

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 Na P. Mastroianni. The work was image which was then photograph postcards.



Front logo

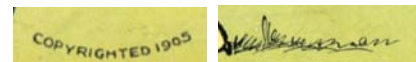


Back logo

Alfred Neve's reproduction of cards with the Salon de popularize art and make available for penrie people.



This four card set of a tiger card and "Copyke 1905" taend also a p signature, while the back car I have read that in 1905 the adopted "Watch Tacoma Grow" the representing the mascot for a tions. I can find no referen to this set, either on the assume that it was issued City.



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

Based on information from Wikipedia and

Mount Conner, also known as Attila and Artilla located 28 km west of Alice Springs and 100 km east of Curtin Springs cattle station. It reaches 300 metres (984 ft) above ground level. -Mount Conner is a capped monolith, dissected by rocky gorges, of the same vast rocky substrate thought to form the Olgas. It can easily be confused with Uluru and Kata Tjuta, when approaching from Alice Springs via the Gosse in 1873 after South Australian politician

The summit of Mt Conner, along with the summit and summit levels of Uluru, is an erosional feature. It is considered to a classic example of an insular plateau.

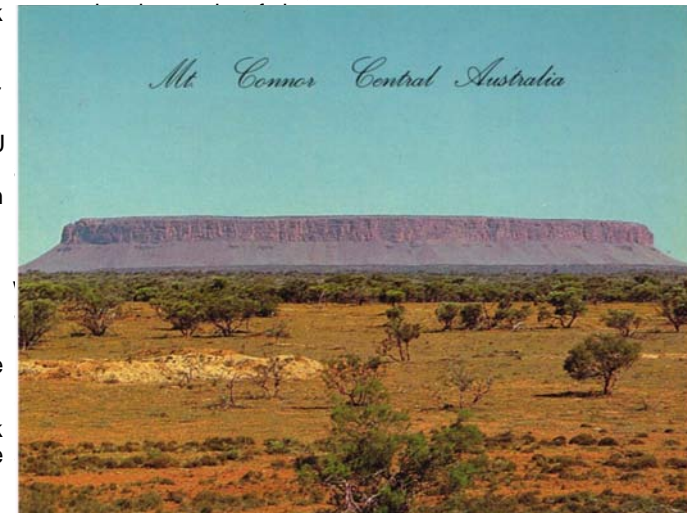
Its rocks are the same colour as those of Uluru. The rock is of different colours as the angle of the sun changes.

The sediments that formed the rocks of Mt Conner are earlier than those of Uluru and Kata Tjuta, tilted by ground movements, remaining horizontal. The glomerate with outcropping quartzite forming the sandstone that in some places is interbedded with the upper, more resistant rocks, they are a result of a combination of depressions and caves that penetrate the rock. There are also places where the rocks of these overhangs the undermined cliff debris of varying sizes comprising the talus.

Mount Conner is also located within the Kata Tjuta National Park.

It is definitely worth a visit. It is not mistaken for the bigger sister Mt Conner is actually larger than Uluru. It can be seen from nearby Curtin Springs Station.

Native wildlife is diminishing, and species such as the Desert Skink are vulnerable. All three sites are in Uluru-Kata Tjuta National Park and look like great places to visit.



Published by Big Country Picture Co. Produced by Oceanic Import Export

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

As you all no doubt know this expo was held from 10 to 15 May 2013. This article illustrates the Expo.

Figures 1 & 2. Australian Stamps Profession which the postcard (Figure 1) was available at a cost of \$5, the same card (Figure 2) showing the front of an issue of their magazine as on the front of the card). This card dated 10 May 2013, the first day of the show

Fig 1

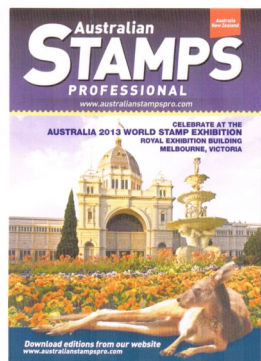


Fig 2

Australia Post introduced a new type of personalized image of the photo subject was printed on the stamp. These stamp images were printed at the show stick stamps (in booklets of 20) postcards (six postcards) images of Melbourne. My wife and I had photoed at the event and I had personalized stamps. Figures 3 & 4 are ASP postcards posted back personalized stamps.

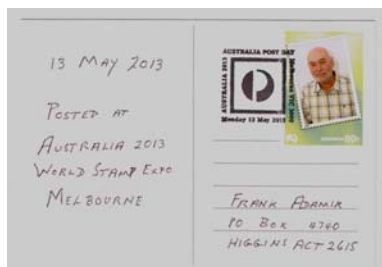


Fig 3



Fig 4

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

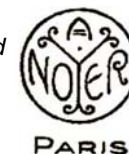
War scenes, together with royalty, religious the sets of installment cards, and again some one publisher.

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

From Metropolitan Postcard Club of New York

"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 in sepia tones on a stock which curls. I have also seen sets produced in color carrying the same variations of the logo on the front and back.

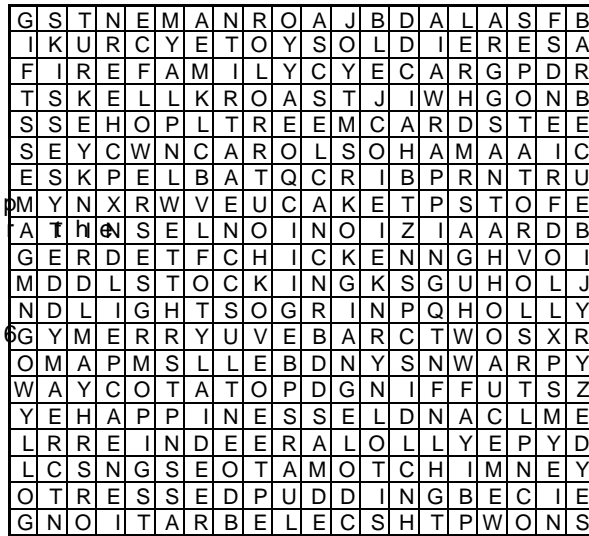
Continued next page.

WORD SEARCH -

CHRISTMAS TIME WORDS

Something to keep you occupied over holiday period.

Answers : Page 16



Just to prove that these were accepted as genuine, I posted to myself, from Gungahlin post (figures 5 & 6). No problem.

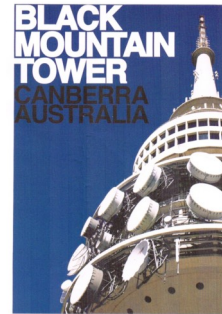


Fig 5



Fig 6

Figure 7 is the front of one of the Australian Royal Exhibition Building. Figure 8 is the "Postage Paid" stamp impression. This postcard Canberra from AUSTRALIA 2013 on the last day



Fig 8



Fig 7

Figure 9. This is a cover bearing the National Postcard Society of Australia (associated Adelaide post mark. To this I add years) and had this postmarked at AUSTRALIA Australian Postcard Society had its meeting society members David Figg, Yvette and Jeff the cover is that of Jo Mure, the designer of serviced.



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

Fig 9

Ron Harriss supplied this folded card which Sunday Service which operated each Sunday at 11am and 1pm, and from the Adelaide Entertainment Centre. We were asked for a gold coin donation and a souvenir from the shop. This service is repeated in the future. The line was constructed in 1871 and Tram Heritage tramline when it was launched in December 1988.

Martin Walker submitted the following leaflets which Hospital in London. Despite the name it is :

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

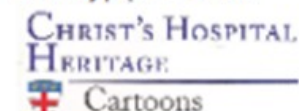


No 2 – Engravings
by Mike Barford. 2010

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



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