

President's Report 2020

PRESIDENT'S REPORT

It is pleasing to report that the Australian Postcard Society is once again meeting in SAPHIL House, having held its first meeting on Thursday 25 June following the relaxation of COVID-19 restrictions in Step 2 of the State's Plan.

A COVID-Safe Plan was prepared for SAPHIL House on 2 June following the announcement of Step 2 restrictions. This allowed for up to 20 persons in the Main Hall, enough for an APS Meeting. On 19 June, the SA Government removed the restriction of 20 persons, basing the maximum on 4sqm per person which took us to Step 2 Plus, allowing 23 persons. Then on 27 June, the 4sqm per person was relaxed to 2sqm in Step 3 which now means we can have up to 46 persons in the Main Hall.

On 13 July, the SAPC Management Committee met and one of the items for discussion was the Joint Exhibition now planned for 10 & 11 October. The original dates in May as part of History Month were cancelled due to COVID-19. The October dates were already in place for State Congress and were to have been hosted by the Eastern Districts Philatelic Society. Given this Club had only just formed a Committee when the virus hit they approached the APS & Match Club about them taking over and hosting Congress. This was agreed to and a planning meeting was held prior to the APS Meeting on 25 June.

Since then, the Victorian borders have been closed and as half of the Match Club members would be coming from Victoria, that club has now had to defer their Exhibition until May 2021 when, with the agreement of the APS, it will again be a Joint Exhibition held during History Month. This means that Congress 2020 is now being hosted (for a second consecutive year) solely by the APS in conjunction with the SAPC.

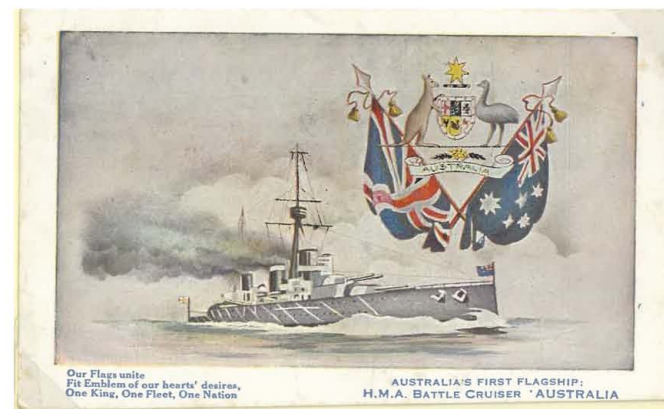
Now back to the SAPC deliberations on Monday 13 July. As Congress will now be co-hosted by the APS & SAPC, they will equally share in any surplus or deficit arising from holding Congress. As the hire rates for the Drill Hall have increased including now having to pay for parking the cost involved is well over \$2,000 and with no likelihood of any interstate dealers.

As a result, it has been decided to still hold Congress but in SAPHIL House on 10 & 11 October, utilising the car bay area to display the exhibits, having three dealers in the Main Hall and two in the Circuit Book Office, plus an auction each day (no bulk lots) with items being displayed on the boards in the Main Hall. A new COVID-Safe Plan Step 3 has been lodged with the SA Government which now includes the car bay area. This plan is on display in SAPHIL House and now boosts overall occupancy to 77 persons (46 in Main Hall, 11 in CBO & 20 in car bay area).

Catering at Congress is also possible albeit modified to meet COVID-19 requirements. Upon entering SAPHIL House, EVERYONE is to use the hand sanitiser, record their name and telephone number on the sheet provided and to observe social distancing. These requirements will remain in place until advised otherwise.

On a positive note, we are indeed fortunate in South Australia to at least be meeting again as this is not yet possible in some other jurisdictions. Keep safe and well and of course, if you are unwell, please respect the health and well-being of other members by staying at home.

Australian Naval & Military Expeditionary Force



HMAS AUSTRALIA - Battle Cruiser, first flagship of the fledging Australian Navy.

In action on the attack on Rabaul before going into support the New Zealand taking Samoa. The rest of the war was spent in European waters.

Patriotic postcard. War with Germany and Austria 1914 -16.
Published by Turner & Sons Sydney & Melbourne.



C of A lettercard
impressed 1d
King George V
stamp.

Australian Naval & Military Expeditionary Force

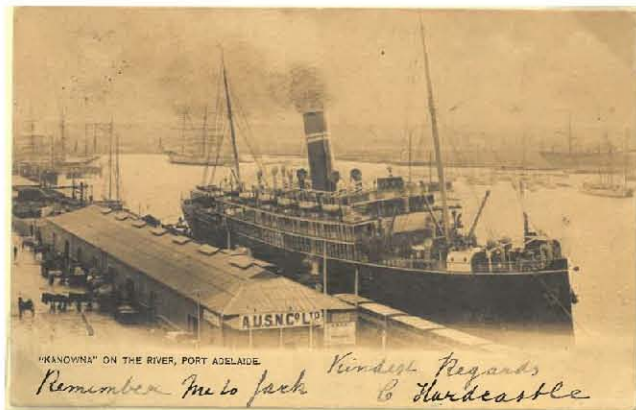
By our member from Mt Gambier

Thanks to our member from Mt Gambier for his interesting list of firsts in regards to World War 1., and our Military Expeditionary Forces

The first Military response on declaration of War.

S.S. KANOWNA - 1st ship to be commandeered.
QUEENSLAND KENNEDY REGIMENT - 1st troops to be sent overseas
HMAS AUSTRALIA - 1st Battle Cruiser - No. 1 flagship
S.S. BERRIMA - 1st shipped fitted out for trooping
GERMAN NEW GUINEA - action taking of Rabaul
FIREMEN ON KANOWNA - 1st Mutiny
AE1 - 1st submarine (1 of 2 in RAN)
AE1 - 1st Submarine lost in WW1 (no trace found until recently)

The Australian Naval Board were advised on 5th May 1914, that great Britain was at war with Germany and that the British Admiralty assumed control of Australian Naval Forces through their Commander in Australia Rear Admiral George Patey, who realizing the strength of the German East Asiatic cruiser Squadron and their wireless stations in the Pacific ordered an attack on Rabaul, capital of German New Guinea, whilst New Zealand was to deal with Samoa.



South Australian Postcard, divided back. Postally used Port Adelaide, 15 March 1906.

S.S. KANOWNA.

1st ship commandeered in Townsville.

Soon after leaving Port Moresby the firemen on board mutinied refusing to go any further. Volunteers returned to the ship and back Townsville, troops where dismissed and the ship returned to coastal trade.

Webmasters report

Many thanks to our Webmaster Johanna Stafford.

Johanna sent thru a report for our AGM. I have taken excerpts from her report
STATISTICS (since the Statistics software was added as part of the website overhaul in 2017)

Visitors to Date (1,088 days)

As of 22 July 2020 (morning): 23,742 visitors and 64,608 visits (pages viewed).
The statistics for January 2020 were 20,743 visitors and 56,545 visits.
The statistics for July 2019 were 17,749 visitors and 49,049 visits.
The statistics for January 2019 were 14,488 visitors and 37,798 visits.

Hits in the Last Six Months

As of 22 July 2020 (morning): 2,951 visitors and 7,904 visits.
The statistics for January 2020 were 2,995 visitors and 7,497 visits.
The statistics for July 2019 were 3,103 visitors and 10,986 visits.
The statistics for January 2019 were 7,395 visitors and 14,363 visits.
The website currently comprises a total of thirteen (13) pages.
Twelve (12) pages are visible to general web browsers, but not the **Members' Area** page.

About the Society receives the most hits because it is where most people would start.

The **Links** page seems very popular.

Country Hits (table appears on the next page)

Some new statistics for you, showing the national origin of visitors to the site over the past month, three months and six months.

Country	30 days	90 days	180 days
Unknown	4	27	36
Australia	42	124	207
Canada	27	73	162
China	21	52	329
Finland	0	5	10
France	42	187	379
Germany	31	65	136
India	6	14	28
Indonesia	2	5	15
Japan	2	7	8

Country	30 days	90 days	180 days
Netherlands	26	52	93
Poland	7	24	46
Romania	7	21	28
Russian Fed	17	54	105
Singapore	9	19	154
Ukraine	32	238	329
United Kingdom	11	25	46
Viet Nam	3	10	16

CLUB MEETINGS—June

Club competition 16 pages 1 frame

Thanks to the Alma Downes, Ron Ritter and Linda Welden for putting in an entry into our club competition.

Judged by Tony Presgrave and Jenny Roland, the winner tonight was Linda, well done.

You will notice that there is 2 entries on Carisbrooke Castle and also Carisbrooke and its surrounds from the Isle of Wight. (no discussion between Alma and Linda)

Well done everyone. All 3 entries were of an extremely high standard.



Chromolithograph produced for the 1897 Brussels World Exhibition.

Details below show the portraits of King Leopold II and Prince Albert were engraving photographs, and an enlargement of crowds gathering around the illuminated fountain.

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 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.

To be completed in the November issue



Alma's entry,
Carisbrooke Castle



PICTURE POSTCARD PRODUCTION

by Michel Roland



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.

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 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.

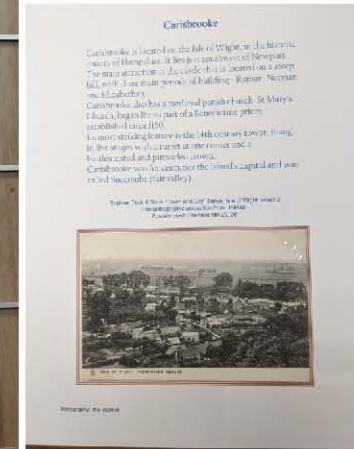
The half-tone block is the result of using the combination of the screen with any of the three traditional printing methods, but in general the term photolithography refers to the combination of half-tone screens and lithographic printing



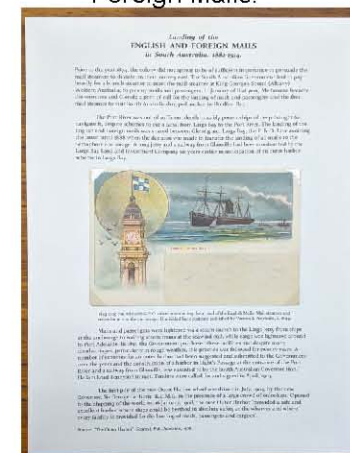
Chromolithography refers to the ability to print in varying colours rather than just half-tones. All three printing processes can be done with colour. Chromolithography had several advantages over other forms of colour printing.

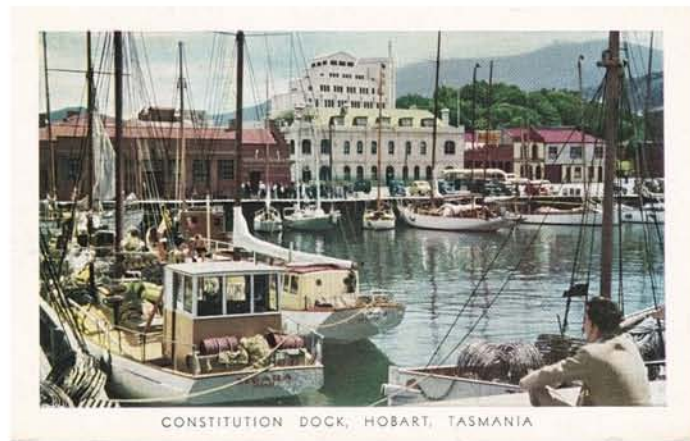


Linda's entry, Carisbrooke and Surrounds



Ron's entry, Landing of the English & Foreign Mails.





The postcard above is one of the 'Dear Doctor' series, posted from Hobart in August 1958, to an address in USA. The 'Dear Doctor' cards were an early direct mail campaign by the US company Abbott Pharmaceutical to advertise their anaesthetic drug Pentothal. During the 1950s and 1960s the company sent postcards to an enormous mailing list of doctors world wide. Over the years of the campaign they sent cards from 120 different counties, involving 150 different card designs to doctors on their mailing list.

The scheme operated by the company sourcing an attractive card in a foreign country that American doctors would never have heard of. They printed a vast number of them, applied local stamps and posted them through the local mail system. Hence doctors around the world received a postcard every few weeks from some strange and interesting place, with local stamps and postmarks.

There is a web site dedicated to the 'Dear Doctor' cards:

www.deardoctormapostcards.com

Cave and Hurley



James Francis Hurley (1885–1962) was born in Sydney and educated at Glebe Public School. At the age of 13 he ran away from school and worked in a steel mill at Lithgow. In 1900 he returned to Sydney. He became interested in photography and in 1905 joined Harry Cave in a postcard business. He quickly established a reputation for the high technical quality of his work and for his willingness to take risks in order to obtain spectacular images. He held his first exhibition in 1910.

In 1911 Hurley joined the Australasian Antarctic Expedition, led by Douglas Mawson, as the official photographer. He took both still photographs and movie film and on his return to Australia in 1913 he produced the film *Home of the Blizzard*. In 1914 he joined the Antarctic expedition led by Sir Ernest Shackleton and took his most famous photographs, showing the ship *Endurance* being gradually crushed in the pack-ice. He completed his film *In the Grip of Polar Ice* in 1917. In the same year he joined the Australian Imperial Forces as official photographer and served in both France and the Middle East, where he photographed the Light Horse capturing Jericho. In 1920–23 he made two long filming expeditions to the Torres Strait Islands and Papua, resulting in a film and a book, *Pearls and Savages*. In 1929 he returned to the Antarctic with Mawson and the British Australian New Zealand Antarctic Research Expedition and made two films.

In the 1930s Hurley worked with the Cinesound studio as a cameraman and later as the head of its special documentary unit. In World War II he was again the official photographer with the Australian Imperial Forces in the Middle East. In his later years he travelled extensively in Australia, published several books of photographs, lectured and contributed articles to newspapers. He sometimes clashed with other photographers, but he always thrived as a lone adventurer, travelling to exotic places and producing films and books for Australian and British audiences. He was awarded the OBE in 1941.