



"POST CARD MATTERS"

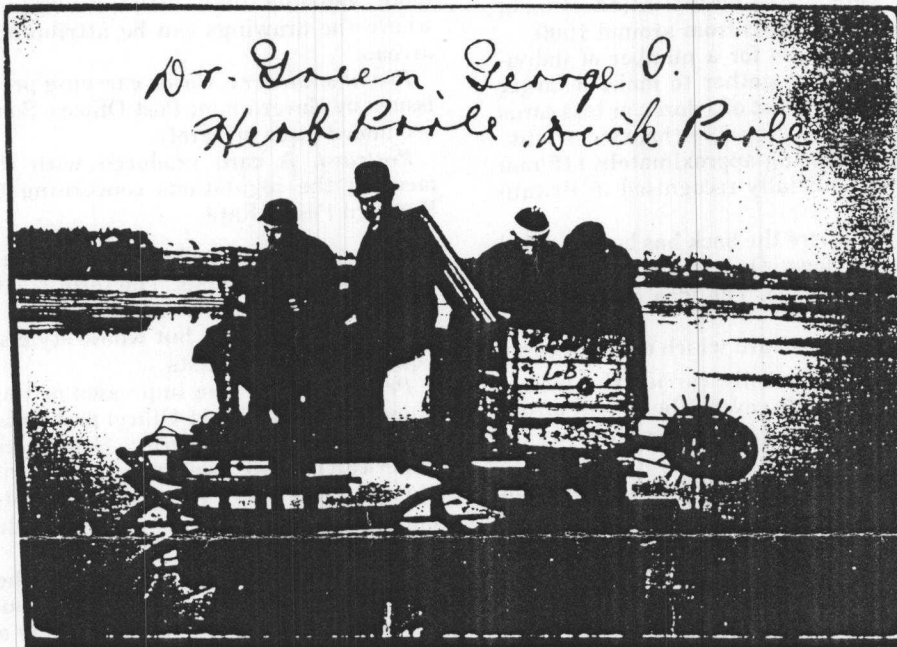
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JANUARY 2000

Posted Feb 15 2000
ARRIVED MAR 3 *fel*

A P.E.I. ICE-MOBILE?--BY D. MARIO

Late falls and winters in Canada can be a bit hard to bear, but these four fellows (together with the photographer?) seem to be coping well. It's a real photo post card, used from Montague, Prince Edward Island in September 1911.



Although the card has been cut-down to fit into a photo album, it still ably illustrates an ingenious contraption.

One does wonder, however, if the "vehicle" has stopped because of engine troubles, or if the two "mechanics" just needed to look into the "trunk" for some "frosty ones"!

A POST CARD GLOSSARY--BY J.C. CAMPBELL.

To keep us all on the "same page" when discussing post cards, Colin has sent in a brief glossary from Stanley Gibbons' Post Card Catalogue.^{*} Members will recognize most of these terms and although not complete, it will be useful for our purposes.

* 1985

GLOSSARY

Appliqué. Material attached to a postcard to embellish it, e.g. dried flowers, hair, velvet.

Artist drawn. Cards that originate from an artist's drawing, e.g. Tuck's 'Oilette' series, although that drawing may not have been originally or exclusively drawn for the postcard, but may be reproduced from a poster or magazine etc. They are usually printed by an ink process.

Back. That side of the postcard which carries the address.

Chromo-litho. A term used to describe high quality, lithographically printed coloured picture cards such as early Gruss Aus (*qv*) examples, where up to sixteen different colours were sometimes applied separately. Such cards are almost always from Period 1 or very early Period 2 and were ousted by the introduction of the cheaper three-colour process from around 1900.

Composite. Collective name for a number of individual picture cards that fit together to make a larger picture. Most composites consist of a dozen or less cards which may or may not be pictures in their own right.

Court size. Cards measuring approximately 115 mm × 89 mm, which were officially recognised in Britain on 21 January 1895.

Divided back. Cards where the back has been divided by a line into two sections. One is for the address, and the other for the message. The idea originated in Britain in 1902.

Front. That side of the postcard which does not carry the address and which normally carries the picture.

Full out. A picture which covers the whole of one side of a postcard and does not share it with either the address or a message space.

Full size. Private postcards in Britain had to be the same size as the official (*qv*) postcards sold at Post Offices. On the Continent much larger cards were permitted by the UPU agreement and these allowed the rapid development of the picture card. The UPU 'full size', 140 by 89 mm (5½ by 3½ inches), became legal in Britain on 1 November 1899.

Gruss Aus. Literally 'Greetings From' in German, the term is used to describe early Continental greetings cards with vignetted pictures.

Hold-to-light. A card which, when held up to the light, displays additional colours or pictures.

Local publisher. A publisher whose premises are located in the area depicted on his picture postcards.

Maximum card. Postcard whose illustration corresponds to that of a postage stamp, usually affixed on the same side and cancelled with a first day of issue postmark.

Name. The identity given to a card by a collector. It may be based upon artist, publisher or theme.

Novelty. A postcard which deviates from the normal rectangular item made of standard board.

Official. A card produced by a Government Post Office. See also 'Postal stationery'.

Oversize. Also referred to as 'Continental' size, these are squarer and larger than the UPU full size cards. PHQ cards and German and Italian Period 5 official cards are typically 'oversize', being around 147 mm × 105 mm.

Photo-origin. The pictures found on postcards derive from two main sources—an artist's drawing (see 'Artist drawn') or a photograph. Those that originate from photographs are referred to here as 'photo-origin'. They may be printed—photographically (*real photo*), or by some 'normal' printing process involving the transfer of ink, (e.g. Tuck's 'Photochrome' series). Normally 'Real photo' cards have a clearer picture and better detail than other photo-origin cards and are therefore valued more highly. Photo-origin cards as a whole tend to be more valuable than artist drawn varieties, except where the drawings can be attributed to 'collectable' artists.

Postal stationery. Cards carrying pre-printed stamps issued by Government Post Offices. Sometimes designs are added later privately.

Postcard. A card produced with the intention of meeting the regulations concerning the appropriate Postcard Postal Rate.

Poster Ad. A card whose picture is a reproduction of a poster advertisement. The term is often loosely used to describe cards for which there is no firm connection with a known poster, but whose style suggests that an equivalent poster exists.

Printed stamp. The impressed or imprinted postage stamp on official (Post Office) postcards.

Private mailing card. Commercially produced American picture postcard for use with an adhesive stamp. Cards carry the words, 'Private mailing card' on the address side and were introduced on 1 July 1898.

Publisher. A term used to identify the issuing house. Strictly it may not identify the publisher in the dictionary sense of the word, but may also refer to the agent, importer, photographer or printer. The names used for Publishers in this catalogue are those in common usage, e.g. 'Tuck', rather than 'Raphael Tuck & Sons'.

Real photo. A card whose picture originated from a photograph and which has been printed by a photographic process, e.g. Tuck's 'Real photograph' series.

Under size. Applied to cards smaller than UPU 'Full size', but which are not 'Court size' (*qv*).

Undivided back. Cards without a dividing line on the back. The term is generally accepted as denoting an early card.

Vignette. A picture without ruled borders. Typically seen on Gruss Aus (*qv*) cards in twos or threes.

THE "WILD & WOOLLY WEST"..IN TORONTO?--BY D. MARIO

This studio real photo (ca. 1905-10?) shows an unidentified cowpoke complete with western chaps, leather shirt, and fake prop rifle and log cabin! One thing is awry, however, and the reverse of the card reveals the handiwork of Queen Studio of Toronto. The card was from the U.K. where it had undoubtedly been sent by a traveller who wished to depict the typical Canadian view! Can members confirm the dates of this studio's operation?

Queen Studio 33 Queen St. W.,
Opposite City Hall, Toronto

POST CARD

CORRESPONDENCE HERE

FOR ADDRESS ONLY

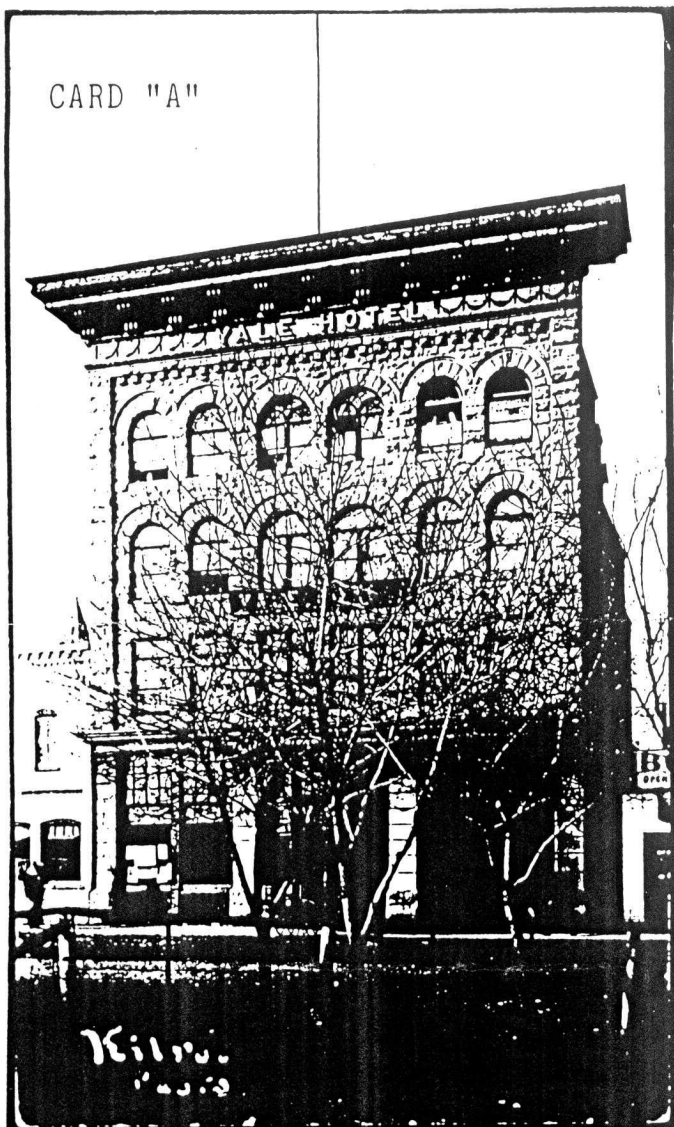


POST CARD PUZZLERS

The following page illustrates two cards which need identifying. They are real photos ca. 1910 and appear to be from Quebec (Montreal?). Card "A" is a photo of the Yale Hotel and has a "Kilroe Photo" name on the front. Card "B" shows a winter street scene with signs denoting "Hagold Howson Furniture & Undertaking" and "Tuckers Bakery". Any ideas would be most appreciated and details can be sent to the Editor please.

[Cont'd.]

CARD "A"



THE ADDRESS ONLY TO BE
WRITTEN HERE

France POST CARD

For INLAND POSTAGE only this space
may be used for Communications

Voici l'hôtel qui nous
a reçus. Les vôtres et moi
il ne change de nos deux
qui il nous attend -
Le temps est délicieux
- nous le passons et nous en
affection et souvenir
Paris (parthe) ★

Madame
de Saint-Bonnet
La Mairie

December 2nd
1910

CARD "B"



ADDRESS ONLY TO BE
WRITTEN HERE

J. Beckett.
Selby St.
St. Mount Ont.
Montreal.

Mrs. Beckett

REAL PHOTO DATING: A DILEMMA--BY D. MARIO

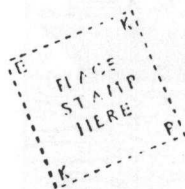
Printed picture post cards can usually be classified within various "eras" throughout the historical usage of their printing techniques. Many publishers and printers of cards are still unknown, and their stories still need to be told. Most types of cards can be usually grouped in such categories as pioneers, lithographs, collotypes, white-borders, linens, chromes etc. but what about real photo cards?

Real photo cards have become very popular today and the demand for them has literally skyrocketed (including their prices!). How does one decipher the image's age, especially when there are no tell-tale signs such as older automobiles, businesses, landmarks, monuments, or accurate postmarks (keeping in mind that "old" cards often get recycled out of period)? The following clues, by the period in which the paper was utilized, might be useful. It is by no means complete and there is a great deal of speculation between types and eras, but these dates are fairly accurate when a card's age is in some doubt.

Next time a card presents problems, why not look on the back and the stamp box--it might just help!

REAL PHOTO DATING GUIDE

<u>PAPER</u>	<u>DATES</u>	<u>NOTES</u>	<u>PAPER</u>	<u>DATES</u>
AGFAANSCO	1930-1940s		DOPS	1937-1942
ANSCO	1940s-1960	Two stars at top and bottom	EKC	1945-1950
ARGO	1905-1920		EKKP	1904-1950
ARTURA	1910-1924		EKO	1942-1970
AZOSQUARE	1927-1940s	Squares in corners.	KODAK	1950-
AZO TRI 1	1904-1918	Four triangles pointed up	KRUXO	1907-1920s
AZO TRI 2	1918-1930	Triangles: 2-up, 2-down.	NOKO	1907-1920s
CYKO	1904-1920s		PMO	1907-1915
DEFENDER 1	1910-1920	Diamond above and below.	SOLIO	1903-1920s
DEFENDER 2	1920-1940	Diamond inside.	VELOX	1901-1920
			VITAVA	1925-1934



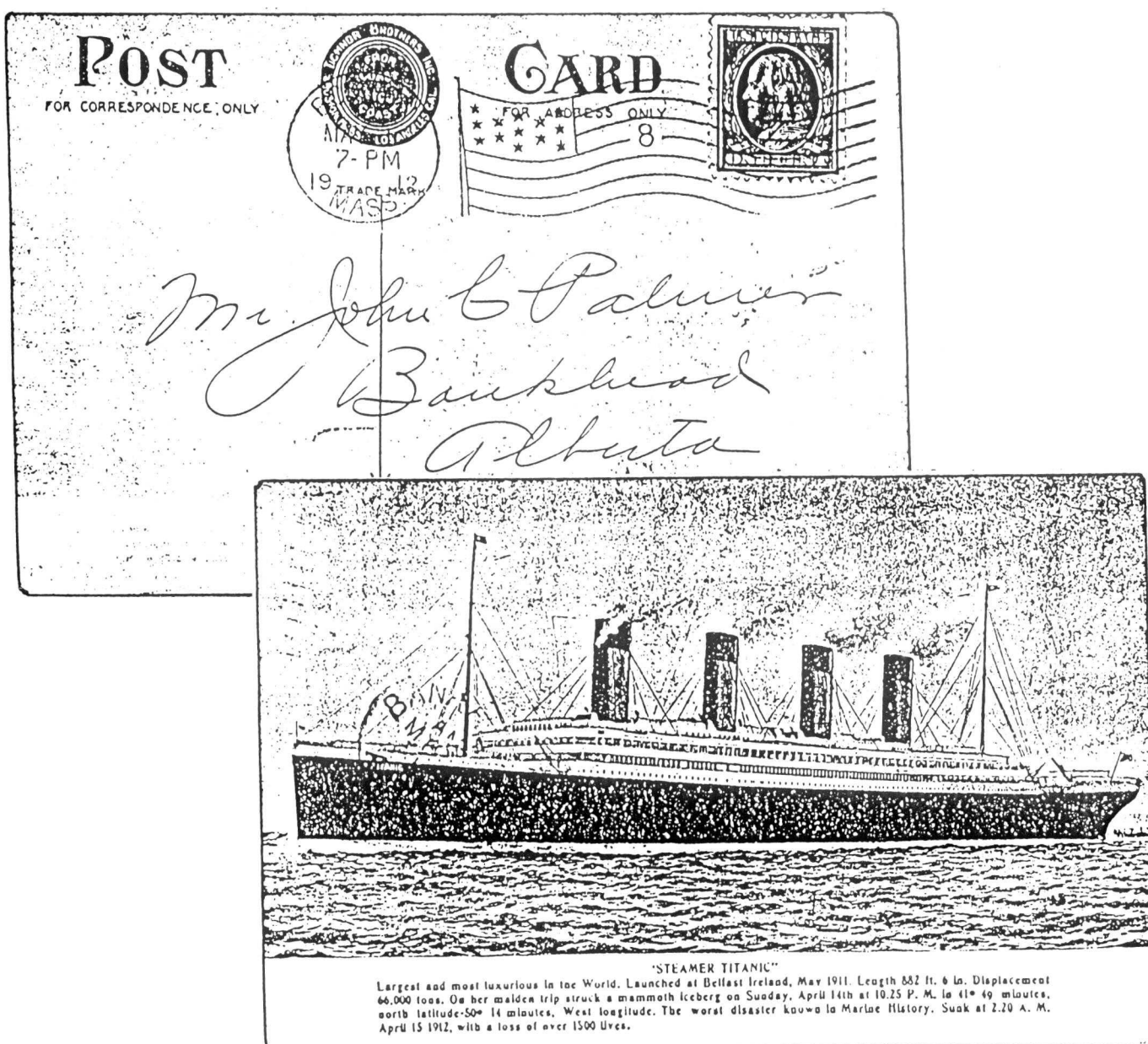
R.M.S. TITANIC'S "CANADIAN" CONNECTION--BY J.C. CAMPBELL AND D. MARIO

Although Titanic-mania has recently subsided, the ship and its disastrous outcome still appeals to many. Post card collectors are no exception and the following cards may be of some interest.

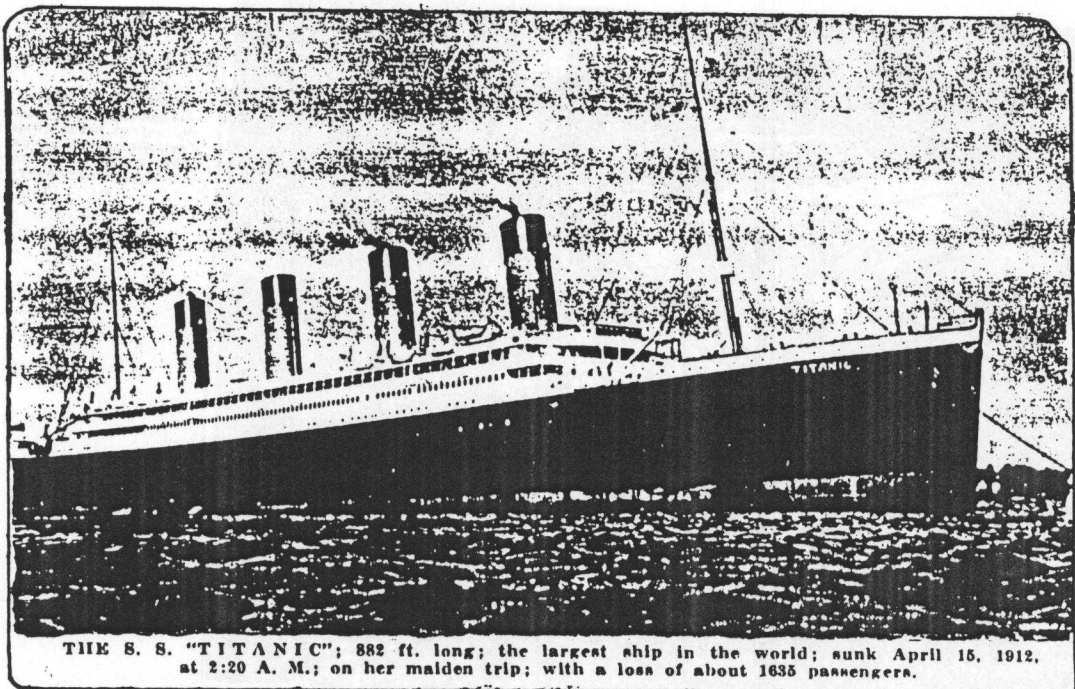
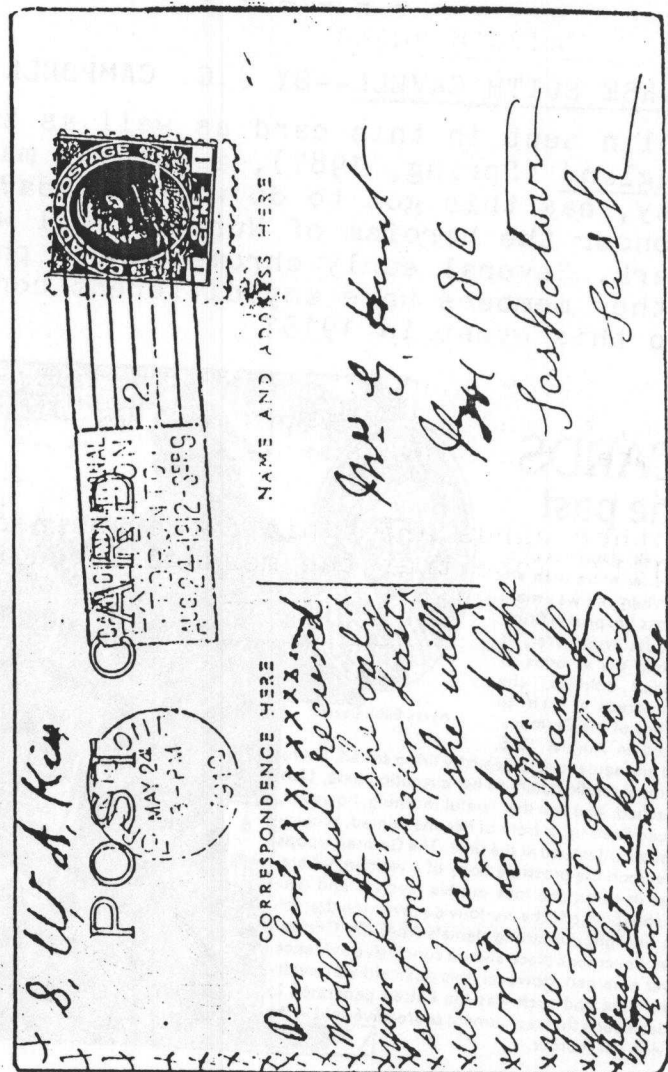
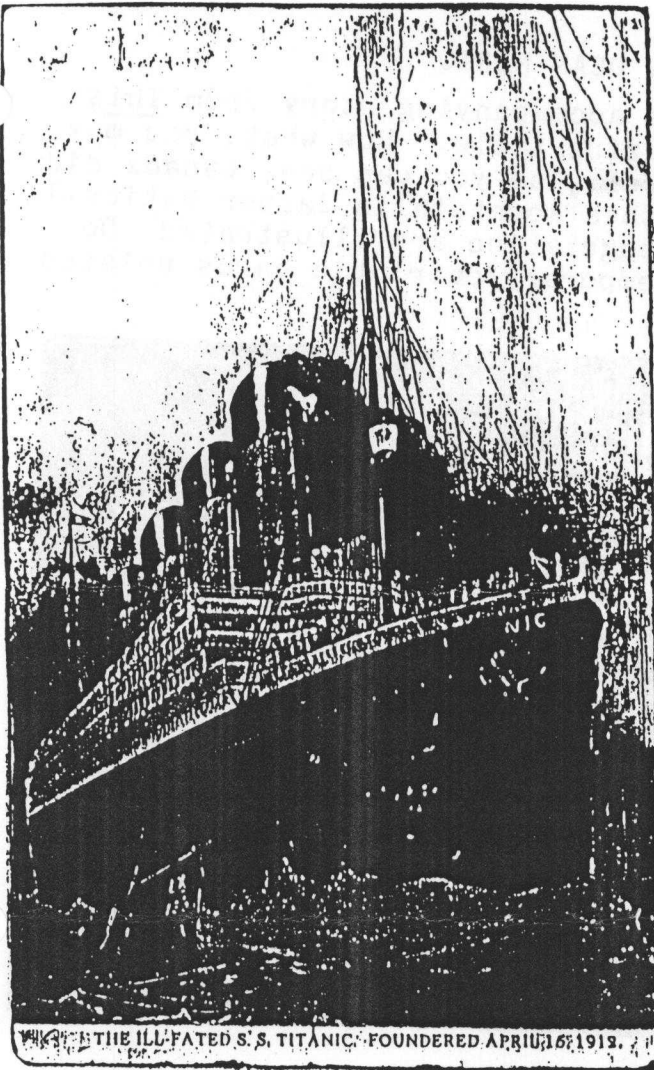
They're appealing for several reasons. Firstly, they were sent to/in Canada within weeks of the ship's sinking and secondly, they reveal the speed that the post card publishers printed cards noting the disaster. Several printers had to substitute Titanic's sister ship Olympic as no stock photos were available and simply changed her name!

Colin's black and white card was produced by Tichnor Brothers, Inc. of Boston, MA and Los Angeles, CA. It was sent from Boston May 1, 1912 (remember the ship sank on April 15!) to Bankhead, AB and arrived on May 5.

The other cards are a bit different and the real photo was sent on May 24, 1912. Note that the message is quite strange as no mention of the ship was included!



[Cont'd.]

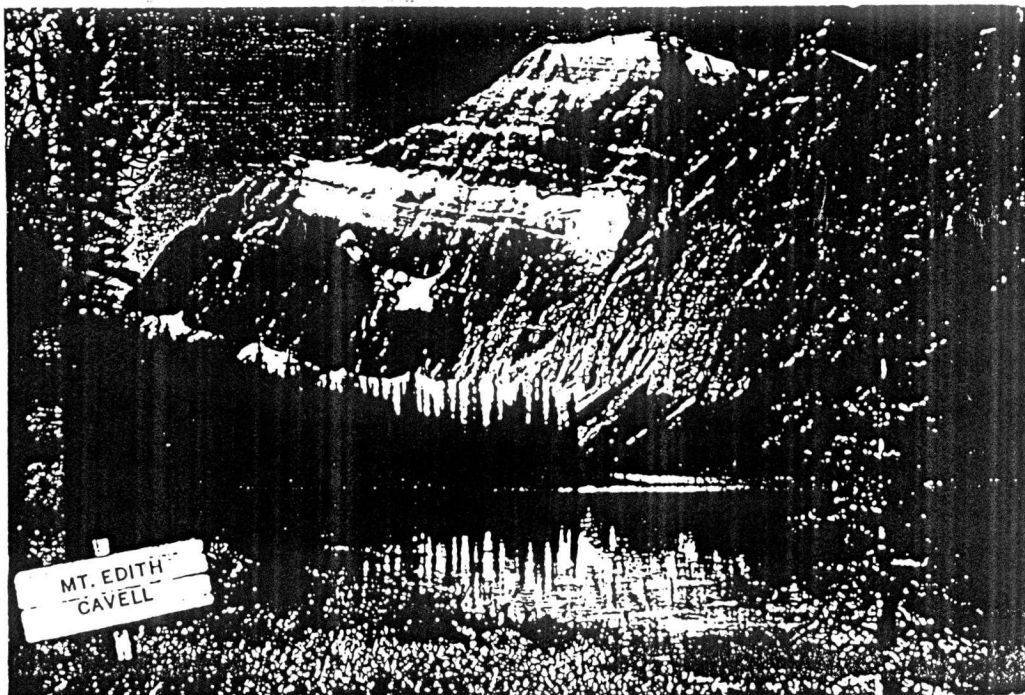


NURSE EDITH CAVELL--BY J.C. CAMPBELL & DEAN MARIO

Colin sent in this card as well as the accompanying story from This England (Spring, 1987), a popular magazine title. Now what, you may say, has this got to do with Canada? Well, as you can see, Canada did honour the heroism of Nurse Cavell with a mountain in Jasper National Park. Several early chromes and a photogelatine are illustrated. Do other members have any different contemporary/patriotic cards related to this event in 1915?

POSTCARDS from the past

Nurse Edith Cavell, daughter of a Norfolk vicar, was far more than an angel of mercy. When she was matron of the Red Cross hospital in Brussels during the First World War, in addition to tending the wounds of British and Allied soldiers, she helped many hundreds of them to escape the clutches of the Germans. She was arrested in August 1915, court-martialled and sentenced to death by firing squad. There was an international public outcry as her execution date, 12th October, approached. At dawn that fateful morning, however, as the firing squad lined up in front of her she fainted, according to this old postcard issued at the time. The German troops hesitated to fire upon the prostrate body of a woman, whereupon the officer in command took out his revolver and delivered the fatal shot himself. The world-wide revulsion that followed this act brought out strong denials from the German authorities that it ever took place and no conclusive evidence, either way, ever emerged. However, this postcard was avidly collected at the time and such was the hatred generated in British and Allied hearts that recruitment soared five-fold in the months following her murder.



MOUNT EDITH CAVELL

The dominating peak of the Athabasca Valley, Jasper National Park. Named to honor the heroine nurse of World War I, Cavell's snowcapped summit was a famous landmark during exploration days of the Canadian Rockies, and of the overland route to the Pacific Ocean.

S-986

Dist. by Harry Rowed, O'Neill and Assoc. Ltd. Jasper, Alberta, Canada



No. 89

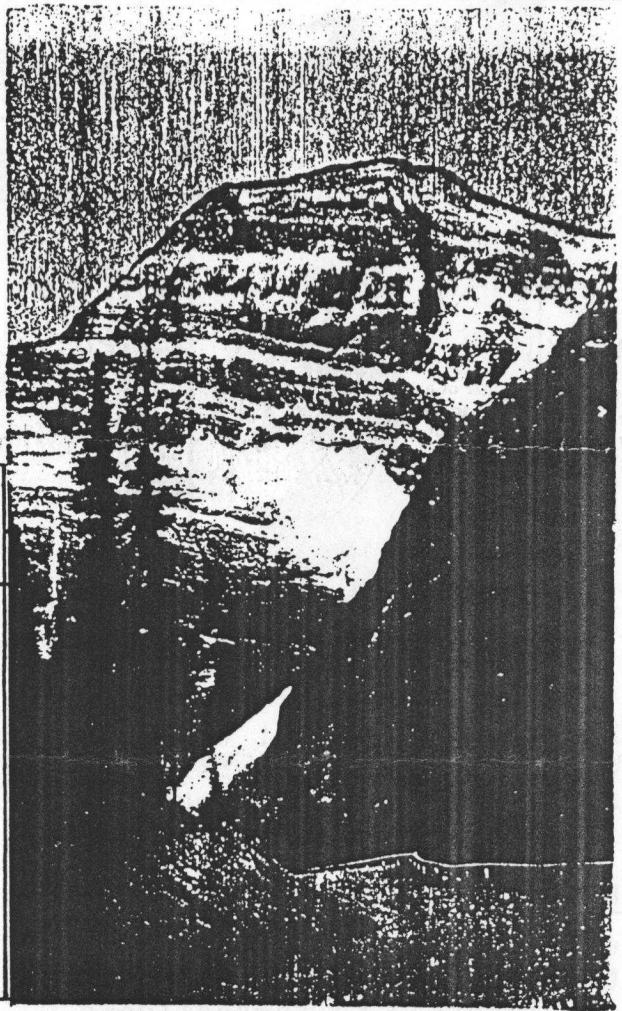
MEMORIAL PLAQUE Mt. Edith Cavell

The beautiful snow-capped peak in Jasper Park serves as a massive monument in honor of the British nurse heroine of World War I. The plaque erected at the base tells the story of Nurse Cavell, and in this impressive setting, each year a service is held in her memory.

From an Ektachrome transparency.

© G. Morris Taylor, Box 465, Vancouver, Canada.
Printed in the U. S. A.

TAYLORCHRO
COLOR CARD



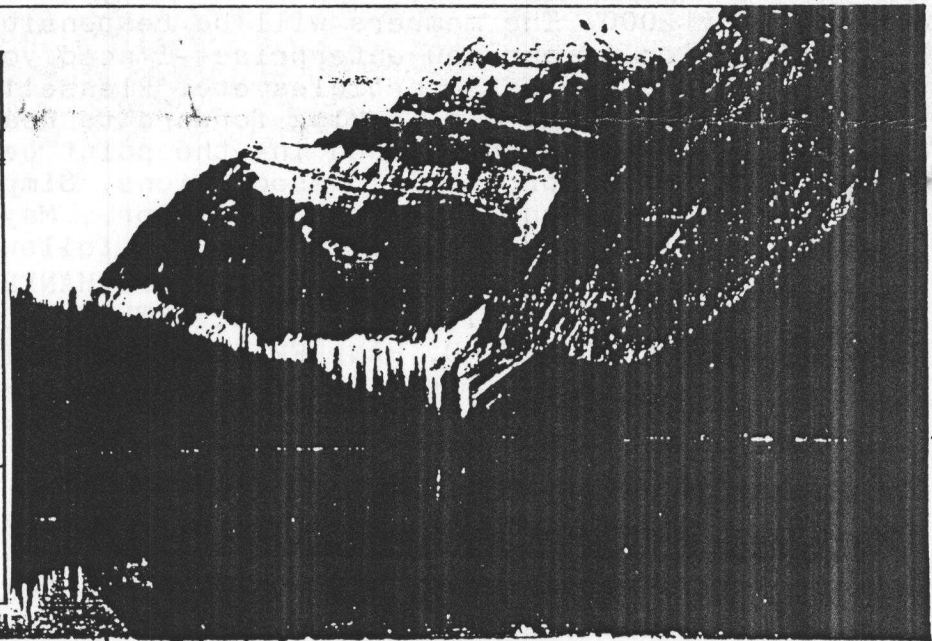
Mount Edith Cavell, Jasper National Park.



Made in England

POST CARD

This is a Real Photographic, Hand Coloured,
Copyright, J. Fred Spaulding, Published by The Camera
Products Co., 1731 Dunbar Street, Vancouver, B.C.



MT. EDITH CAVELL AND CAVELL LAKE JASPER NATIONAL PARK, ALBERTA

Jasper Series No. 89

SMALL FOLDER VIEWS--BY J.C. CAMPBELL

This Montreal Import card was used in 1907 and has attached a small folder depicting several Ottawa views. Have members studied others and perhaps a listing can be made of other Canadian towns/cities?

THE LAST WORD--YOUR EDITOR, D. MARIO

Well, here it is at last! The very first issue of BNAPS's Post Card Study Group Newsletter. Many of you will know that this will be an experiment. J.C. Campbell and D. Mario have kindly volunteered to act as Group Officers (Colin as Chairman/Treas., and myself as Editor) for the year 2000. The members will be responsible for the health and direction of our new enterprise--I need your help in terms of study group projects, articles etc. Please!!! Without you the Group won't last long. I'm looking forward to hearing from you with anything you might wish to send in--the point being that items should have Canadian or provincial associations. Simple! Five issues are planned and should run: Jan.-Feb., Mar.-Apr., May-Jul., Aug.-Oct., and Nov.-Dec. if all works out. Welcome to the following as charter members: J.C. CAMPBELL, D. MARIO, M. TOMS, A.D. HANES, A. TANNER, D. LINGARD (STUDY GROUP V.P.), D. WHITELEY (STUDY GROUP REPORTER), DR. E. COVERT (BNAPS PRESIDENT), D. HANDLEMAN (TOPICS EDITOR), E.L. PARKER (PORTRAITS EDITOR). Copies of the Newsletter will also be sent to the Postal Archives, National Archives of Canada, and the American Philatelic Research Library. Several samples will be sent out to others too.

What sort of projects do you envision? Real photo post card publishers or photographers by province, disasters, publishers etc.? We don't wish to duplicate the efforts done by the Toronto Post Card Club which are monumental but there is still room for us to manoeuvre! It's all up to us!

Colin and I welcome you and hope this year is filled with good things!
