

MEMBERS ADVERTISEMENTS:

WANTED TO BUY:

DC3 aircraft postcards, Swiss postcards prior to 1960, hospitals and cards dated 1943. Anybody with any of these cards to spare please contact Ray Thompson with details on Phone: (08) 8258.9022.

Postcards of C.A. Pitt & Co., C.A. Pitt Ltd., Souvenirs Australia Pty. Ltd., 1951-1995. Phone Bronte Watts (08) 8431.0549.

Australian Comic Postcards. Collector and researcher looking for singles, groups, duplicates, hoards, large/small collections. Anything considered. Contact Gary Davies, PO Box 107, Magnetic Island, Queensland, 4819. email: ccbnq@optusnet.com.au

Metamorphic postcards in good condition. Contact David Edwards, Phone: (08) 8250 0484

Postcards of Botanic Hotel and Newmarket Hotel, Adelaide. Must be in good condition. Contact Pauline Edwards, Phone: (08) 8250 0484

Any postcards relating to Australian National Rifle Association shooting contests for selection and competitions held at Bisley Camp in England. Contact Lorenzo, Ph:(08) 83361340. email: lorenzog@esc.net.au

Silk cards in good condition bearing military badges; flags of America, New Zealand, Wales, India, and Italy. Contact Lorenzo, Ph:(08) 83361340. email: lorenzog@esc.net.au

Picture Postcards of the Post Offices in Vienna; Cracow; Budapest; Lemberg and Kiev. Please contact John Bodnar advising of your asking price. email: mibetco@senet.com.au or PO Box 395, Edwards-town, SA, 5039, Australia. Thank You.

NEW FIND—URUGUAY POSTCARD

Lorenzo, owner of the silk embroidered cards shown in Bulletin 3, is very excited about finding the card shown at right, which was posted in Uruguay, a country previously unknown for this type of card. The message on the front of the card is written in Spanish and translates to "Don't forget me".

An added bonus is the fact that it is dated 4 years before the earliest card cited in the book by Dr Ian Collins about silk embroidered postcards.

You can see this and other silk cards of Lorenzo's at Murray Bridge Showgrounds, on 10-11th July, where he has been invited to put them on display.



Australian Postcard Society Inc.



BULLETIN

May 2010

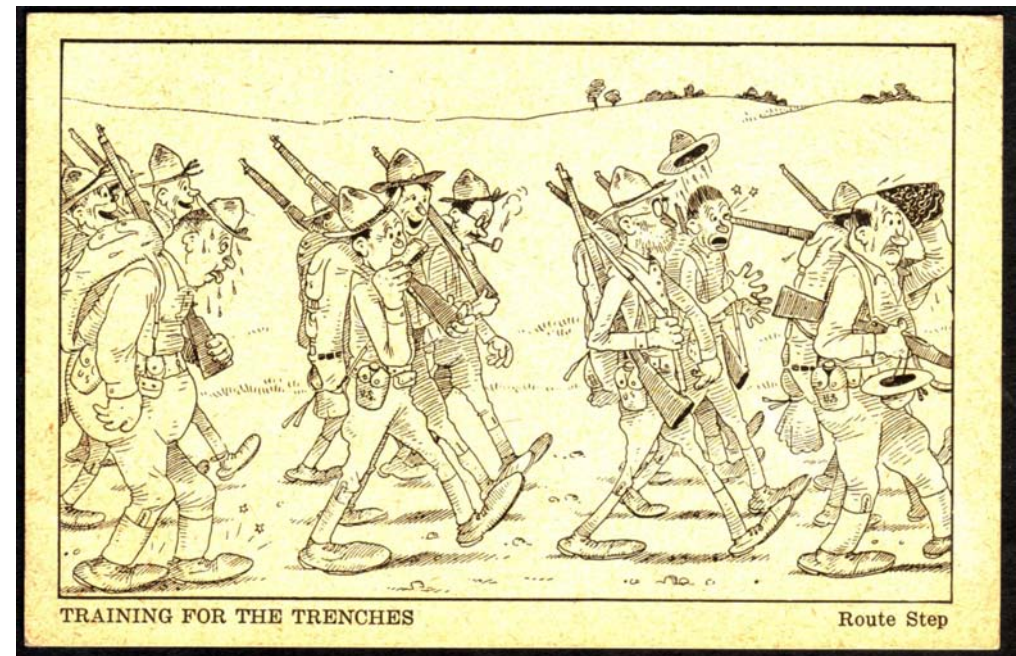
Quarterly Issue No.05

WEBSITE ADDRESS: australian-postcard-society.com

ANZAC Day has been celebrated in Australia once more with our armed forces joining in dawn services and marches in many areas, with participants renewing old friendships and reliving the good and bad moments from "their" war.

There have been replays of old war movies and news commentaries on radio and television but these reminders would not be complete without the addition of a postcard. This card was produced in the US but the scene would be similar in most countries and might spark a grin/memory or two.

From The Editors



PICTURE POSTCARDS PRODUCTION - by Michel Roland

Many picture postcard collectors have enjoyed long years in the hobby, sharing the passion they have for their collection(s) with others and yet have not questioned how their little treasures were produced.

Some of you who have exhibited have been puzzled by the judges' comments with regard to the criterion "Knowledge of the cards".

It simply means that the understanding of card production techniques has been largely ignored because of a lack of published information. Many books profusely illustrated with beautiful reproductions of works of art will guide you through the genesis of picture postcards from their humble beginning following the introduction of postal cards as a writing vehicle.

Other topics such as artists, publishers, printers and trademarks are often covered, along with categories of collecting interests (topographical, topical, advertising, humour ...) and sometimes help with dating your picture postcards. In my extensive cartophilic library only a few authors have touched on the challenging subject of printing processes.

Understanding your cards is not the same as knowing your cards. You may know which cards will be attractive to the viewers, which ones are rare (not necessarily expensive), which ones are not to be included because of their poor condition and which ones are relevant to your subject. This will help you earn marks in treatment and coverage, rarity and condition, and perhaps presentation – but not necessarily knowledge of the cards as far as "how they were printed" is concerned. However, let it be said that several factors (other than the physical printing of the cards) are at play under the heading "card knowledge".

Only the basic printing techniques will be covered in this short article.

The printing processes are classified according to the position of the image relative to the surface of the printing block or plate:

Recess (intaglio/gravure) where the image to be printed is sunk below the printing surface.

Lithography where the image is at the same level as the printing block.

Letterpress where the image stands above the printing surface.

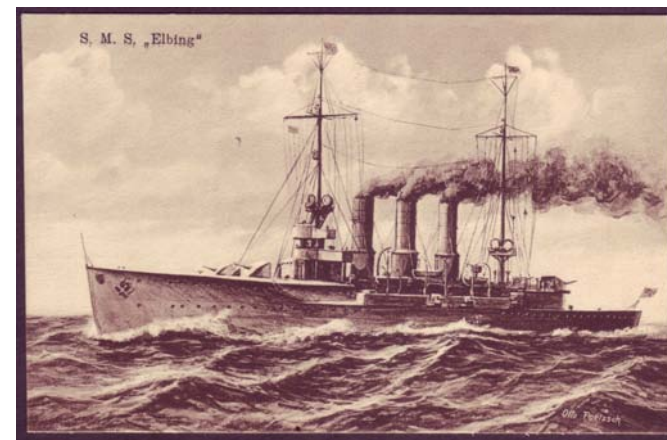
The Battle of Jutland - by John Bell (Continued)

Destroyers from both sides were delivering torpedo attacks without scoring any hits but creating a nuisance in often causing a change in course which resulted in losing sight of the enemy in the poor visibility.

Scheer had to extricate his fleet from the position they were in, his leading battleships and the battle-cruisers were taking a pounding from the British line and because of the visibility they could not see the British ships, only the flashes from their guns. At 6.33 GMT Scheer gave the order for the fleet to do a manoeuvre which was a simultaneous turn about and by 6.50, to the British, the German battleships had disappeared.

This was not the end—there is still more.

I am doing an entry for the Congress at Murray Bridge, showing the two German commanders and some of the ships of the High Seas Fleet at the Battle of the Skagerrak. - John Bell



*S.M.S. Elbing, Light Cruiser.
Fired 230 shells from 4.1inch guns.
Received 1 hit by a 6inch gun. 14 killed and 25 wounded.*



*S.M.S. Frankfurt, Light Cruiser.
Fired 379 shells from 4.1inch guns.
Received 3 hits by 6inch guns. 8 killed and 20 wounded.*

The Fleets Collide

With the two fleets closing on each other at 28 knots or about half a mile a minute, and Greenwich Mean Time just after 6.00pm, British Admiral Jellicoe had still not received an accurate report on the position of the German Fleet. Meanwhile the respective scouting groups were fighting mini-battles as the two fleets converged on each other. Visibility was now down to 5000 yards in some places and the cruiser Chester was severely handled by the German II Scouting Group, which in turn was surprised by the 3rd Battle-cruiser Squadron (Invincible, Inflexible and Indomitable), the cruiser Wiesbaden was disabled and Pillau was damaged.

Jellicoe made his decision, the order was hoisted at 6.14 GMT and the fleet of twenty-four battleships formed a single line ahead six miles long and as it turned out crossed the German Fleet's T by deploying on the eastern wing. The German commander Vizeadmiral Scheer received a shock on realizing he was now facing the whole British Fleet, however, it was again the British who suffered with the loss by magazine explosions of the Invincible and the armoured cruiser Defence, and only six survivors out of the two crews of 1873 officers and men, including two Rear Admirals.



S.M.S. Friedrich der Grosse, Dreadnought Battleship, Flagship of Vizeadmiral Reinhard Scheer, Commander High Seas Fleet. Fired 72 shells from 12inch guns and 151 from 5.9inch. No casualties.



S.M.S. Grosser Kurfurst, Dreadnought Battleship. Fired 135 shells from 12inch guns and 216 from 5.9inch. Received 8 hits by heavy guns. 15 killed and 10 wounded.



Recess-printed card for the Venice Eucharistic Congress in 1897.

The enlargement below shows how the angel's clothing and the head's background consist entirely of lines, some reinforced to emphasize the outlines.

Recess (Intaglio/Gravure)

Line drawing: lines are scratched directly on the printing plate.

Engraving: lines are sometimes reinforced/aided by chemical erosion (etching).

The resulting printing block is known as a line block.

Shading in this process is achieved by cross-hatching, by varying the spacing between the lines, stippling, or drawing lines of different lengths.

Photogravure is the process whereby a photographic image has been retouched by engraving methods.

Recess processes were generally those used to produce the early picture postcards, but the time and expenses limited their uses until the development of the popular, convenient and practicable lithographic methods made them largely redundant.



PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)

Lithography

The term lithography comes from the ancient Greek words for "stone" (*lithos*) and "to write" (*grapho*).

Lithography was invented in 1796 by Alois Senefelder (a Bavarian who predicted in his 1819 book that multicolour lithography would soon be used to reproduce paintings) and by the mid-1800s, artists were drawing their picture on specially coated paper and the image transferred to the printing stone by direct contact, one colour at a time. Beautiful soft pastel colours were usually achieved this way.

Lithography works on the chemical principle of mutual repulsion of water and oil. The areas of the stone to receive ink are said to be hydrophobic (water hater) and those not to be printed are said to be hydrophilic (water lover). The use of the words "water" and "oil" is a little simplistic. The hydrophilic surface is caused by a mixture of water and Gum Arabic with a weak solution of nitric acid that penetrates the surface of the stone and creates areas that will repel printing inks. These inks are mixtures of linseed oil and varnish loaded with various mineral pigments (i.e. the tints/colours).

It is useful to remember that lithographic printing was widely used before the invention of the camera and thus was popular until then, even before the golden days of picture postcards.

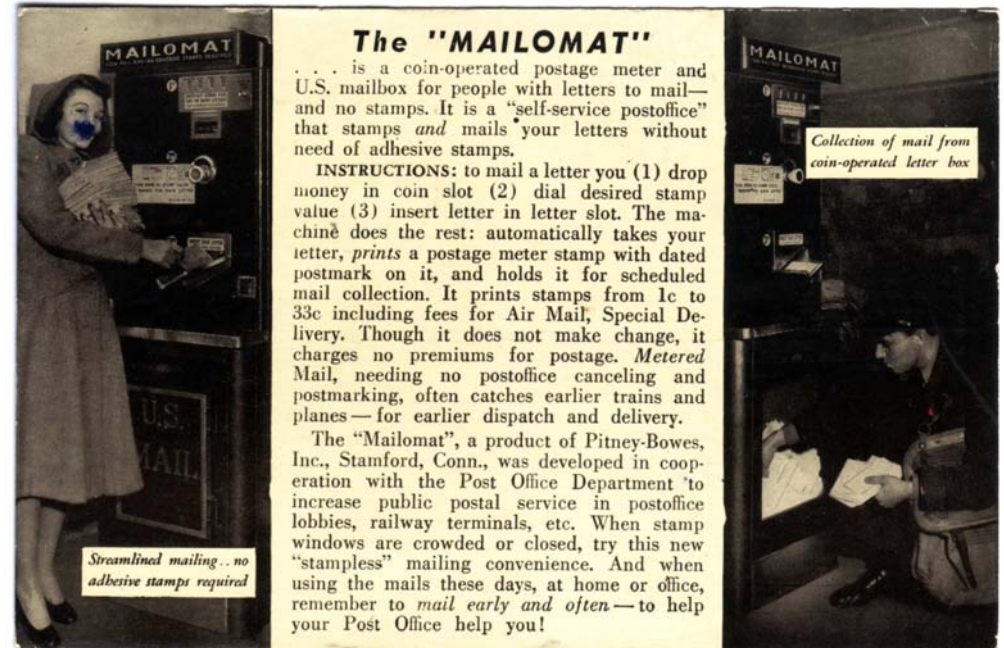


Beautifully lithographed card postmarked from Antwerp in 1894.

The detail below shows enlargement of part of one of the panels



ITEM OF INTEREST - Front (unfortunately with pen moustache added), and Back.



The "MAILOMAT"

... is a coin-operated postage meter and U.S. mailbox for people with letters to mail—and no stamps. It is a "self-service postoffice" that stamps and mails your letters without need of adhesive stamps.

INSTRUCTIONS: to mail a letter you (1) drop money in coin slot (2) dial desired stamp value (3) insert letter in letter slot. The machine does the rest: automatically takes your letter, prints a postage meter stamp with dated postmark on it, and holds it for scheduled mail collection. It prints stamps from 1c to 33c including fees for Air Mail, Special Delivery. Though it does not make change, it charges no premiums for postage. Metered Mail, needing no postoffice canceling and postmarking, often catches earlier trains and planes—for earlier dispatch and delivery.

The "Mailomat", a product of Pitney-Bowes, Inc., Stamford, Conn., was developed in cooperation with the Post Office Department to increase public postal service in postoffice lobbies, railway terminals, etc. When stamp windows are crowded or closed, try this new "stampless" mailing convenience. And when using the mails these days, at home or office, remember to mail early and often—to help your Post Office help you!



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PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)



Half-tone block

Although photography produces a perfect image with tonal intensity, the shading cannot be directly achieved on a sensitized plate. The image would show as black or white.

Shading is achieved by converting the photographic image into minuscule dots. The size and closeness of the

Example of fine screen on this half-tone card of Mount Gambier posted in December 1904.

The moonlight effect is obtained by retouching the photograph, not by night photography.



dots produce the intensity and shading of the picture. The conversion process to dots is achieved by taking the photographic image through a small mesh (similar to a microscopic sieve) commonly known as half-tone screen.

The screen varies from about 65 dpi (dots per inch) for a coarse screen to about 150 dpi for a fine screen. In modern time, the dot-matrix printer of your computer can print a resolution of 600dpi but basically the process is the same. Most picture postcards produced until 1904 involved the use of the half-tone block.

Photolithography

The half-tone block is the result of using the combination of the screen with any of the three traditional printing methods, but in general the term photolithography refers to the combination of half-tone screens and lithographic printing (see example at right).



PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)



Chromolithograph produced for the 1897 Brussels World Exhibition. Details below show that the portraits of King Leopold II and Prince Albert were bromide photographs, and an enlargement of crowds gathering around the illuminated fountain.



Chromolithography

Chromolithography refers to the ability to print in varying colours rather than just half-tones. All three printing processes can be done with colour.

Chromolithography had several advantages over other forms of colour printing. First, it could be used for large images; secondly, several images could be transferred to a single stone from a master image; thirdly, and probably the most important, the methods used for drawing on stone made possible a wide difference of tonal effects.

Initially chromolithography (invented in 1837 by Frenchman Godefroy Engelmann) involved drawing solid areas of

colour or hatched lines by means of a greasy ink on polished stones or in various tones by means of greasy crayons on grained stones. With the advent of commercial use of powered lithographic printing machines from the 1860s, only polished stones could be used. This meant that crayon work had to be abandoned in the interest of economy and speed. It was replaced by varied forms of stippling done by hand initially and from the mid-1880s by the use of mechanically produced tints. The real skill in chromolithography was the separation of colour components of an image so that each could be drawn on a separate stone to produce the desired effect. Basic pictures could be produced by as little as four stones. The early chromolithographs are recognized by the richness of tone and colour, partly due to the amount of ink that could be carried by the lithographic

Meetings: 7.45p.m. 4th Thursday of the month
(11 meetings only per year)

Where SAPHIL House, 22 Gray Court, Adelaide

Who Anybody that is interested in postcards

Costs Gold coin donation to cover supper costs.

Syllabus for the remainder of 2010

| Date | Theme for all members and whatever is brought along | Invited Display Up to 5 frames |
|-------------|--|---|
| MAY | Fauna (animal life) | Ron Ritter -Port Adelaide |
| JUNE | Royalty (Queen's birthday, etc.) | Joe Duif |
| JULY | Fraternal Groups (boy scouts, red cross, service groups, etc.) | AGM & Postcard Competition Empire Trophy, Popular Vote, 8 pages, any subject. |
| AUGUST | Flora (Daffodil day- cancer) | Val Watts—Halloween |
| SEPTEMBER | Football (AFL finals, etc.) | Janet & Rob Ingleton—Ellis Island |
| OCTOBER | Comic (a good laugh on postcards) | David Figg |
| NOVEMBER | Equine (Melbourne Cup, etc.) | Super Auction |
| DECEMBER | No meeting | |

COMING EVENTS:

The South Australian Philatelic Council Congress hosted by Lower Murray Philatelic Society will be held on 10-11th July, at the Showgrounds, Murray Bridge. Philatelic and postcard competition entries will be on display as well as local and interstate dealers present. This will be a good opportunity for newcomers to see how competition entries of postcards are displayed and judged.

Stampex 2010 will be held on August 20th-22nd at the Drill Hall, Torrens Parade Ground, King William Road, Adelaide. This exhibition includes over 37 frames with postcard entries to date, 16 of these coming from America and others from WA and SA. Definitely worth a visit by anyone interested in postcards.

POSTCARD COMPETITION - JULY MEETING

POSTAL AUCTION -

Our next Postal Auction is due out with the August 2010 Bulletin. If you have any lots that you would like to include please forward to the Secretary no later than the July Meeting, earlier if possible. Again with this bulletin you will find the lot cover sheet that can be photocopied, cut in half, then folded in half to use as the cover sheet for your postcard. (These can also be collected from me at the meetings.) Please use one per postcard, fill out, and forward to the Secretary.

Thanks,
Claire Thomas,
Postal Auction Organiser.

Elected Committee:

| | |
|--|-------------------------|
| President | John Bell |
| Vice-President | John Bodnar |
| Treasurer | David Figg |
| Secretary | Linda Welden |
| Librarian | Rob Halliday |
| Publicity | Bob Gooding |
| Auction Superintendent | George Turner |
| Magazine Editors | David & Pauline Edwards |
| SAPC Delegate, Raffle & Postal Auction Organiser | Claire Thomas |

PATRON Phil Sunman
 Website Managers Jeff & Yvette Trinidad
 Auditor Andy Kovaleff

Any questions or matters of interest

contact The Secretary,
 Linda Welden,
 PO Box 281,
 Edwardstown,
 South Australia, 5039.

email: welden@dodo.com.au
 Phone: 0421 367 665

Membership Fees—1st July-30th June

| | |
|-----------------|---------|
| SINGLE | \$15.00 |
| JUNIOR up to 16 | \$ 5.00 |
| FAMILY | \$20.00 |

PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)

stone, and partly from the fact that the layers of ink were superimposed on one another rather than absorbed by the paper. The richness was enhanced by the fact that the colours were specially chosen to meet the particular needs of the image being reproduced. At the cheaper end of the market was the production of greeting cards, picture postcards, labels and posters as well as many children's books.

What came next was necessarily a compromise in quality for the sake of economy. As you are aware, there are only three primary colours: yellow, red and blue. Around 1874, German Joseph Albert devised a practical method of producing an adequate colour range along this principle and the three-colour process evolved.

From the beginning of the 20th century, pure chromolithography was very gradually replaced by the photo-mechanical processes. It is not uncommon to find cards that combine the two approaches on the same print. A photographic half-tone (monochrome) provided the tonal structure and chromolithography the local colour.



Example of poor colour registration

The Inaugural **Betty Cornish Memorial Postcard Competition** was held in April 2010 — and will continue to be held in April each year.

Congratulations to David Figg

whose entry titled

“A CHILDS PLEA – PLEASE HAVE YOU ANY CIGARETTE PICTURES?”

got the winning tick of approval from the most members

in this “Popular Vote” style competition.



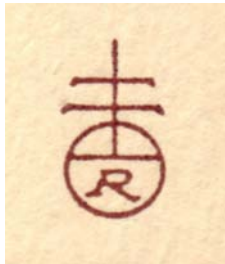
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Letterpress

Cards bearing a simple design or text only could be produced cheaply in large quantities, but the cost of preparing printing plates was prohibitive for small print runs.

Four-colour process

Early last century the letterpress system was photo-mechanically improved to allow the use of the four-colour process. The combination of yellow, red, blue and black gives the illusion of full colour printing.

The image is photographed through coloured filters on the camera which separated the four colours in turn and (as in half-tones) converted the picture in a series of coloured dots.

The proximity or overlapping of the coloured dots gives the illusion of tone and colour.

PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)

*Tinted collotype (1907)
of exceptional quality
as shown in the
enlargement below.*

*The reticulation effect
is always best illustrated
by the volume of trees,
enhanced here by the
perception of distance
behind them.
Yet the card is "flat".*



Collotype

Collotype is a lithographic process that produces a result almost as good as direct photographic printing on plates. The process does not use the half-tone screen (hence there are no visible dots on the card). Light is passed through a photographic negative onto a printing plate coated with gelatine. During the photochemical treatment, the gelatine reticulates (dries in wrinkles) according to the intensity of the light reaching it and forms a finely granulated surface.

PICTURE POSTCARDS PRODUCTION - by Michel Roland (Cont'd.)

The full spectrum of tonal intensity of the original photograph can be achieved by the reticulation process as the printing is done directly from the gelatine-coated plate.

Like any other lithographic process, grease and water (that repel each other) are involved. The plate is actually a water-absorbent block (usually limestone). The non-printing areas of the coated block are wetted and thus repel the greasy ink. The dry printing areas of the block hold the ink in proportion to their degree of reticulation. Slight differences may occur from card to card during the print run according to the amount of ink held by the gelatine.

Collotype printing was not widely used in Australia due to climatic conditions, but was used extensively by father and son collotypists James and Donald Taylor and Sands McDougall in South Australia very early in the 20th century.

Photography

Standing cabinet photography and direct print from glass plates became popular in the 1870s in Australia. At first called bromide portraiture by indoor studios, it graduated to real photography by outdoor pioneer photographers.

Photographically coloured printing was not commercially available until the advent of the autochrome system in 1907. Previously all tinting/colouring was done by hand in studios employing semi-skilled lowly paid female employees.



Offset lithography

Most modern cards are printed by high-volume offset lithography that depends on photographic processes. The stones have been replaced by flexible aluminium, polyester, mylar or paper printing plates covered with a photo sensitive emulsion. A photographic negative of the desired image is placed in contact with the emulsion, and the plate is exposed to ultraviolet light. After development the emulsion shows a reverse of the negative image called a positive (which is an exact duplicate of the original). The plate is affixed to a cylinder on the print press and printing can begin.

Part of a card produced by Australia Post Design Studio from a Beth McKinlay design in 2003 using offset lithography.