

Congress 2020

Many thanks to everyone who came along to Congress. It was great to see many philatelic members from the different clubs attend the first proper philatelic event of the year.

Our thanks to John Cornelius and David Figg our two dealers for attending. As you will see by the photos they were busy attending to the buyers.

We had the club, youth and individual entries out in the garage, with state and non-competitive in the main hall.

Congratulations to Jenny Roland and David Figg, joint winners of the Postal Stationery Postal History perpetual trophy for the Best Postcard Entry.

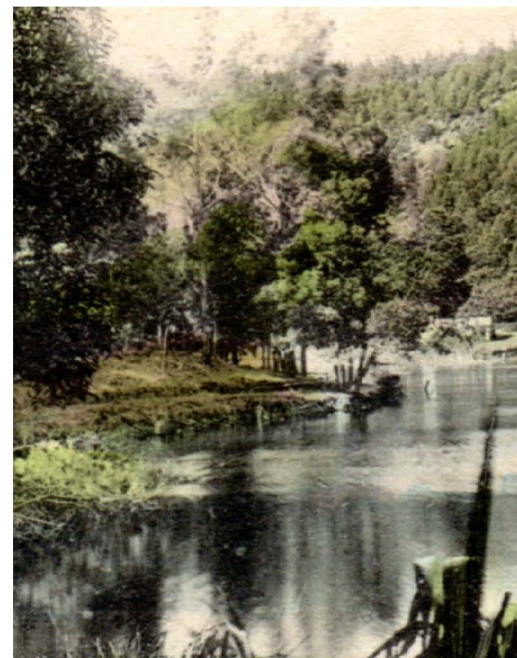
Lastly to all the volunteers who helped out over the two days our thanks for making the weekend the success that it turned out to be.

Hope to see you next year for the next Congress being held at Saphil House.

David Figg and Jenny Roland winner



Main hall with John Cornelius and David Figg as the dealers



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.



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

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 repeal 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.

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.

PICTURE POSTCARD PRODUCTION

by Michel Roland

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.

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.



Tinted collotype (1907) of exceptional quality as shown in the enlargement to the left.

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".

Congress 2020

THE AUSTRALIAN POSTCARD SOCIETY INCORPORATED	
State Philatelic Congress 10 & 11 October 2020	
Receipts	\$
Trading Tables	
David Figg	100.00
John Cornelius	100.00
Raffles	200.00
Kitchen - Gross Takings	250.00
Auction Commission	381.90
	22.75
Total Receipts	854.65
Payments	
Jenny Roland - Catering supplies	211.00
Hire - SAPHIL House 2 days @ \$77.90	155.80
Raffle prizes	24.00
Total Payments	390.80
Excess of Receipts over Payments	463.85
Half Share - APS/SAPC	231.93

Financial report



Auction lots held in the CBO office with auction in the main hall



State, club, youth and individual entries in the main hall and the garage



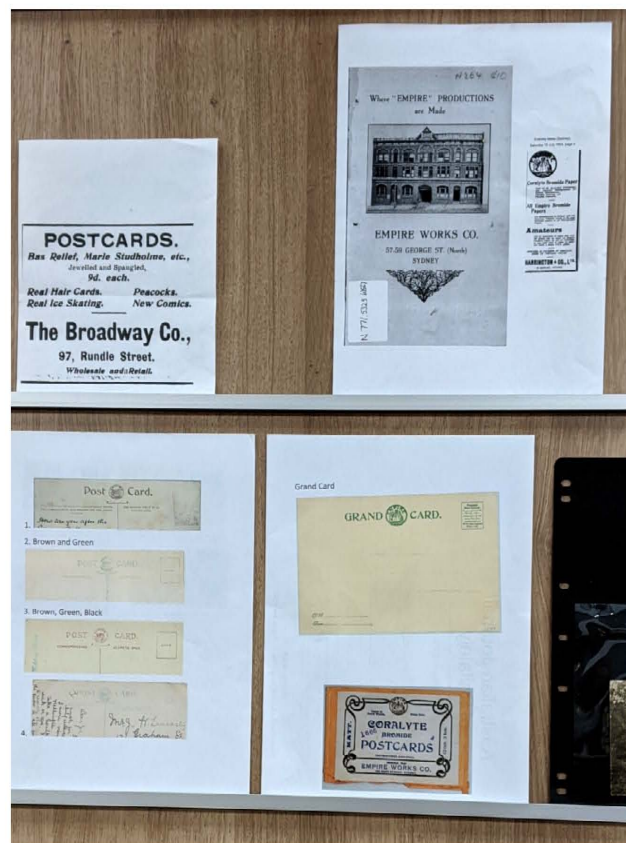
August Meeting



Many thanks to Neville Solly for putting up a very interesting display of the area around Port Elliot, Victor Harbour, Inman Valley and surrounds. His display shown here is on photos printed by local printers on Empire card, between 1904 to 1912, but more commonly 1906 - 08. Distributed by Warringtons, who were in the same building as the Empire Business. Kodak eventually took over the business in 1930.

Neville's grandfather also appears in one of the photos.

Below photo shows off the back of the cards



Early 20th Century social media

And, although Instagram didn't actually get going until 2010, people have been sharing photos and images of themselves for a long time – especially since the birth of the camera phone. But now it seems this type of social networking, could actually date back to much earlier than initially thought, to more than a hundred years ago. New research shows that for our ancestors, the early 20th century saw a social networking technology that was unrivalled until the digital revolution a hundred years later. Because around 1894, the picture postcard arrived in Britain. These postcards were very different from the picture postcards we know today. Rather than souvenirs sent home from holidays or bought in art galleries, these Edwardian postcards were used anytime, anywhere – as a way for people to keep in near-constant touch. Offering a vast choice of images, from cute cats, clergymen and sports stars to buildings and landscapes, they were more versatile than today's postcards, and similar in many ways to platforms such as Instagram or Snapchat. People loved postcards because they could keep the messages short and send them whenever they wanted. They could be sent and received extraordinarily quickly – with up to six deliveries a day in large towns and cities, and even more in central London. A postcard could drop onto your mat anytime between six in the morning and ten at night – and there were even deliveries on Sundays. In 1894, picture postcards had become very cheap to buy and send, with a stamp costing a halfpenny – half that of a letter. Printing techniques were also developing fast so that by the turn of the 20th-century cards became imaginatively designed and colourful. Images were varied and publishers vied to produce new twists on popular themes, whether that was rough seas, baby animals or celebrities. At the very beginning of the 20th century, the Post Office was still insisting that the whole of one side had to be used for the address, which meant the sender only had a very small space to write their message. But in 1902, the Post Office relaxed its rules, making Britain the first country to introduce the “divided back” – the same format we use to this day. Over time, the postcard gradually declined in use, because of higher costs, fewer deliveries and, it must be said, improved working conditions for the severely overworked postal carriers and their horses. But it would be many more decades before the telephone became accessible to the masses and people could easily speak to one another at a distance. There was nothing comparable to the Edwardian picture postcard in the period between 1910 and the dawn of electronic social media. And no similarly accessible and attractive form of fast written communication was possible until the development of digital platforms. Despite the decline in popularity of postcards today, they continue to be a significant part of British seaside tourism. Sold by newsagents and souvenir shops, modern postcards often feature photographs of the resort in beautifully sunny weather, with deckchairs a plenty – and echo a bygone era of early social media.

Not only did this apply to Great Britain but the rest of the world as well.