



"POST CARD MATTERS"

VOLUME 1, NO. 5

NOVEMBER 2000

"CANADIAN" SANTAS



We all know that this jolly old rotund elf has appeared on many greeting cards published in Canada. He appears, most commonly, dressed in the traditional red suit but there have been instances when the more unusual green, blue, and even purple colours have been substituted by printers! It has been argued that American illustrator Thomas Nast developed the "typical" Santa in the nineteenth century. The 1940's and 1950's "Coca Cola" Santa is one which contemporary children (and children of all ages) know and love. Colin and I extend our best wishes to you and yours for a happy Christmas and the very best for the New Year!



DEAR MEMBERS:

Well our first year has passed and it appears that we survived our initial growing pains! Thank you is extended to all members, "old" and "new", for helping us in this project. Colin and I have agreed to stay on board for another year but should any members feel energetic for 2002, it is hoped that we can "resign with dignity" and have two other hearty souls take the reins (as in "reindeer"?). Please think about it.

You'll note a call for dues for 2001 enclosed and it is hoped that we can get 100% of our membership. Once again it's \$10Cdn. for Canadian members for five (5) issues and \$10US for our U.S./international members for the same amount (due to the extra costs for mailing). Please make payments to "J.C. Campbell" and send them to his address below. New members joining in any calendar year get those issues so that they are up to date. Thank you!

It's definitely wintertime considering the cold snap recently and it is hoped that all members have a warm and safe holiday season. Until the New Year, best regards to all!

Please send dues to: #303-1260 Raymer Avenue, Kelowna, BC V1W 3S8.

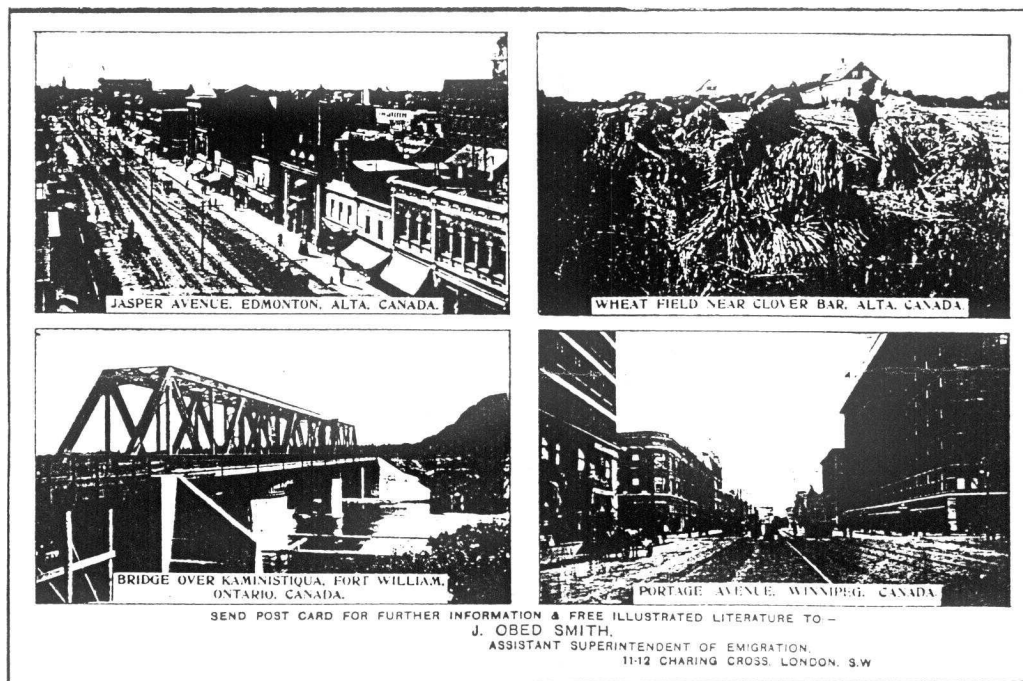
A VERY WARM WELCOME IS EXTENDED TO OUR NEWEST MEMBERS:

M.E. "TED" HEWETT, H.W.C. SCHWARZ, P. BROWN

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A G.B. CANADIAN EMIGRATION CARD--BY D. MARIO

This photo card shown below is one which members have no doubt seen.



Produced in England for the purpose of attracting "hearty English soul" for the Canadian "wilderness", it's a divided back card and one would guess that it would be ca. mid-teens or early twenties (do members have a used-in-period example to confirm?). Were there other cards in the series? Members will note that not one image depicts a winter scene! Curious.

JOHN HOWARD ARTHUR CHAPMAN AND HIS POSTCARDS--BY C. McGREGOR

In this monograph the term "earliest seen" means the first or earliest date seen and recorded by the author. Advice from other collectors of earlier dates will be gratefully received.

John Howard Arthur Chapman was born in England in 1862, settled in Victoria [British Columbia] in 1890, and died in Victoria in 1942. He was one of the most prolific issuers of postcards in the history of this province.

In addition to being a consummate photographer, Chapman was a traveling salesman and an able outdoorsman. He probably, as was suggested by Donald Stewart a year or so ago in the Vancouver Postcard Club Newsletter, used the one or two-day waits between trains to take some of his pictures, but he also climbed with the Alpine Club on several one and two-week outings into the mountains of British Columbia and Alberta. Documentation of this activity can be found in the Archives of British Columbia in Victoria.

In the early years of the twentieth century, light-weight pocket cameras and roll film were unknown. To take a picture in the mountains, one climbed with a large and heavy camera, many heavy glass plates and a load of chemicals. One has to marvel at how Chapman reached the places he did to get his pictures. Often the camera was a long way from the subject, and the postcard picture made by significant enlargement.

The Provincial Archives of British Columbia holds a Catalogue of Pictorial Postcards, printed about 1910 by Acme Press of Victoria. This catalogue lists some 700 numbered Chapman cards plus a number of panorama and large size cards and pictures which Chapman had available for dealers. Almost 600 Chapman views have been seen and recorded by the author. Almost 200 of these are not listed in the Acme catalogue, and the Acme list contains about 220 views that he has not yet seen. So Chapman probably produced between 900 and 950 postcard views in the five or six years he published them.

Chapman's first, and possibly only, postcard not photographed by himself, was produced ca. 1903 for world wide sale by Stengel & Co. of Dresden, Germany. It is number 29845 in Stengel's "Art Series" imprinted for Chapman in the same style as were all of his later cards. Stengel's card is a magnificent full colour collotype of "The Dance of Apollo and the Muses" by Giulio Romano. The copy in the author's collection was used in Victoria in December 1905.

Chapman probably had a pretty good stable of photographs long before 1905 when he seems to have decided to publish them in postcard form. His first lot of negatives must have gone to the printer in the late fall of 1905 to have made their appearance in 1906 as they did. The earliest use of his cards is in June 1906. By December 1906, cards numbered from #1101 to #1200 had been through the mail.

Postmarks and other date marks suggest the publishing history shown in the following table. Card numbers above #2400 should be viewed with suspicion. Most of them seem to be typos. As an example, the common #4185 should be #1485.

During his publishing days Chapman produced six types of postcard--

bleeding black and white cards; bleeding blue and white greeting cards; bleeding duotone cards; panelled sepia cards; panelled coloured cards; and real photos. A few hand-tinted cards are also known.

Chapman's black and white cards covered the territory from Victoria to the Lakehead. He liked people in his views and didn't mind working hard for his photos. His blue and white greeting cards are few in number and therefore not well known.

Chapman's duotones or, as he called them "Platinum Double Tone Process" cards, were created by printing the card twice--once with black ink and once with a second colour. In Chapman's case the second colour seems always to have been green. Occasionally, when printing registration has been a bit sloppy, one can see a line of the second colour along building edges, fences, trees etc. A well-printed card has an overall greenish cast and just "looks different".

The so-called "panelled" cards will be more familiar. They are really not panelled in the true sense, but do have the wide unprinted borders that most "properly" panelled cards have. Properly panelled cards have a die-sunk central panel in which the picture is printed. Miniature calendars, about 40x30mm, are known sewn to some coloured panelled cards.

In 1918 or 1919, Chapman seems to have got his second-wind and produced a number of real photo postcards. A few have captions but most do not.

Who printed Chapman's cards? Until very recently, no one seemed to know for sure but generally people seemed to think the printer was German. The first clue that this might not be the case, came when a copy of Chapman's card #1400 with the words "Franco Suisse, Edition phot. Bern" as a divider, was found at a local bourse. Were Chapman's cards printed in Switzerland and not in Germany?

Then several cards with the look and feel of Chapman's turned up in a box in Dr. Moulton's basement. Their picture captions were printed with type from fonts frequently seen on Chapman's cards. Their backs also showed a Swiss connection, with the note "B. & C.", and sometimes a new logo. Corson's book Publishers' Trademarks Identified lists the logo as belonging to Brunner & Co., Zurich (B. & C. again, and in Switzerland too).

So now Brunner & Co. of Zurich was clearly part of the act, but was B. & C. just a publisher as Corson suggested, or was "B. & C." both publisher and printer? About a year and a half after the discovery of Dr. Moulton's cards, a card with the word "Druck" (printed by) in front of "Brunner & Co." was found in a dealer's junkbox. Brunner & Co. was Chapman's printer. Postcard backs can be really interesting, once you learn how to talk to them!

TENTATIVE PUBLISHING HISTORY

<u>Year</u>	<u>Card Numbers Published</u>
1906	Numbers 1101 to 1200
1907	Numbers 1201 to 1365
1908	Numbers 1366 to 1711
1909	Numbers 1712 to 2133
1910	Numbers 2134 and above
1919	The real photos

[Cont'd.]

DATED BACKS RECORDED

BACK	E.D.S.*	NO.	BACK	E.D.S.*	NO.
11b	12 JUN 06	39	37c	5 JUL 08	3
13b	25 JUL 06	33	35k	13 AUG 08	12
15b	25 JUL 06	92	37b	29 SEP 08	13
21a	29 AUG 07	2	41z	19 OCT 08	6
23a	19 JUL 07	36	41g	21 JUL 09	34
23f	18 SEP 07	16	41m	27 JUL 09	14
25a	11 SEP 07	4	41f	8 AUG 09	27
27f	4 OCT 07	1	41a	5 JUN 13	2
27a	29 JAN 08	3	41c	1 AUG 14	2
41k	5 JUN 08	42			

*E.D.S.= Earliest date seen

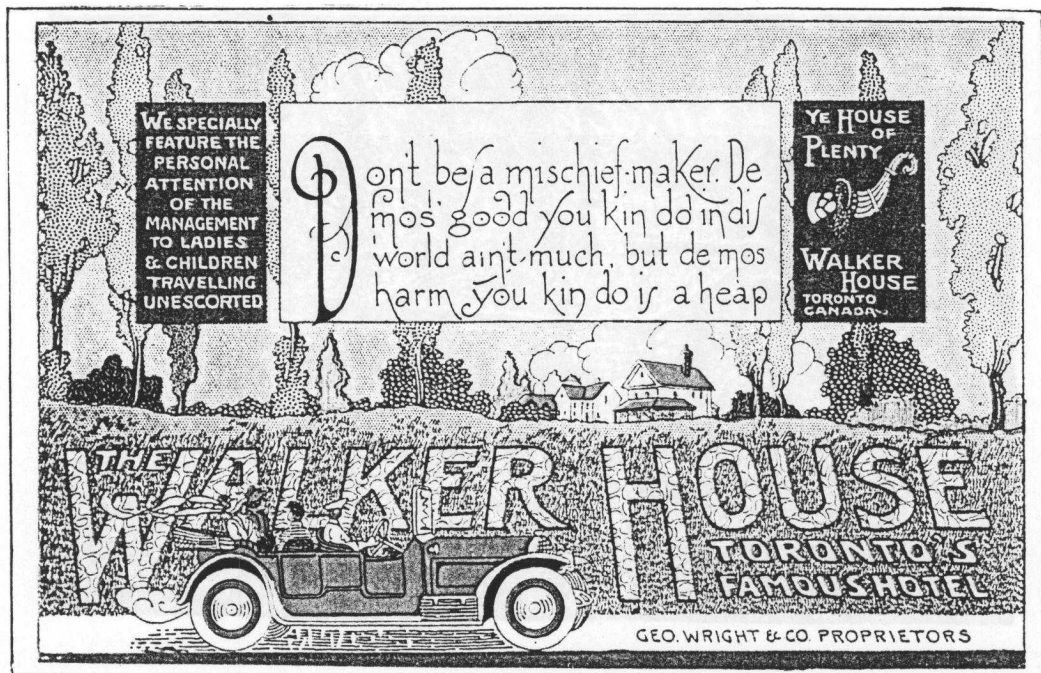
DATED STYLES RECORDED

CARD STYLE	E.R.D.	SEEN
Black & white bleed (A)	12 JUN 06	323
Duotones (B)	9 OCT 15	1
Sepia panels (C)	1 SEP 08	20
Coloured panels (D)	13 AUG 09	20
Blue & white greetings (E)	19 NOV 07	5

NB. The assistance of Richard Moulton and Donald Stewart, both of Victoria, B.C., and Jack McCuaig of Edmonton, Alta., as well as many others, is gratefully acknowledged.

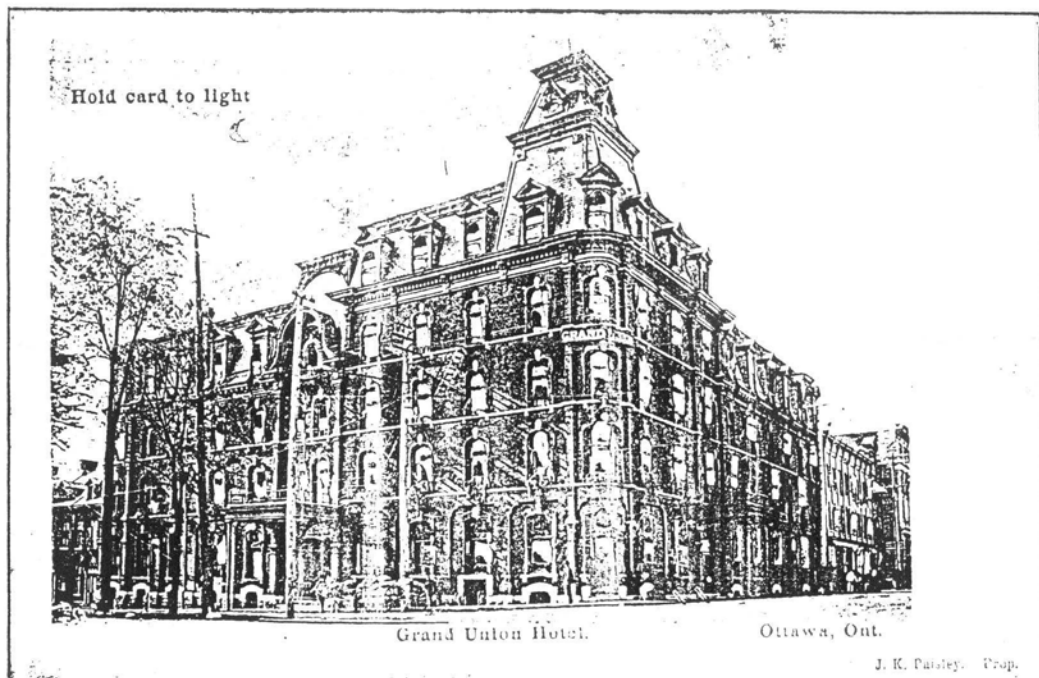
THE WALKER HOUSE, TORONTO--BY W.O. BUCHANAN

Bill sent along some incredibly-beautiful colour copies of other cards produced by Geo. Wright & Co. Regrettably it may not be possible to illustrate them all in colour, but perhaps some can be done in colour for next year. Bill also commented that the card sent in by Joe Smith (Vol.1, No.4, p.35) has been reported and he noted that many others not in Wally's handbooks have been discovered. Mike Smith of the TPC is making a list of them for future publication.



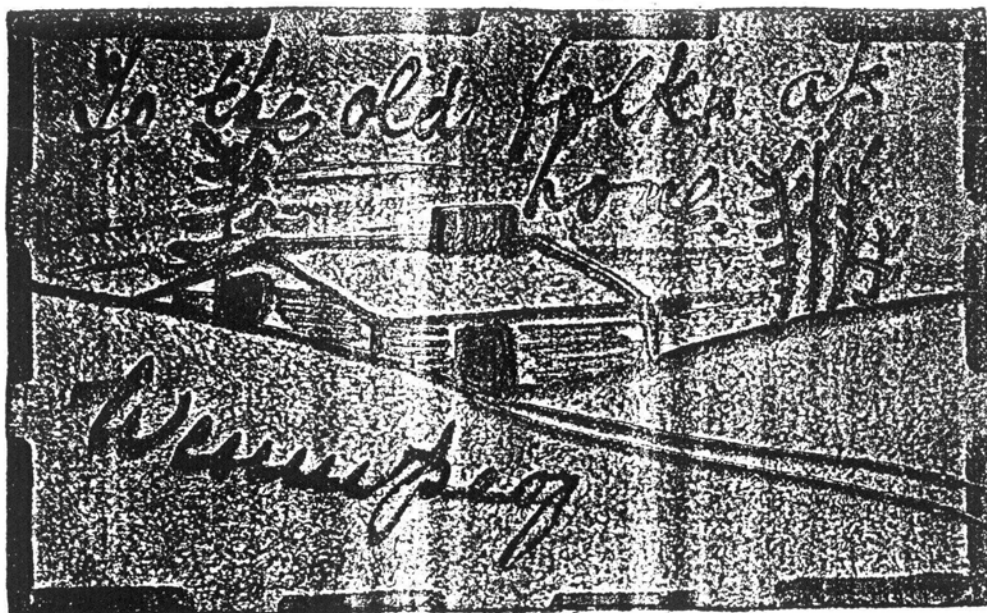
GRAND UNION HOTEL, OTTAWA "HTL"--BY J.C. CAMPBELL

Colin sent along the following "hold-to-the-light" card which one does not see very often. The card's reverse indicates "Montreal Import Co., Montreal D.R.G.M." and there is a "Printed in Germany" notation within the stamp box (dotted).

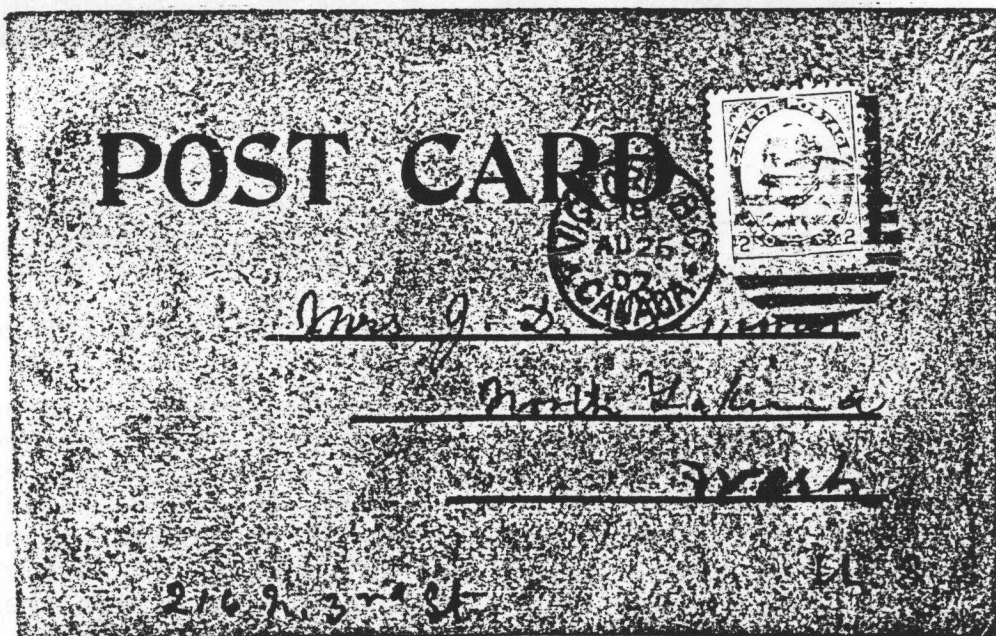
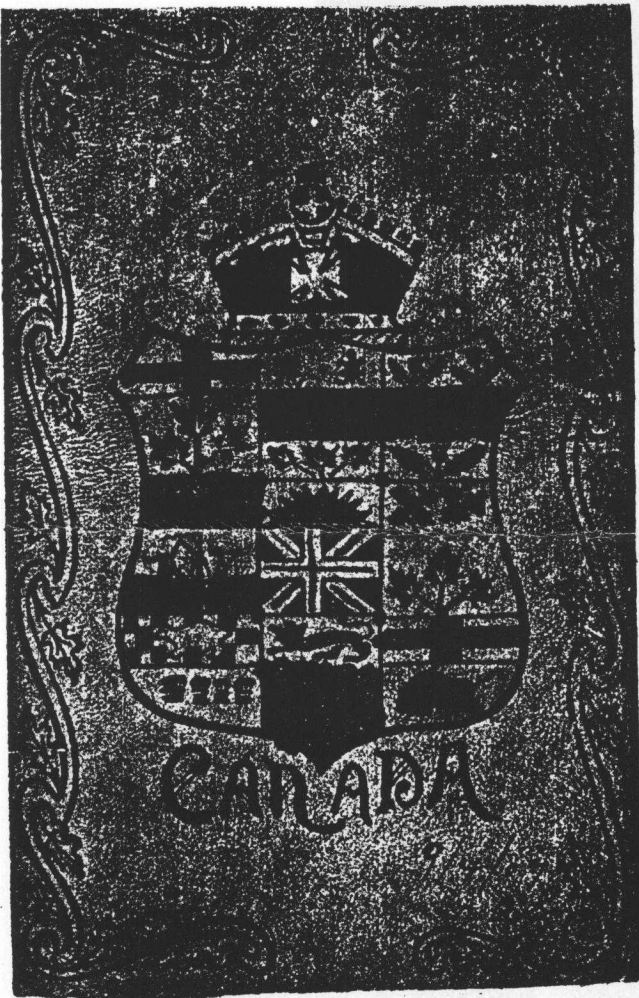


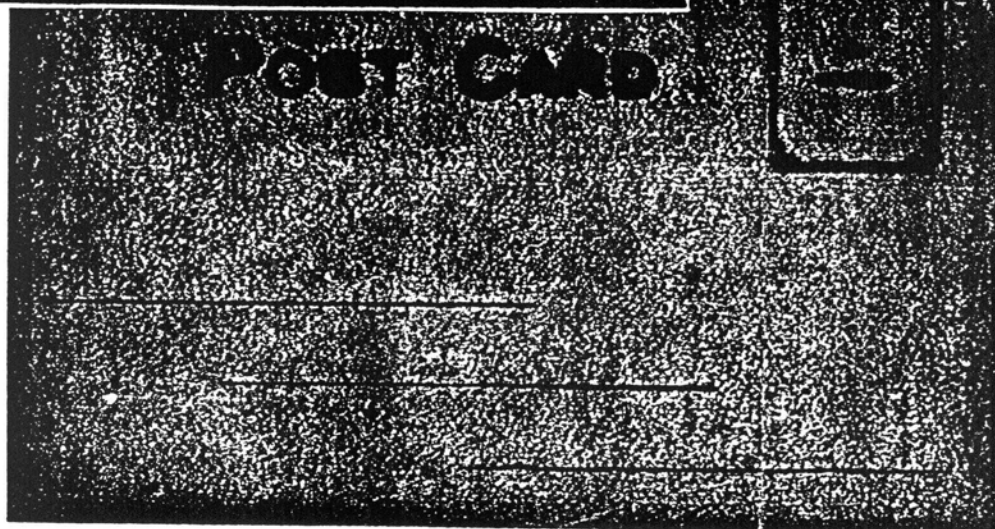
MORE CANADIAN "LEATHERS"--BY KEN ELLISON AND J.C. CAMPBELL

Ken and Colin sent in some more wonderful leather cards. Regrettably they tend to appear quite dark in normal photocopies so please bear with me as I'll try to get them to appear recognizable. All appear to have been used in 1907-1908.



[Cont'd.]





GREAT WAR SILKS--BY J.C. CAMPBELL

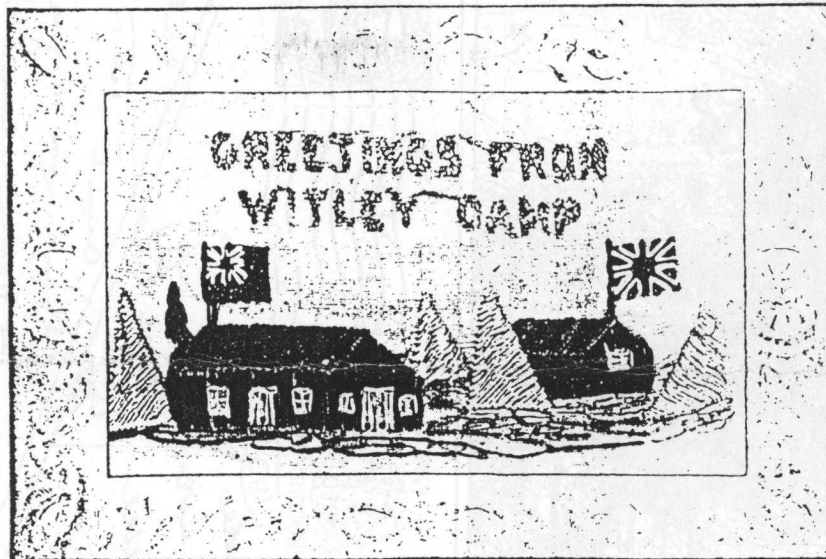
C. Radley's History of Silk Postcards (1975) tells us that silks have been known since about 1903; mainly from European sources. It was during the First World War that they really came into prominence when soldiers of many countries sent a card to the folks at home. Radley's earliest card is dated April 1, 1914, about five months before war was declared.

It is most likely that the majority of silks were made by French and Belgian women embroiderers with the peak of production reached in the 1917 to 1918 period. During the war silks [and embroidered] cards could be purchased for a few pence or three francs. They were [usually] enclosed in a brown transparent envelope to offset damage in the mail and, owing to soldiers' free mail, seldom had any postage affixed. The subject matter of silks is very broad and a few examples are: sentimental, patriotic, regimental, single/double photos of various personages, towns, cities, army camps, ships (naval and mercantile), seasonal, views, years. "hands across the sea" and etc.

[Cont'd.]

This writer has chosen two favourites to illustrate this article. Witley Camp is one of eight camps [Canadian military postcard collectors] are likely to have in our collections. A classic piece of folk art in unused condition. It is known to have been sent to Canada by a British soldier who later emigrated to London, Ontario. It is rated as "rare" in Radley's book.

[reduced]



This "Merry Christmas" card is the first seen by this writer with a Field Post Office cancel. It was posted by a soldier of the British 8th Brigade (Cavalry) Division from France to an English address. This hammer, one of a pair of FPO C.8's, was later used by the Canadian 8th Brigade, 3rd Infantry Division for about five months in 1918.

[reduced]

On Active Service
CARTE POSTALE

POST CARD POSTKAART

CORRESPONDANCE ADRESSE

France
Xmas 1915

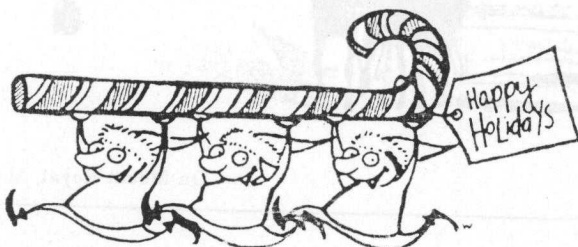
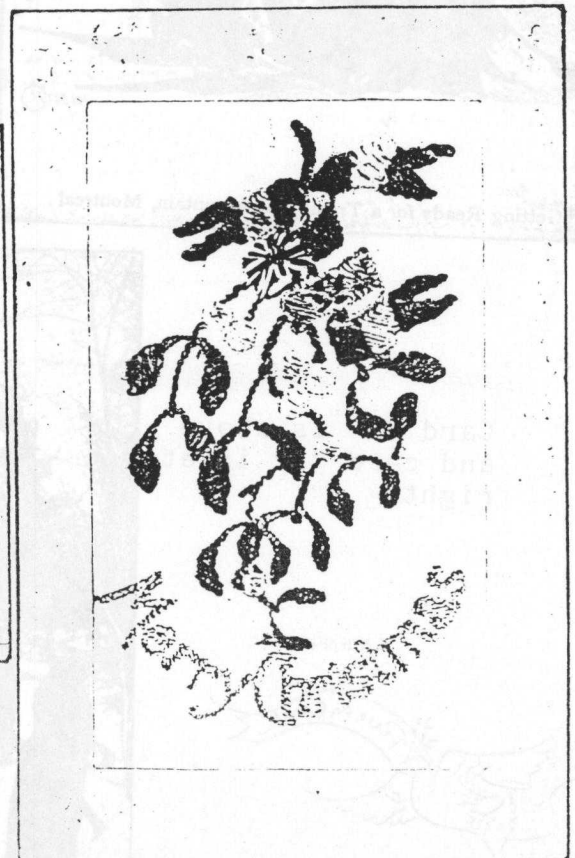
Best wishes to all. I am
sending this in case you do
not receive the other.

Fred

Mrs Astley
35 Dover St
Preston
Lancs

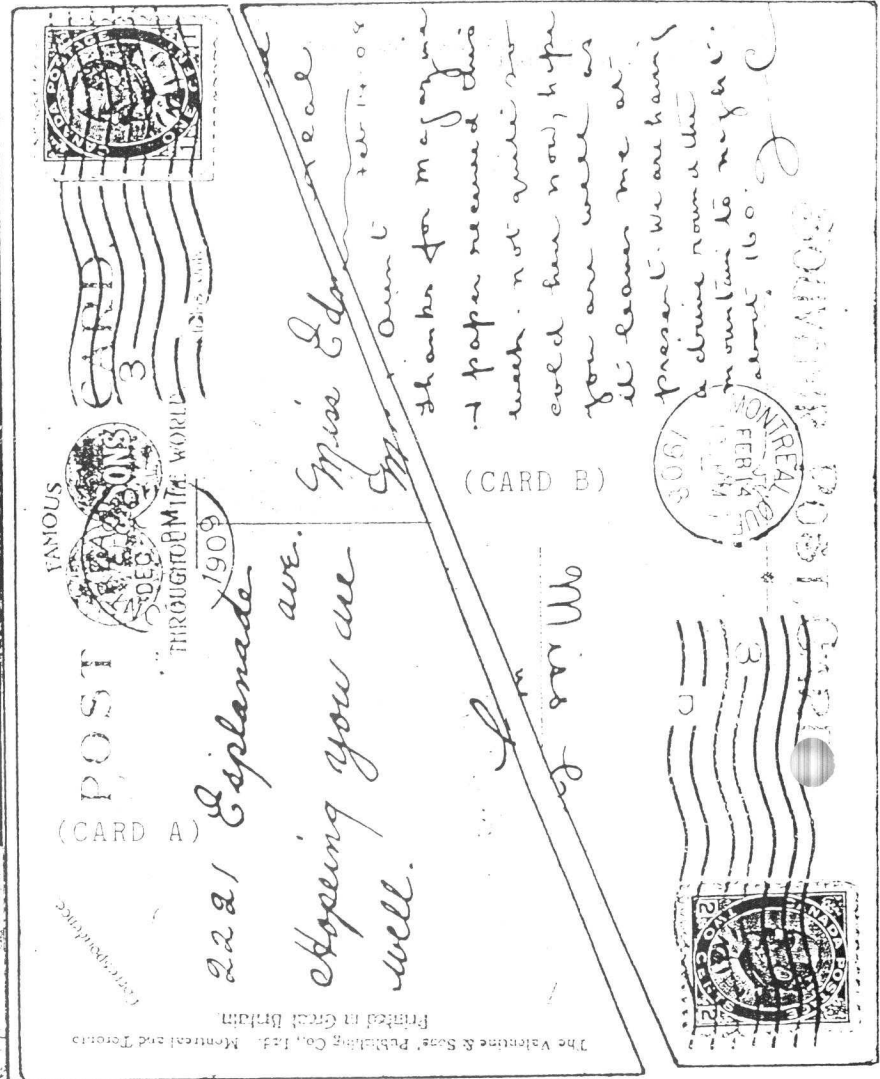
15 PAIS
Dated

21 DEC 1915
FIELD POST OFFICE
C 8



VALENTINE & SONS' WINTER IN MONTREAL--BY J.C. CAMPBELL

Colin sent along these two appropriate winter scenes by this well-known British company. Two different backs are illustrated even though they're from the same period.



Card "A" is above
and card "B" is at
right.

