of 6d denomination, for sale to users of their service as evidence of payment of the delivery fee. The stamps were to be placed on the lower right corner of covers containing letters. Western Australian postage stamps also were placed on outgoing covers, in the upper right corner, to pay the cost of postage for onward transmission from the fields beyond Coolgardie. The usual method of cancellation was by a handwritten 'H&M' (for Hillier and Maskell, the proprietors) with or without the additional word 'Coolgardie'.

Use of these local stamps was suppressed early in June 1897, after only six weeks use, after the Postmaster in Perth informed the operators that the stamp infringed postal regulations, by the inclusion of the word 'POSTAGE' in the design, and threatened prosecution.

It seems that the majority of the printing (estimated at 600 to 800 stamps) was set aside for sale to collectors after the service was suppressed, and some copies were sold to collectors. The remainder, together with the zinc block from which they were printed, and which had been defaced after the stamps were printed, were lost or destroyed. In correspondence, one of the principals later stated that several hundred of the stamps had been used on items passing through the bicycle post, but given the absence of any surviving covers, this number is considered an exaggeration. Only 51 unused and 46 used surviving copies are recorded.

A single copy of the 46 known used examples recorded was cancelled in the following way (pictured below) rather than with the usual manuscript 'H&M':

Single line handstamp 'KURNALPI MINE' struck in violet

Single line handstamp 'E. COOLGARDIE.' struck in violet



It seems that agents for the proprietors were provided with stamps for sale to customers at the mines as the cyclists traversed the goldfield, for use on outgoing mail, and that single-line markings may have been applied to stamps at the point of posting to identify the point of origin.

The Kurnalpi Mine was located 80 kilometres due east of Coolgardie and was a far outlier on the bicycle circuit.

The 'Coolgardie Cycle Express Company' operated on the goldfields around Kalgoorlie and Coolgardie from 1894 to 1897, employing eminent competition racing cyclists to carry mail between Coolgardie and the far flung gold claims across very inhospitable territory. The farthest route was via Lake Darlot, 160 kms or three days ride, from Coolgardie. In 1895 the proprietors substituted camels and riders for cyclists on the more distant routes.



In June 1896 these three bi-coloured stamps, in denominations of 6d, 2/- and 5/-, featuring a camel motif, were introduced to indicate payment of the delivery fee on the camel routes.

**'CONCEPT AND SHOW CARS'
OUR FEBRUARY 2020 THEMED DISPLAY**

OUR DISPLAY THEME THIS NIGHT was the first specifically to target concept and show cars, which previously were displayed by members as only peripherally connected with other themes. **Ken Mathieson** opened an early commanding lead in our 'Show and Tell' competition with his second successive **first place** awarded by the members present.



This 1954 XP 'Dream Girl' was represented by this plastic 1:20 scale model made by Mattel in the 1960s

A plastic toy released in the late-1940s in about 1:43 scale



Released by Classic Diecast Collectibles in 2004 was this futuristic FJ Holden concept in 1:43 scale



The 1963 Chevrolet Impala 'low rider' featuring gas suspension was released by the Franklin Mint in 1:24 scale during the 1980s – see inside of the back cover



AS NOTED BY OUR resident former motoring journalist **PH Cheah**, who was awarded **second place**, concept cars are special, made by manufacturers to promote their designs, engineering, technologies and advanced thinking. They provide a glimpse into the future of motoring. The annual motor show or usually provided the catalyst to create them, drawing crowds to the manufacturer's stand. If the car presented imaginatively, spectacularly and stunningly, the concept provided a sort of 'halo' effect for the more pedestrian production cars that were rolled off the same production line and were displayed on the same stand. They variously have been described as 'show' cars or 'experimental' cars or 'dream' cars, but nowadays the preferred name is 'concept' car. They derive from the ripe imaginations of the car maker's design and engineering staff, and many have been merely impressive-looking bodies without running gear, although there also have been many with their own power trains and could be driven on the road or on the proving grounds. Every car maker has played the game. General Motors has produced its fair share of quite spectacular concepts. Ford lags not far behind and Chrysler has dabbled too. So has Mercedes-Benz, Volkswagen, Peugeot, Citroen well you get the drift..

The **Ford Forty Nine** concept designed by Chip Foose paid homage to the 1949 Ford that was considered a ground-breaking design at the time. It first was shown at the North American International Motor Show in Detroit in 2001. It featured a 3.9-litre Jaguar AJ-V8 engine that drove the rear wheels. Design cues were taken from the 1949 Ford but brought completely up-to-date in a striking and visually arresting design.

Modelled by Auto Art in 1:18 scale, in gloss-black with a 'sienna' interior, it was made in China in 2001, it captures the sleek looks ideally exhibited by a concept car with a well-detailed and beautifully finished cabin.



It was inevitable that Holden would return to testing the market with its well-loved Sandman – beloved by your Editor - nameplate. In 2003, the Sandman concept, based on Holden's VU utility, was created in collaboration with the streetwise surf company Mambo. While the car comprised basically a snug-fitting canopy fitted over the load area, it was furnished with a mattress and fully-trimmed roof.

The **2003 Holden VU Sandman Concept** was modelled in 1:18 scale by Biante Classic Carlectables, featuring a beautifully detailed interior and a well-finished load area with a mattress and felt all the way to the ceiling. The doors, bonnet and tail gate open and the front wheels steer.





The Firebird III XP-73 Concept was released by Bizarre in 1:43 scale – an unusual model no doubt but Bizarre – true to its name – tends to choose unusual model to manufacture

The General Motors **Firebird III XP-73** was one of a quartet of GM show cars in 1958. Harvey Earl took inspiration from the fighter jet range of designs of the period, and produced this strangely attractive model that obviously was never meant for production! Its body sprouted seven short wings and tail fins and all this apparently was tested in a wind tunnel. Some of the ideas for the tail fins did end up in a couple of production cars, but its over-the-top design was just that – a design exercise. Its power came from a GT305 gas turbine engine, but it had two HP engines to run the accessories. The double bubble canopy certainly gave the car the look of a jet fighter. It was equipped with air conditioning, cruise control, anti-lock brakes and ultra sonic keys that signalled the car doors to open. It even had an auto-glide system to help avoid collisions.



This coupe-style plug-in hybrid first was shown at Frankfurt in 2011, and it made an appearance at the last motor show staged in Sydney. Its svelte and curvy body, called Kinetic 2, housed four seats and featured four gull-wing doors. The **Ford EVOS** was designed by Stefan Lamm, and although

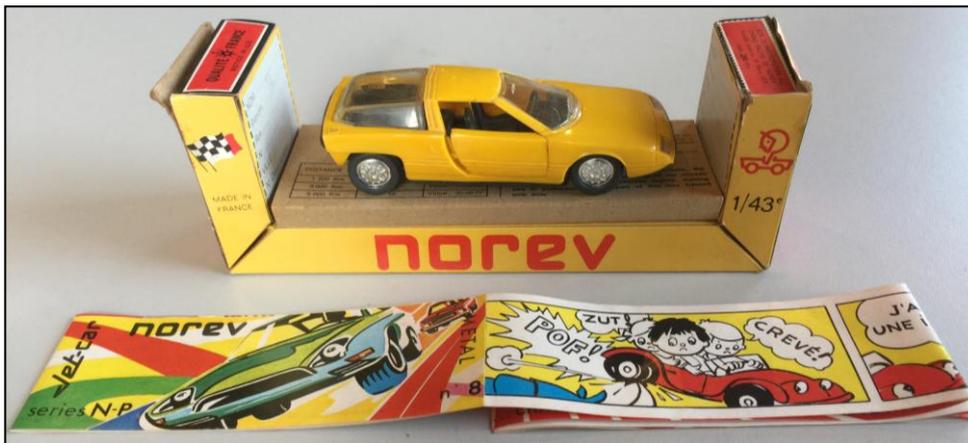
never meant for production, the ideas expressed in its design found expression in subsequent production models. The six-sided grille was introduced to the Mustang, Mondeo and Focus. The plug-in hybrid engine uses an Atkinson Cycle petrol engine with the electric motor and lithium-ion batteries. The car was modelled by Norev in resin in 1:43 scale in 2011. It captures the look and stance of the EVOS Concept very well, with a nicely detailed interior and wheels. It would have been great if the gull-wing doors opened, but you can't have everything!

The Jaguar C-X75 (pictured at the top of the facing page) is an electric-hybrid two seater sports car produced in partnership with the Williams F1 team. Designed by Ian Callum, the car was revealed in 2011 at the Paris Motor Show. It features four YASA electric motors that belt out 78 hp and the batteries that drive the motors re-charge using two diesel-fed micro gas turbines instead of a conventional four-stroke engine. It is a beautiful car, stunning to look at and of a design that's bound to influence future trends. In 2011 a limited run of 250 C-X75s was planned, using downsized forced-induction petrol engines combined with the electric motors. It was fitted with an extruded and bonded aerospace –inspired aluminium body which assisted to save weight and improve sustainability. Its carbon-fibre diffuser guides airflow from under the car to create the down-force while an active aerofoil adjusts automatically to the car's speed. The

price was set at US\$1.15 to 1.48 million, depending on where the car was sold. However, the venture was cancelled the year after, because of the world economic crisis that her persisted since 2008. The crisis bankrupted General Motors and Chrysler, although both were rescued by the U.S. government. Ah yes, dear readers, of course privatise the profits and socialise the losses! Some things never change. However, several prototypes were built, including for the Bond 007 movie, 'Spectre'.



Spark released this beautifully finished resin model of the CX-75 (\$2099) in 1:43 scale. The interior is exquisitely detailed and the wheels are quite brilliant. The tyres even have a green band running the length of the thread. An excellent model!



The **1972 Citroen designated Camargue Bertone** and designed by Gandini debuted at the Geneva Motor Show. This model released by Norev in 1:43 scale in 1973, with accompanying cartoon strip, was included in the **third-placed display** provided by **Robin Aston**.



The **1938 SS Jaguar 100 FHC** appeared at the London Motor Show at Earl's Court, and was modelled by Spark in 12:43 scale in 2014.

The **1998 Lancia Dialos** debuted at the Turin Motorshow and was modelled in 1:43 scale in 2002 by Solido.





The 1958 Borgward Traumwagen (Dream Car) modelled by Premium ClassiXXs in 1:43 scale

While 1950s concept cars typically are associated with American car makers, a few European companies were pushing the design and engineering envelope. To demonstrate what the future car

might look like, German car maker Borgward challenged its engineers and designers to start afresh, and the result was this rocket-styled Traumwagen, which translates as ‘Dream Car’. Construction began in 1954, and by March 1955 the engine was being tested. Powered by the larger 2.5-litre four cylinder, the Traumwagen routinely took to the road near the company’s headquarters, with most testing undertaken after dark when the roads were less crowded and fewer curious onlookers were out and about. In August 1955, shortly before the IAA International Motor Show in Frankfurt, the Traumwagen’s disc brake system failed, resulting in a collision that badly damaged the car’s alloy body. With no time to rebuild the car, Borgward missed an opportunity to showcase the car. The car later was rebuilt with shorter fins and a flip-top bubble that allowed easier entry, but it was too little too late. When Borgward tried to sell the one-of-a-kind vehicle in 1962, during bankruptcy proceedings, the Dream Car was nowhere to be found. It was reported that it had been scrapped by overzealous members of the factory workforce.

This model of the Traumwagen was included in the display provided by **David Brown**. It was released in 1:43 scale by Premium ClassiXXs.

1960 Aston Martin DB4 GT Bertone ‘Jet’ modelled by Neo in 1:43 scale in 1961



The last chassis of Aston Martin’s DB4 was given to the Italian coachbuilder Bertone to receive a custom body. After completion of the work, the car was shown with a light green paint finish at the Geneva Auto Show in 1961. Working for Bertone, Giorgetto Giugiaro was responsible for styling the ‘Jet’. The result was distinctly different to any other DB4. Only one other Aston Martin was designed by Giugiaro; the 2001 Italdesign / Aston Martin 20/20. Unlike its DB4 cousins, the ‘Jet’ was bodied in steel, and so is 200 pounds heavier than the standard car.



1969 Vauxhall Guildsman released by Matchbox in 1977

The car was designed by Phil Gannon and entered in the Vauxhall Craftsmans’ Guild competition in 1969, and was placed third. The competition was contested each year between 1965-1970 and received about a thousand entries. Representatives

of Matchbox Lesney approached Gannon for approval to produce a toy based on his competition entry. Two years later Gannon received £25 when the toy entered production. All rights to publicity were retained by Vauxhall in accordance with the competition rules. The second and fourth placegetters went on to work in the design departments of Jaguar and Landrover. This model was in the display provided by **Rob Bender**.



The Matchbox Super Kings K-10 Car Transporter – a completely invented futuristic transporter – released in 1:64 scale in 1976, which was included in the display provided by Rob Bender



Pictured above is a model of the 1903 Spyker 60 hp 4WD Racer displayed in the Louwman Museum from the display provided by Bruce Cook

This was the first car to be equipped with a six-cylinder engine; the first petrol-driven car fitted with four wheel drive; and the first car with a braking system connected to all four wheels. The 1910 Spyker 60 hp therefore is one of the most significant cars in motoring history. The car was commissioned by Jacobus Spijker for the Paris to Madrid race scheduled in 1903.

The Spijker firm was an automobile and aircraft manufacturer, started in 1880 by blacksmiths Jacobus and Hendrik-Jan Spijker, who in 1898 built the 'Golden Coach' for state ceremonial use by the Dutch royal family. In 1899 they started to build automobiles, and in 1900 put their first models on display, two-cylinder three hp and five hp cars similar to the Benz.

In 1903 the then recently appointed young Belgian engineer Joseph Valetin Laviolette already had designed an engine with six separate cylinders, and now was commissioned by the Spijkers to build it. He also designed a transmission that drove the front as well as the rear wheels, to which he fitted a transmission brake. However, the car was not ready in time for the race, and was not launched until December 1903. Two months later it was displayed at the Crystal Palace in London.

After an incompetent restoration in the early 1920s, and after the bankruptcy of the company, the Spyker was bought by a former director. From 1953 to 1993, the car was housed in various Dutch museums until it was acquired by the Louwman Museum. The car again was restored over five years to its original condition (see the next page).

OUR 'SHOW AND TELL' COMPETITION RESULTS MONTH-BY-MONTH

December -

'What Else Do You Collect?'

Ken Mathieson	4
Paul Heeks	3
David Brown	2
Dennis Mitchell, PH Cheah, John Russell,	
Robin Aston and Michael Nibbs	1

February -

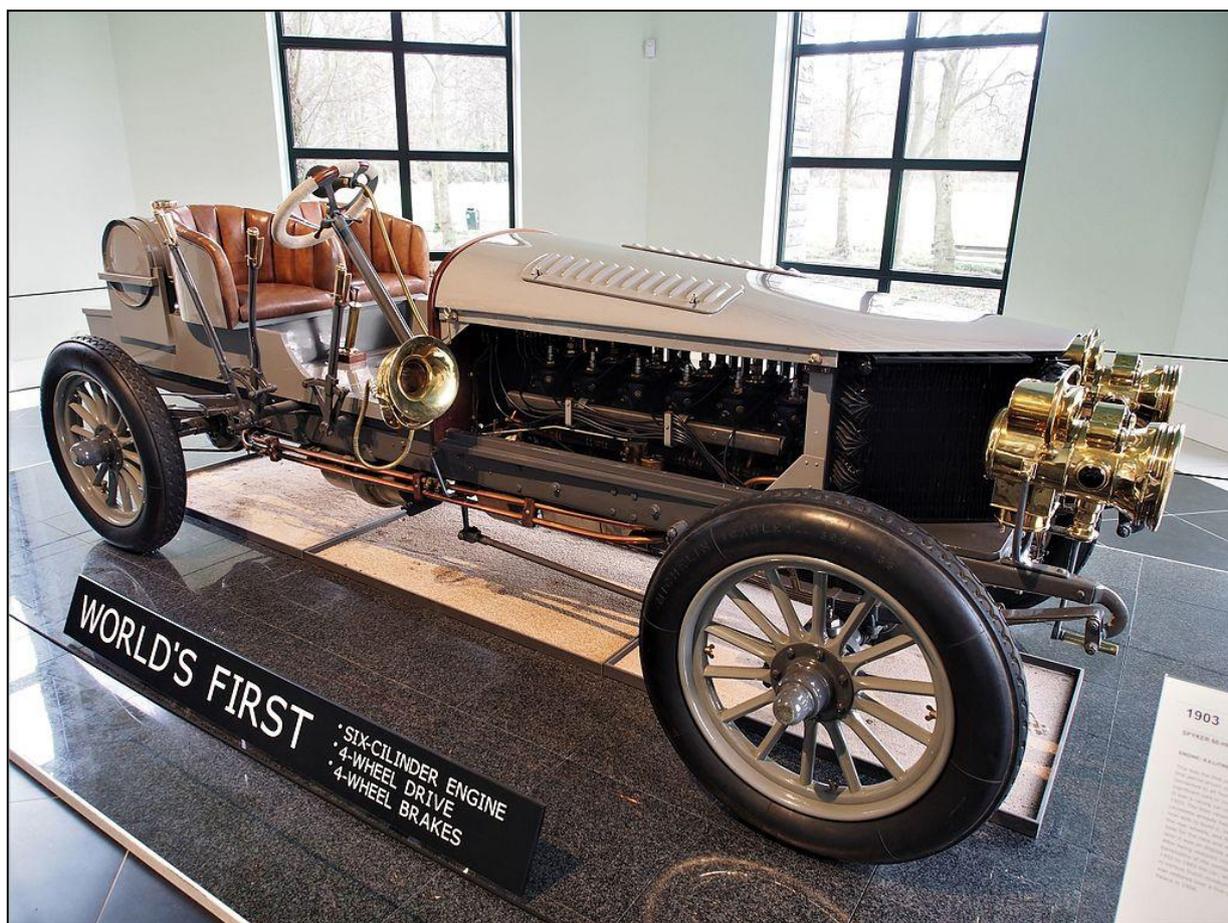
'Show and Concept Cars'

Ken Mathieson	4
PH Cheah	3
Robin Aston	2
John Russell, David Brown, Bruce Cook,	
Rob Bender and Dennis Mitchell	1

THE 2020 LEAGUE TABLE

December 2019 to November 2020

8	Ken Mathieson
4	PH Cheah
3	Robin Aston
3	Paul Heeks
3	David Brown
2	Dennis Mitchell
2	John Russell
1	Michael Nibbs
1	Rob Bender
1	Bruce Cook



The 1903 Spyker 60 hp restored to its original condition and displayed in the Louwman Museum

This museum in The Hague in the Netherlands houses a collection of more than 200 cars, coaches and motorcycles that has been assembled since 1934 by two generations of the Louwman family. The collection was founded with the purchase of a 20-year-old Dodge by then Dodge importer Pieter Louwman, the father of the current owner.