

New South Wales had been engraved locally, the engraving having been chiefly confined to two men—Carmichael and Jervis—the former of whom, although slow, was a very fine workman, and produced in the finely-engraved views and laureated, some very good work; very little can, however, be said of his compeer, Jervis, whose work was of a very much coarser and less finished type. Carmichael seems to have dropped out of notice about 1852, for all the later laureated plates and retouches were done by Jervis, such as the coarser sixpenny, the eightpenny, and the twopenny “stars in corners.”

At this time the Postal Authorities seem to have made up their minds, that Jervis wasn't good enough, and it was determined to have the next lot done in England—Perkins, Bacon & Co., of London, was the firm they naturally turned to; for this firm had quite a notoriety already; having executed some good work in connection with the early English Stamps and others. Of course, P. B. & Co. were quite ready for the job! In adopting the design in July 1852, the Council very magnanimously gave the engraver “liberty to alter it as his discretion and experience *may* dictate,” much, no doubt, to the engraver's satisfaction, for it virtually gave him *carte blanche* to do as he pleased. Perkins, Bacon & Co. do not seem to have been at all backward in this direction, as the Council found out later on, and very likely the result would have been the same, whether this wide margin had been allowed or not.

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