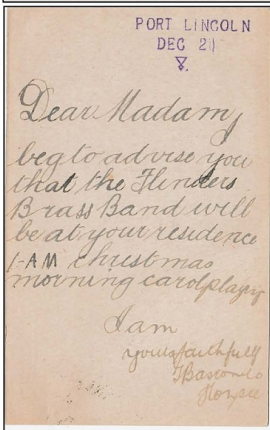## Postcards Front and Back Sometimes Make Interesting Reading
By Ray Thompson

Recently I decided to read the back of my early postcards and I picked out two which I found amusing.

The first one is a small format (South Australia) and postmarked Adelaide November 16th 1889 although stained on the front it was the message that amused me.

It is about a Preacher attending a Preachers Meeting on the Monday November 18th (short notice) to season on "How to Deal with Sinners" Full attendance required.

One wonders how many sinners turned up.

the many visitors including other competitors who inquired about the display and expressed their appreciation and thanks for the chance to view such an unusual and beautiful, award-winning exhibit – to them all, I am humbly thankful.

This idea of adding the certificate and medal to a display, as far as I know, has never been done before, locally or world wide - undoubtedly it must have been discussed by the A. P. F. and many other philatelic federations. I hope my gesture will be appreciated and adapted not only locally but worldwide in future displays for better informing and attracting more public interest in this fascinating hobby.

Lorenzo G. August 2015.

Greece Prize
Hellenic Philatelic Federation

Marble head of a Kore.
From Eleusis (Attica).
Late archaic art. About 490B.C.

Lorenzo Giardiello accepting his Award from David Figg in April.

The Post Card App

Have you heard of the Australia Post Postcard App?

I hadn't, but my eldest daughter had. On a recent trip to Peru, she and her partner decided to use this facility.

On her return she asked if I liked her postcard. What postcard? I had not received it. Neither had her partner's mother, nor aunt, nor sundry friends, nephews and nieces.

Some two months later a postcard from eldest daughter arrived in my letter box. It was an instantly recognisable picture of Machu Pichu with the face of my daughter and her partner superimposed on the front. On the reverse side was a 12 line message in neat script composed by them (not their hand writing). The cancellation read 'auspost/com.au/auspostcards'. I rang the daughter excitedly and thanked her for the post card. 'What postcard?' Well she had been home from that trip for three months. 'The Peru postcard. Gosh mum, glad you received it as last. What is the post mark date'? I checked 19th December and 'Melbourne, Victoria'.

She had used the Postcard Ap for all the postcards the pair had sent on the same day in mid-September, from Peru – Machu Pichu to be precise.

By now we were all interested in the results of sending the same postcard on the same day to several different people in Australia using the App.

So what happened next? A week after my postcard arrived, the aunt of my daughter's partner received hers. Her moth – who lives in the same small Victorian country town – was a bit miffed. But hers appeared 10 days later, as also one to a friend in Adelaide. There followed shortly a few postcards to friends and one to a niece.

Another recipient, the second niece aged seven, was somewhat surprised to find in the letterbox not one but 11 postcards from Peru – all identical.

My daughter feeling Australia Post should be advised of this postcard saga advised them and received a reply that the matter is being investigated.

The cost of sending a postcard using this App is $1.99 for a local card and $2.99 for an overseas one.

My daughter will be checking her credit card.

I tried to get this App for myself but it is under review at present.

Gillian Macrae

Centenary of The Waratahs

This year, 2015 sees various military centenaries commemorated, including the series of recruiting marches that began in 1915 with the Coo-ee march which travelled from Gilgandra to Sydney.

My interest is in the South Coast march called "Waratah". Long before the beautiful bloom became NSW floral emblem. The march started in Nowra and during the march to Sydney almost 120 men enlisted for World War I, about a quarter of them did not return home.

Some 20 years ago I told the story of The Waratah's in a modest publication, but with so much more material available on both the march and the men's lives before and after the war if they returned, the history is being updated for release late this year.

A special postcard was produced for the occasion, while others were later produced by photographers who captured images of the march as it wended its way through the towns and villages from the South Coast to Sydney.

Over the years I have managed to secure a variety of photographs, but would love to track down more.

If any reader has a photo of even they may have a Waratah in the family. I would be delighted to hear from them.

Alan Clark, 16 North Street, Nowra NSW 2541 phone 02 4421 7008 email alanwclark@yahoo.com

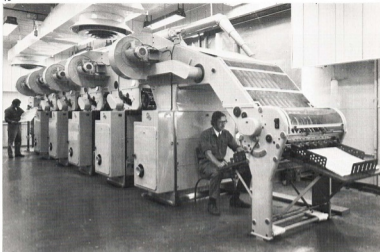Nowra Post Office—the start of the 1915 Waratah March

FIG. 7

7 The image has now been transferred to printing cylinders and printing is ready to begin. Two photogravure machines — the Chambon and the Rembrandt are installed at the Note Issue Department. Both machines are similar in principle, but the Rembrandt (fig. 7) uses paper pre-cut in sheet form and the Chambon is rolled. The Rembrandt's cylinders are also larger than the Chambon's and consequently the Rembrandt's output is greater. Both machines carry five cylinder heads, but this does not mean the stamps do not appear to have more than five colours. Many stamps are designed to make use of colours overprinting other colours to obtain a wide range of hues.

Gravure ink is very fluid and (fig. 9) illustrates the weighing of pigment, which forms ink when mixed with a quick-drying solvent.

Rembrandt-printed stamps must be perforated on a separate machine, but the Chambon has a built-in perforating head. Finally, stamps are inspected and faulty sheets are eliminated.

FIG.9

8 Each printing cylinder revolves in a bath of ink and just before the cylinder meets the paper, a "doctor blade" presses against the cylinder scraping off excess ink to leave ink only in the cells. An impression cylinder holds the paper hard against the printing cylinder and after each colour is progressively printed, the paper runs through overhead drying units. These processes are illustrated in (fig. 8). An electronic eye views the position of the colour just printed and automatically adjusts the paper if it is out of position (register) to the next colour to be printed.

THE PHOTOGRAVURE PROCESS

1 After the final design has been approved, the artist prepares separation drawings for each colour used in the design (fig. 1). In the case of designs with more than five colours, the separations must produce the additional colours from combinations. The drawings are in black and white, with the black areas representing full colour in the design — white areas no colour and various shades of grey for tones of colour. Sometimes colour separations of stamp designs are done photographically: eg the Australian Paintings and the Cocos Ships stamps for which camera separations are obtained for the three primary colours — yellow, red and blue, plus a black for printing the lettering and fine detail.
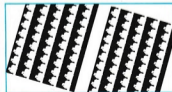
FIG.1

FIG.2

FIG.3

2 Each separation drawing is reproduced on an individual printing cylinder, so that the printed stamp is created after each colour is progressively applied. After being photographically reduced to stamp size (fig. 2), each separation drawing is reproduced on a "step and repeat" machine, to obtain a multi-positive, in the same format as the stamps will appear in a printed sheet (fig. 3).

3 The next process involves transferring the multi-positive to the printing cylinder. The image will appear on the surface of the cylinder in a cell pattern (fig. 4). There are 62,500 cells per square inch and each cell is spaced equally apart, but their depths vary, so that ink in deep cells prints as full colour, but the smaller amount of ink in shallow cells will print lighter tones (fig. 5).
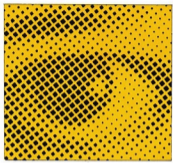
4 The cell pattern is formed on a carbon tissue (a light-sensitive, gelatine-coated paper) by placing the tissue under a glass plate, on which is etched the photogravure cell pattern, and exposing it to light. The light which passes through clear lines between cells on the glass, hardens the gelatine and makes it acid-resistant. The cells which are unaffected by light remain acid-receptive.

5 The gelatine is re-exposed behind the multi-positive causing light to penetrate in varying degrees. Full light comes through transparent (no colour) areas; lesser amounts through tones of colour and no light through black areas which represent full colour in the design. The design has now been transferred in cell pattern to the gelatine — full colour areas are acid-receptive; non-colour areas are acid-resistant and tonal areas are partly acid-resistant.
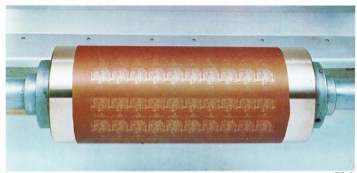
FIG. 6

6 The gelatine tissue for each colour is rolled onto a blank cylinder (fig. 6) and then developed in warm water, which washes away the soft gelatine exposing the copper cylinder ready for etching. The outer, non-printing margins are then coated with a bituminous paint to make these areas more acid-resistant. The cylinders are then etched in acid which bites through the metal to form cells in printing areas, but less in tonal areas which are partly acid-resistant. The acid is repelled in acid-resistant, non-printing areas.

FIG. 8

FIG. 4

FIG. 5