

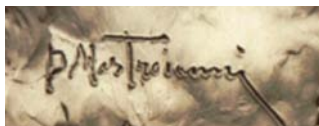
INSTALLMENT CARDS, what I have learned about them and their producers.

by Pauline Edwards

Noyer Studio, Paris, France (1910-1940's) Continued



Set of 10 postcards showing Napoleon created by artist P. Mastroianni. The work was done in clay to create the image which was then photographed to produce the postcards.



Front logo



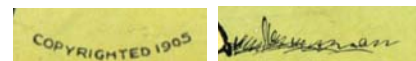
Back logo

Alfred Noyer's production of cards with the Salon de France winning entries did much to popularize art and make available for pennies images otherwise out of reach to many people.



This four card set of a tiger was printed on good quality card and marked "Copyrighted 1905" and also a possible signature, while the back carries the picture of a train.

I have read that in 1905 the City of Tacoma, Washington, adopted the slogan "Watch Tacoma Grow", with the tiger representing the mascot for a variety of Tacoma organisations. I can find no reference to any publisher in relation to this set, either on the cards or on the internet so assume that it was issued in connection with this City.



AROUND AUSTRALIA - ULURU / AYERS ROCK, KATA TJUTA / THE OLGAS, and ATILA OR ARTILLA / MOUNT CONNER - by Pauline Edwards

Based on information from Wikipedia and other websites.

Mount Conner, also known as Attila and Artilla, and occasionally found as Mount Connor, is located 285 km south-west of Alice Springs and 100 km east of Uluru, at the border of the vast Curtin Springs cattle station. It reaches to 859 metres (2,818 ft) above sea level and 300 metres (984 ft) above ground level. Mount Conner is a distinctive flat topped sandstone-capped monolith, dissected by rocky gorges, and the summit is ringed by high cliffs. It is part of the same vast rocky substrate thought to be beneath Uluru/Ayers Rock and Kata Tjuta/Olgas. It can easily be confused with Uluru, since it can be seen from the road to Uluru and Kata Tjuta, when approaching from Alice Springs. It was named Mount Conner by William Gosse in 1873 after South Australian politician M.L. Conner.

The summit of Mt Conner, along with the summits of low domes in the Kata Tjuta complex and summit levels of Uluru, is an erosional remnant of a Cretaceous geomorphic surface. It is considered to a classic example of an inselberg created by erosion of surrounding strata.

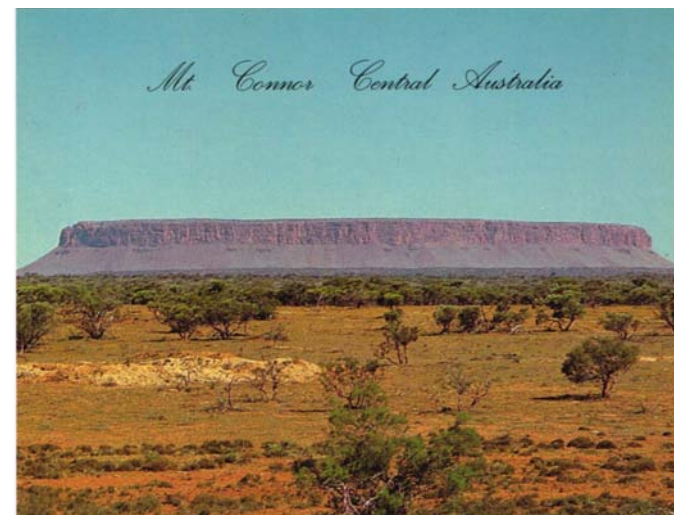
Its rocks are the same colour as those of Uluru and Kata Tjuta, and like them, appears to be of different colours as the angle of the sun changes throughout the day.

The sediments that formed the rocks of Mt Connor were deposited in a shallow sea much earlier than those of Uluru and Kata Tjuta, and unlike them, the strata were not subsequently tilted by ground movements, remaining horizontal. The rocks are of 2 main types, hard conglomerate with outcropping quartzite forming the top part, while the lower rocks are of coarse sandstone that in some places is interbedded with shale. As the sandstones are much softer than the upper, more resistant rocks, they are more prone to erosion, resulting in the formation of depressions and caves that penetrate as much as 30 m into the side of the mountain. There are also places where the cliffs overhang, in some cases by up to 10-15 m. The rocks of these overhangs the undermined cliffs sometimes drop off, the accumulation of the debris of varying sizes comprising the talus around the base.

Mount Conner is also located within the Kata Tjuta National Park and is definitely worth the visit. Often mistaken for its bigger sister, Uluru, Mount Conner is actually 3 times larger than Uluru and tours of it can be arranged at the nearby Curtin Springs Station.

Native wildlife in the park is diminishing, with some species such as the Great Desert Skink being listed as vulnerable.

All three sites in the National Park sound and look like great places to visit.



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SOME POSTCARD NEWS FROM AUSTRALIA 2013 WORLD STAMP EXPO - by Frank Adamik

As you all no doubt know this expo was held in the Royal Exhibition Building, Melbourne, from 10 to 15 May 2013. This article illustrates some of the postcards that were available at the Expo.

Figures 1 & 2. Australian Stamps Professional (ASP) magazine had a stand at the show at which the postcard (Figure 1) was available free for those interested. They also had available at a cost of \$5, the same card (Figure 2) with one of their P Stamps affixed (image showing the front of an issue of their magazine publicizing Australia 2013. Much the same image as on the front of the card). This card was cancelled with the Upwey, Vic 3158 cancel dated 10 May 2013, the first day of the show.

Fig.1

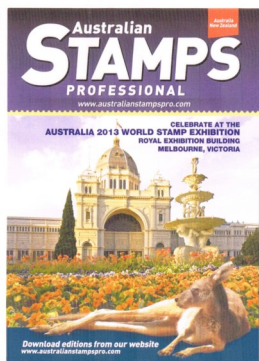


Fig.2

Australia Post introduced a new type of personalized stamp at Australia 2013, where the image of the photo subject was printed on the stamp itself, rather than on an attached tag. These stamp images were printed at the show and were available as conventional lick and stick stamps, self-adhesive stamps (in booklets of 20) and printed on Postage Paid postcards (six postcards—six different images of Melbourne).

My wife and I had photos taken and I used the self-adhesive version to prepay postage.

Figures 3 & 4 are ASP postcards posted back home to me from AUSTRALIA 2013 using our personalized stamps.

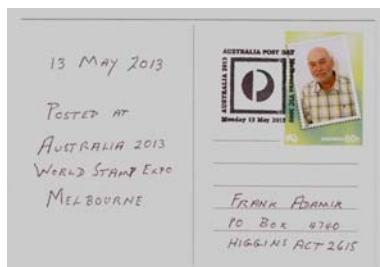


Fig.3



Fig.4

INSTALLMENT CARDS, what I have learned about them and their producers, by Pauline Edwards ©

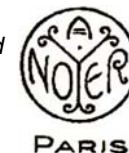
War scenes, together with royalty, religious and historical figures were a feature of many of the sets of installment cards, and again some appear to have been produced by more than one publisher.

Noyer Studio, Paris, France (1910-1940's)

From Metropolitan Postcard Club of New York City

"A large photo studio supervised by the well known photographer Alfred Noyer. Many of his early cards were photo reproductions of drawn, painted, or sculpted artworks printed in halftone lithography. He also produced illustrated photo cards of the First World War, many with heavy patriotic or allegorical themes. By the 1920's he began producing cards of children and women, many of which were nudes or risqué images. His boldly hand colored seaside figures became his most recognized style. Many of his photos from this time were heavily toned in blue or sepia. Noyer was a member of the Salon de Paris. He photographed paintings for the Salon and other institutions for the production of art cards. While many cards carry his distinctive logo or his name, others are just marked AN."

Noyer took advantage of the popularity of postcards to expand his business beyond photography to produce a range of lithographically printed artist signed postcards such as his Collection Humouristique. Noyer was a member of the Salon de Paris."



Back logo



Front logo

This Joan of Arc set of 10 is printed in sepia tones on fairly heavy card stock which curls.

I have also seen reference to this set produced in colour by Noyer carrying the same number.

Variations of their logo/trade marks on the front and back are shown.

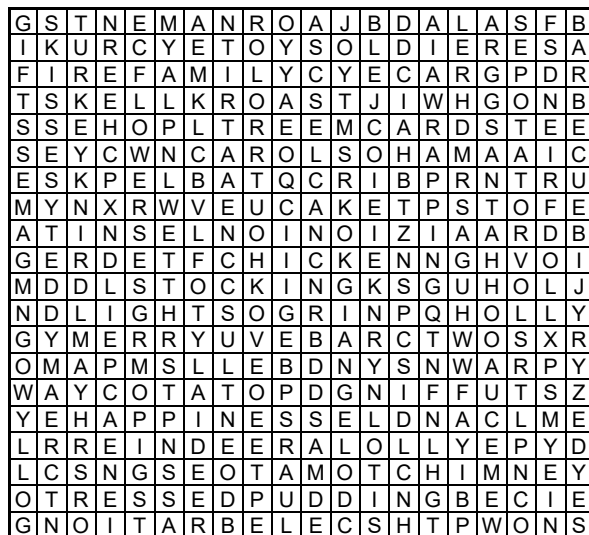
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WORD SEARCH -

CHRISTMAS TIME WORDS

Something to keep you occupied over the holiday period.

Answers: Page 16



Just to prove that these were accepted as genuine postage stamps and to keep a record of use, I posted to myself, from Gungahlin post office, ACT, a local (Canberra) postcard (figures 5 & 6). No problem.

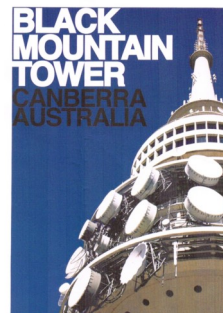


Fig.5

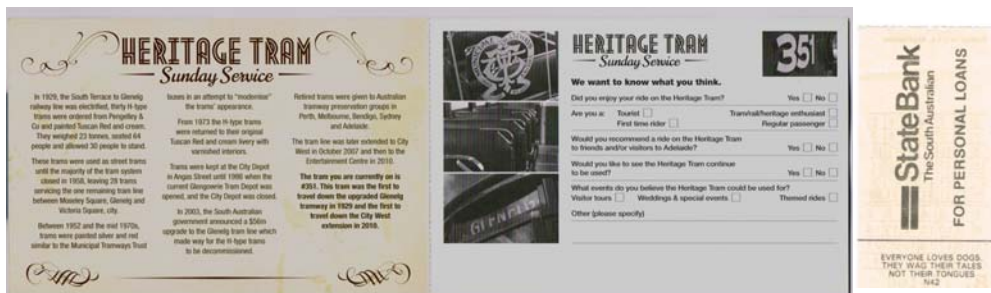


Fig.6

Figure 7 is the front of one of the Australia Post postcards mentioned above, and shows the Royal Exhibition Building. Figure 8 is the back of the same postcard with our (my wife and I) "Postage Paid Australia" stamp impression. This postcard was also posted back to Canberra from AUSTRALIA 2013 on the last day of the show.



Fig.7



Ron Harriss supplied this folded card which was issued to celebrate the Heritage Tram Sunday Service which operated each Sunday throughout August, leaving from Glenelg at 11am and 1pm, and from the Adelaide Entertainment Centre at noon and 2pm.. Passengers were asked for a gold coin donation and issued with the card and an old style ticket as souvenirs. Let's hope this service is repeated in the future.

The line was constructed in 1871 and Tram H351 carried the first passengers along the tramline when it was launched in December 1929.

Fig.8

Figure 9. This is a cover bearing the National Postcard Week counter printed stamp and associated Adelaide post mark. To this I added another stamp (The Australian Ballet 50 years) and had this postmarked at AUSTRALIA 2013 on Monday 13 May, the day the Australian Postcard Society had its meeting there. The cover was signed at the meeting by society members David Figg, Yvette and Jeff Trinidad, and myself. The other signature on the cover is that of Jo Mure, the designer of the Australian Ballet stamp. Two covers serviced.



AUSTRALIA 2013 was a great event and I very much enjoyed it.

Fig.9

Martin Walker submitted the following leaflets which feature a book on postcards of Christ's Hospital in London. Despite the name it is actually a school dating back to the 16th century.

Christ's Hospital Heritage

Badges, Prizes and Tokens by Mike Barford

CHRIST'S HOSPITAL HERITAGE Badges, Prizes and Tokens



Mike Barford

This 48 page booklet illustrates and describes the principal Badges, Prizes and Tokens which have been used at Christ's Hospital in five consecutive centuries, and which were struck in gold, silver or other metals. It explains why, since 1674, some pupils have worn Presentation badges and it illustrates all of the Presentation badges which are worn by pupils today, with explanations of their historic links with Christ's Hospital.

Christ's Hospital was one of the first schools to award prizes made in silver, which were in the form of silver pens and silver medals. In the 19th century many of the leading medallists and silversmiths were employed in producing some of the finest school medals ever produced. *Housey Money* was used at Christ's Hospital as its own currency from 1800 to 1862, and from 1755 to 1861 Marker's Medals were worn by older children selected to help others with their reading on Sundays. Other featured tokens were in use in the 17th to 19th centuries.

This is the seventh and final booklet in the Christ's Hospital Heritage Series. Each booklet is fully illustrated in colour, has 48 A4 pages and is meticulously researched. The great majority of over 180 illustrations are of items in the CH collections. Details of the first six booklets are given overleaf.

ORDER FORM

Price £9.50 per booklet, plus P&P £2.00 in the UK, £5.00 abroad. For postage for more than one booklet please add a further 50p per copy in the UK, and £2.50 per copy abroad. A binder which holds all seven booklets is also available, price £6 plus the same P&P as a booklet. Booklets and the binder may be ordered: either by sending a cheque, payable to *Christ's Hospital Foundation*, to The Counting House (museum), Christ's Hospital, Horsham, West Sussex, RH13 0YP or by paying by paypal to chmuseum@christs-hospital.org.uk. All income aids the Christ's Hospital museum.

Please send:

.....copies of Badges, Prizes and Tokens

.....copies of School Life

.....copies of Cartoons

.....copies of Customs and Traditions

.....copies of Memorabilia

.....copies of Engravings

.....copies of Postcards

.....binders to hold all seven booklets

I enclose a cheque for
payable to *Christ's Hospital Foundation*.

Name:

Address:



No 1 – Postcards
by Clifford Jones. 2010

150 illustrations, features rare cards of Christ's Hospital (CH), London, pictures of events at Hertford before the site was closed in 1985, and many cards of CH at Horsham. It amounts to a light touch history of many aspects of CH in the 20th century.

No 4 – Customs and Traditions
by Clifford Jones. 2011

150 illustrations, full of detail about the school including its association with the City and Royalty, from 1552 through to the 21st Century. It explains many of the customs and traditions which are unique to CH, and explains their origins.



Clifford Jones

Christ's Hospital Heritage Engravings



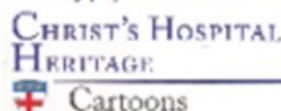
Mike Barford

No 2 – Engravings
by Mike Barford. 2010

89 illustrations, features views of CH in London and Hertford up to 1902, two plans of CH, London, and scenes from CH life. It gives much historical information about CH up to the move to Horsham in 1902, and complements *Postcards*.

No 5 – Cartoons
by Mike Barford. 2012

140 illustrations, celebrates the contribution of CH to early British graphic satire. It gives an introduction to British caricatures from 1780 to the end of the 19th century, and has three sets of cartoons drawn by pupils and staff.



Mike Barford

CHRIST'S HOSPITAL HERITAGE Memorabilia



Glances at the rich history of a School through its Accutres and its Collections

No 3 – Memorabilia
by the Museum Volunteers. 2011

160 illustrations, provides a comprehensive review of CH's archives and collections, set out in an historical introduction and in 22 separate sections which explain the extraordinary range and variety of objects which illuminate CH's history.

No 6 – School Life
by Clifford Jones. 2012

175 illustrations, full of detail about the everyday life of a school 'like no other', in London, at Hertford and now at Horsham, from 1552 through to the 21st century. It reflects four hundred and sixty years of history.



Clifford Jones