

# Post Card

MADE IN IRELAND

FOR CORRESPONDENCE

FOR ADDRESS ONLY

*Pioneering  
the Postcard  
1780 — 1910*

DISH RING. Silver. Made in Dublin about 1770,  
probably by William Townsend. Height  $3\frac{3}{4}$  inches;  
weight 14 ozs. 15 dwts.







PIONEERING THE POSTCARD

1780 - 1910

Helen Roberts

Faculty of Design

1975 - 1976

## ACKNOWLEDGEMENT

I am deeply indebted to the 'Irish Postcard Collectors Club' for their generous help and advice.

Thanks are also due to Mr. P.J. Coffey, Scientific Officer for Bord na Mona, Droichead Nua, Co. Kildare.



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## APPENDIX



## SYNOPSIS

The picture postcard has been preserved for generations in family albums. Today postcards are collected for the light they throw on artistic taste, national humour, on topography, on historical events, on postal history or as examples of fine art work.

Their origin lies in early visiting cards which were decorated with fine engravings, the same printing blocks were sometimes used as pictorial headings for notepaper. In the eighteenth century trade cards and bills often had ornately designed headings. In the nineteenth century writing paper carried designs incorporating sentimental scenes, patriotic motifs, local news and even comic drawings which were the forerunners of the humorous postcard. Pictorial cartes-de-visite were another form of card which was produced when the cheap reproduction of photographs was technically possible. These, showing famous people, historical buildings and other subjects began a craze for collecting cards which still exists today. Envelopes were often printed with highly decorative designs and were used, among other purposes, to promote political causes or for advertising.

However, no postcards were sent through the post until the Austrian Government issued the pre-paid postcards in 1869. Then other countries quickly followed their example. In the early



1870's the first picture postcards were postally used in Europe.

The craze for sending picture postcards increased rapidly. This was an entirely new way of keeping in touch with relatives and friends. The Post Office found that it produced a massive increase in revenue and the collecting mania soon 'caught on', reaching its' climax in the Edwardian Era.



## INTRODUCTION

Evidence exists all over the world of attempts made by primitive man since earliest times to set down on stone, bone, or shell, the things he has seen. Usually his pictures are decorative and this urge to beautify seems to be inherent.

Before the invention of paper, drawings were made on whatever was considered a suitable surface (fig. 1). These drawings were often given as gifts, from one to another. It can be reasonably established that giving a picture was one of the earliest known forms of a gift, in much the same way as a small child proudly gives a scribble.

With the invention of printing on paper, it was a natural sequence to have illustrations and drawings printed in books. Tradespeople, when printing their billheads used decoration. In the 17th Century the designs were fairly simple but as the 18th Century advanced, highly decorative and beautiful printing resulted. These trade cards were produced by the use of wood engraving. The designs almost always included a representation of the trade sign and the business carried on, as well as the type of goods sold.

By the late 18th Century most businesses issued trade cards (fig. 2). These cards usually conformed to the size of a playing card.

They cannot, however, be considered as the forerunners of picture postcards, for they were never sold in sets and were never published for sale. They are, however, connected in that they are pictorial and were intended to 'attract the eye'.

Playing cards had been in use in Europe for many years. They came to England during the 15th Century and were sometimes used as visiting cards in the 17th Century. The name of the caller was written across the blank reverse side of the card, quite an ancient custom according to Richard Carline.

By mid 18th Century visiting cards were being manufactured on the continent (fig. 3). Their size conformed to that of playing cards. An ornamental frame surrounded the edge, leaving the centre blank for the name of the caller. Visiting cards were then printed showing pictures, sometimes in classical style, but often depicting actual views - favourite topics being the ruins of antiquities. It was only a short step to include the name of the person, and privately printed cards all had names engraved on them (fig. 4). These visiting cards were subject to the same influence as was brought to bear at a much later date on picture postcards - the demand for novelty which led to series after series (fig. 5). It could be said that



these pictorial visiting cards are the ancestors of the picture postcard, especially when one remembers that messages were sometimes written on them.

As might be expected not everyone wanted to order cards but many people liked to show their individual interests by using cards which showed their profession or occupation.

With the turn of the century, the style and design of visiting cards changed. They were no longer pictorial; the fashion was for smaller cards with the name engraved boldly in larger copperplate. Occasionally the background would be gilded over an embossed design (fig. 6).

With pictorial visiting cards about to go out of fashion, writing paper over the centuries had remained quite plain and now became more decorative.

The process was very gradual and it is said that it started in France when writing paper with a decorated border of hand-coloured flowers and leaves, came on the market in 1780 (fig. 7). These decorative border designs had a stencilled appearance.

With the advent of the French Revolution France led the way by having the writing paper

of the many new government offices headed with the motif of 'Liberty, Equality, and Fraternity', often beautifully engraved. Many of these which were usually foolscap size, show a high standard of printing, especially those produced during the Napoleonic regime for the occupied countries of Italy and Switzerland. The earliest known patriotic stationery appeared at this time. The fact that they are scarce shows that not many soldiers could afford the luxury of ornamental notepaper.

In Italy at this time pictorial writing paper now was appearing using the same engravings as had formerly been employed for visiting cards, the original blocks being used (fig. 8). This establishes a definite link between pictorial visiting cards and pictorial writing paper.

In most European countries writing paper was then headed with an engraved view of the place or resort where the writer was staying. These were engraved or lithographed and because of the skill of their execution they were seldom thrown away but were usually cut from the letter and stuck into the family scrap album.

Most examples of the early decorated embossed writing paper have been saved because they were used as Valentines. One of the



## PICTORIAL ENVELOPES

earliest manufacturers of this embossed writing paper was H. Dobbs, who began as a paper manufacturer at No. 8, New Bridge Street, London in 1803. In 1851, he was regarded as one of the leading manufacturers of this type of ornamental paper. Today Valentines, as well as ornamental writing paper bearing the name of Dobbs are highly prized collectors' items.

During the Victorian Era people bought pictorial writing paper for use in just the same way as picture postcards are used today. But it was not for everyone - only for those who could afford it.

A different system of mail rating postage on letters, envelopes had been in use on the continent for a great many years. Envelopes of a sort were used in China during the middle of the Han Dynasty - about the first century before Christ. Like many other Chinese inventions, the envelope fell into disuse and was lost for hundreds of years. Examples of envelopes are preserved in the State archives of Geneva and date from 1615, and 18th Century specimens of French manufacture are often to be found.

Before 1840, postal rates were calculated on distance of letter from sender to recipient and by the number of sheets of paper in the letter, irrespective of size or weight. The smallest of letters were automatically rated a double postage. A natural result of this was that poor recipients of letters would hide from the postman, unable to pay the high postal rate.

## PICTORIAL ENVELOPES

An important development took place in the postal system which was to alter everyday life. This was the introduction of a uniform penny postage, brought about after a hard struggle, by the efforts of Rowland Hill, backed by a large section of the general public. On January 10th 1840, a uniform rate of one penny per half ounce was charged for a letter (fig. 9). For the price of one penny it was now possible to contact one's friends and relatives quickly and cheaply. Thanks also to the new postal reforms, the public were made acquainted with envelopes - sometimes described as paper pockets.

Owing to a different system of mail rating postage on letters, envelopes had been in use on the continent for a great many years. Envelopes of a sort were used in China during the middle of the Han Dynasty - about the first century before Christ. Like many other Chinese inventions, the envelope fell into disuse and was lost for hundreds of years. Examples of envelopes are preserved in the State archives of Geneva and date from 1615, and 18th Century specimens of French manufacture are often to be found.

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The first envelopes sold by the Post Office were for use only from the Houses of Parliament when free franking ceased on January 9th, 1840. When the "Penny Black" postage stamp was put on sale early in May, 1840, it was accompanied by a penny pre-paid envelope. There was also a twopenny envelope printed in blue. As well as being made as envelopes, they were prepared also as covers, to be folded. They were ungummed, fastened by sealing wax or paper wafers (envelopes were first issued gummed with an adhesive flap in 1845). These Post Office envelopes were designed by the well known Royal Academician, William Mulready. The design was symbolical of a cheap and beneficial postage and showed Britannia with a lion at her feet, sending forth messengers to all quarters of the world, while merchants and people received their letters. It was a very fine artistic effort but the public did not like it and Mulready's envelope was ridiculed right from the start. Enterprising publishers printed rude caricatures of Mulready's design, which appealed to the public's sense of humour. First on the market was a series by Fores of 41 Piccadilly. Another such series was issued by Spooner.

The early caricatures of Mulready's work are particularly interesting for the reason that they were the first pictorially printed items (apart from the Mulready envelope itself) to be sent through the post with their

pictures visible.

One of the more interesting series to be published during 1840 was done by Fores, who engaged a young artist, only fifteen years old, at the beginning of his career. This was Richard Doyle, who was later to become famous for his association with Punch (see fig.10) The order from Fores was to present a series of six envelope designs. They were finished by September, the entry in his diary reading:

"Tuesday: Glorious. Went to Fores'. The envelopes out. There they were - one, two, three, four, five, six, all hung up in the window of Messrs. Fores, 41 Piccadilly, corner of Sackville Street, some of them being coloured in a very flaming and extraordinary manner."

This set was so successful that another set was designed.

Robert H. Hume of Leith produced several series shortly after May 1840. As well as comic envelopes, Hume issued a set of 'Musical Envelopes' (fig.11).

Most of these series were used as propaganda. Then envelopes began to be used for advertising and because of this wonderful examples of Victorian art exist - shop furnishing and costume, ironmongery, the theatre and all manner of commonplace objects published during



the 1850's, 1860's, and the 1870's (fig.12).

In America, it was during the tragic years of the Civil War that the envelope was used so extensively for patriotic and sentimental reasons. Many hundreds of different designs often printed in colour were published.

From this it can be readily understood how envelopes were beginning to play an important part in daily and social life.

A new industry had developed while simultaneously writing paper was appearing with all kinds of pictorial headings. For the first time comic notepaper was published.

Canadian letter sheets for the most part were headed with excellently engraved views of the more remarkable beauty spots, Niagara Falls, then as now, being widely publicized. So also was the Victoria Bridge spanning the St. Lawrence River at Montreal, which was an outstanding feat of engineering in those days. The city of Ottawa shows a small country town, no way recognisable as the city of today (fig.13). The faithful reproduction of such places in their contemporary settings makes them especially interesting to the social historian.

The Dublin Exhibition of 1853 showed an envelope folding machine - it folded into

shape and then gummed the sides, at a rate of 3,600 per hour, considered at the time to be a remarkable achievement.

According to Moholy, an event of major importance occurred in 1854, when André Disdéri patented the technique of producing the carte-de-visite photographs (fig.14). This patent established a new style in stationery, known as carte-de-visite. Sets of photographs carte-de-visite size came on the market everywhere. As well as personal photographs, sets of photographic pictures could be published in this size. Prices asked for a carte-de-visite size photograph varied considerably. In general, twelve cartes in London cost twenty one shillings but elsewhere they were cheaper, seven and sixpence for twelve being recorded as the price paid in Liverpool. Certain special cards could cost as much as one and sixpence each.



## THE FIRST POSTCARD

In 1851, on the occasion of the Great Exhibition and under the auspices of the Society of Arts, the International Postal Association was founded. Its chief aim was to secure a uniform international postage. Contact was made with the governments of every civilized country in the world and in October of 1852, it sent a delegate to the principal European governments to obtain more detailed information as to their opinions respecting the proposed reform. The name of the delegate sent to carry out this mission was Manuel de Ysasi of Spanish origin.

The Association made much headway in its plans and eventually worked out a scheme which basically was the principle adopted by the General Postal Union in 1875. (In 1878, this became the Universal Postal Union). In May 1865, through the initiative of the American Postmaster General, General Montgomery Blair, a conference was convened in Paris. This played an important part in the preliminary work towards the formation of a Universal Postal Union.

Meanwhile, other postal unions had been formed, one of the most important being that of the various German states. In 1865, Dr. Heinrich von Stephan, a prominent Post Office official of the North German Confederation, was attending the Austro-German Postal

Conference in Karlsruhe. It was here that he explained to the other representatives of the different German states his scheme for the use of the "open post sheet" (öffenes Postblatt), which was the most suitable name to describe a postcard. He explained his idea in memorable speech:

"Let there be sold at all Post Offices, and by all postmen, forms for open communications. Let such a "post sheet" (Postblatt) have the dimensions of ordinary envelopes of the larger size, and consist of stiff paper, corresponding therefore in size and quality to the recently introduced Money Orders used in some of the German Postal Districts.

"On the face of the card there might appear at the top the name of the district, and perhaps a small device (the arms of the country etc.) On the left hand a space could be left for the date stamp of the receiving office, on the right the postage stamp already impressed upon the form. There would be a space for the address, as in Money Orders, with the printed word 'To', 'Office of Destination' and 'Address of addressee', as well as the printed notice, 'The reverse side may be used for written communications of any kind'. Both the communication and the address might be written in ink, pencil etc., but the use of the latter might detract from the clearness and permanence of the writing, especially in



the address. Such a 'Post Sheet' would then be ready to be forwarded through the post, the postage having been paid by the purchaser of the form.

"As already proved in the case of Money Orders, the manipulation of the 'Post Sheets' in the technical Postal Service would present no difficulty, on account of their uniform shape, their clear manner of address, and their being ready stamped.

"To the public the arrangement would be welcome on many occasions and for many purposes, especially when the first aversion to open communications had been overcome by a closer consideration of the matter".

The idea was ultimately rejected because it was thought that the German Postal Administration, lacked the necessary uniform administration to carry it out and , moreover, it was believed that it might result in a lack of revenue.

Officially although the idea was not taken up, it is known that cards were produced privately and some used within the North German Confederation. Business houses used cards bearing a printed notice on one side to announce the visit of their representatives or to draw attention to market prices or other business easily and quickly explained in a short message. In France, too, business

houses used plain cards, of usual size, for the purpose of sending short announcements or by way of invoice. Such cards were rated one centime postage, the rate for printed matter.

In Germany in the 1860's pictorial cards were sent as invitations to hunts. In the June issue of *Titbits*, 1889, in an article entitled "Who was the inventor of the postcard?" it is related how Nicholas Parry, Master of the Puckeridge Hounds, used to send a homemade card by the post every week to advise of hunt meets.

Earliest of any card under the true name of a postcard is that of Lipman in Philadelphia (see fig. 15). Inscribed "Lipman's Postal Card", a patent was entered and applied for in 1861.

In England during the 1860's people sometimes posted visiting cards. A firm of colour manufacturers in Leith named Lundy was in the habit of using small cards of normal envelope size, bearing short printed business messages between 1860 and 1870. An example of Lundy's cards can be seen in the Post Office archives in London.

As already mentioned Dr. von Stephan's proposed the use of an "open postsheet" in 1865. A few years after this proposal Dr. Emanuel Hermann, a young Austrian Professor of Economics, wrote an article in the *Neue Freie Presse* proposing the use of postcards. He pointed out



how the importance of the contents of large numbers of letters sent by post was out of all proportion to the time and trouble taken in writing them, for the sake of the few polite sentences involved. Such letters, he suggested, could as well be sent on an open card for less postage. His arguments so impressed the Austrian Post Office that they forthwith carried them into operation, and on October 1st, 1869, the world's first postcard came into being.

Whether or not Dr. Hermann had any knowledge of Dr. von Stephan's original proposal for just such a postcard will never be determined. However, the facts are that the new Austrian postcard, which was produced by the Austrian Postal Administration, informed to a prescribed size and was entirely in accordance with the plan suggested by Dr. von Stephan. The cards were thin and buff coloured. Arched above a small device of the Austrian emblem was printed "Correspondenz-Karte", while in the top right-hand corner was imprinted a yellow 2Kreuzer stamp. Three lines were ruled for the address, and the message was to be written on the other side. Dr. Hermann's claim as inventor of the postcard was soundly contested by the German Postal Authorities but the claim was supported by his own country and the world will always recognise Austria as having produced the first postcard. In any case, Dr. Emanuel Hermann was certainly responsible for this happening.

The postcard immediately proved its

popularity and usefulness, which is shown by the 2,926,102 cards sold in Austria and Hungary during the first three months of their being on sale.

This unqualified success induced other countries to follow suit. The North German Confederation was the next to issue postcards, on July 1st, 1870. On the first day 45,468 cards were sold in Berlin alone. The scheme was gradually adopted by all the South German States as well, and soon was taken up all over Germany, after which an agreement was entered into within their postal system; this Union was then joined by Austria and Hungary in August 1870.

Switzerland and England were next to issue postcards on October 1st, 1870. On this day, too, the first halfpenny postage stamp was issued. The idea of postcards in England was first brought to the notice of the Government, and to the public, in an article which appeared in The Scotsman of September 17th, 1869, but several individuals had proposed their use as well. Nothing came of the idea, and it was not until February 17th, 1870, that Dr. Lyon Playfair presented to the Government a lengthy memorial containing many signatures in favour of a "card post".

The Government was now in a better position to consider the proposal and was able



to enquire from the Austrian Postal Administration as to the success of the postcard in that country. As a result, on May 26th, 1870, the Postmaster General recommended to the Treasury the use of postcards. The official machinery was then set in motion, and as already mentioned, postcards were then placed on sale on the first of October.

It is strange to understand that some sections of the public were strongly opposed to the use of postcards. They imagined that it would become all too easy for people to read other people's messages and private concerns. There were others, too, who considered the use of a halfpenny postcard to be an insult, then it was hardly worth reading at all; and for many years the use of postcards was frowned upon by a certain class. However, they were good enough for Mr. Gladstone, who was accustomed to writing a large volume of correspondence with the aid of the halfpenny postcard. Curiously enough, among the most responsible and important people to raise objections was the Society of Arts - the society which had so ardently supported the International Postage Association. The Society suggested the use of a blue light-weight letter sheet, to be folded into the shape of an envelope, not unlike the modern air letter used today, though smaller. For the purpose of propoganda, the Society published an envelope of this sort which carried several proposals printed in very small lettering. Inside, underneath the flap, was printed "Writing

to be inside this Envelope, so as to discourage the curiosity of 'Paul Prys' ". On the outside of the flap was, "Specimen Envelope, issued by the Society of Arts, weighing about 2 grains less than a Postcard"

Notwithstanding, all the objections raised against them, the demand for the new postcards was very great. On the first day of sale in England 575,000 cards were dealt with at the General Post Office alone, while throughout the country nearly 1,500,000 were posted weekly during the first few weeks. In the first year of use, the number of cards posted was some 75 millions!

The postcards were made in two sizes, on thin buff card, approximately  $4\frac{3}{4}$ " x  $3\frac{1}{2}$ " and  $4\frac{3}{4}$ " x 3". Printed in lilac along the top were the words, POST CARD, above the Royal Arms, under which was the instruction: THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE. In the right-hand top corner was imprinted the Queen's head, and a neat frame surrounded the whole. The back of the card was for the message. These cards were sold at 6d. a dozen, thus giving rise to much discontent among stationers and paper manufacturers, who protested that the Post Office was creating a monopoly by including the card with the price of the halfpenny postage. Eventually, after much discussion with manufacturers and other interested people, a settlement was reached in 1872, when it was decided to charge  $6\frac{1}{2}$ d. for a



dozen cards. On February 1st, 1875, a thicker quality card was on sale at 8d. per dozen, the thinner cards going up in price to 7d. a dozen.

Because of the colossal amount of extra business brought about by the use of postcards, the Post Office found itself unable to cope with the cancelling of so many cards.

From the latter part of 1870 until some time during 1873, machines were used which, instead of cancelling, punched holes in the place where the imprinted stamp was positioned, or notched the card at the side, in much the same way as a ticket collector's punch. Many people raised objections to this form of cancelling, as sometimes the message on the back of the card became mutilated. After 1873 these machines were taken out of service (see fig. 16).

Many countries had now adopted the postcard system. Belgium and Holland introduced it on January 1st, 1871 and three months later, on April 1st, postcards were on sale in Denmark, Norway and Sweden. Canada introduced postcards early in 1871. Russia followed suit on January 1st, 1872, and France on January 13th, 1873 (see fig. 17). The United States delayed until May 1873 before eventually issuing them; but when they did, the demand was prodigious and no less than 60 million cards were sold during the first six months. The same year Serbia, Romania, Spain and Italy also issued postcards.

With the creation of the postcard a new era in our social life was begun in which the postcard was to prove its usefulness in a great variety of ways (see fig. 18), apart from changing the writing habits of many people. Brevity was essential to enable people to write as much as possible in the small space provided.

As was the case in England, some countries imposed rules and regulations which limited the use of postcards; these mainly concerned the size, method of address and the prohibition of anything except a brief message in the space provided. In the early years of use postcards were not permitted to be sent out of the country.

However, in Germany, Austria and Switzerland, there were fewer restrictions (see fig. 19).

The Prussians issued Field Postcards for the use of their troops. Another card issued is of particular interest for being not only an early postcard but also an early airmail. When Paris was besieged by the Prussians, small lightweight cards weighing only three grammes were specially issued by a decree and were prepared for despatch by balloon. This was a private initiative. At first, the cards were inscribed by the hand of the sender, "Par Balloon Monte"; later they were printed with the inscription, "PAR BALLON NON MONTE ", or "PAR BALLON LIBRE".



The experiment was successful and sixty five ascents were made.

Patriotic notepaper printed in colour was published in France at the time of the Franco-Prussian War, and in the United States, the American Peace Society of Boston issued a set of envelopes stressing the need for world peace.

## THE FIRST PICTURE POSTCARDS

An important event took place in 1874 when a General Postal Union was created in Berne, Switzerland. Dr. Heinrich von Stephan, who, after the formation of a unified Germany, became that country's Postmaster General, and the first Congress and International Postal Treaty was brought about and took effect from July 1875.

One very important agreement reached at the Congress was the fixing of a unit rate of 25 centimes ( $2\frac{1}{2}$ d.) postage rate for letters sent to all member countries of the Union. For the first time postcards were discussed at an international level, and it was agreed for postcards to be sent abroad between member countries at half the letter rate, i. e. for one penny-farthing. Thereupon, a new postcard was issued in England, printed in brown and buff, and headed in two lines: "FOREIGN POSTCARD", for countries included in the Postal Union" (see fig. 20).

Today we give no thought when we send a postcard to a country overseas; such a common everyday action is assumed by many to have always been possible. Few people realize that it required days and hours of discussion at an international meeting attended by the top postal officials of the civilized countries of the world to make this possible. As a boon to business, this penny-farthing card was invaluable and the



saving in postage to business houses with large overseas connections was incalculable.

On January 1st, 1878, the design of the domestic halfpenny postcard was altered a little and the colour changed to brown. It was during this year that attempts were made to undercut the Post Office by advertising contractors who offered postcards at a rate of 2s. 6d. per 100. The message side of these postcards was covered on all four edges with numerous small advertisements placed within panels, space being left in the centre for a written message (see fig. 21).

A few countries, notably Switzerland, England and Austria as well as Germany, were publishing postcards in the 1880's, printed in one colour, but usually black with little views (see fig. 22). A year later, Switzerland was producing coloured cards showing a picture or view nearly covering the card, but with still sufficient space left blank for a short message to be written. There are many different views depicted; some show the little mountain train (the oldest mountain railway in the world); others show groups of tourists admiring the view, with the hotel in the background looking like a huge gothic mansion perched on high.

Until the Paris Exhibition of 1889, a popular souvenir was the postcard sold at the Eiffel Tower, the main attraction of the exhibition.

There was more than one design, but all showed a picture of the famous tower, with space for the message to be written in.

In London, an officially printed card was issued on the occasion of the Jubilee of Penny Postage, when from May 16th to May 19th, 1890, an exhibition of postal history interest was held at the historic Guildhall. The card was a buff-coloured one of normal present day size and printed in red. These were quickly sold at 6d. each for the benefit of Rowland Hill Benevolent Fund. They represent an early attempt made by the British Post Office to commemorate an event and are the forerunners of all the special commemorative postage stamps which are now issued so frequently.

In 1891, a postcard was issued in connection with the Royal Naval Exhibition held at Chelsea Hospital, when a model of Eddystone Lighthouse was built in the grounds. To the left of the message was printed a sketch of this, with the caption, "Top of the Eddystone Lighthouse". In a small Post Office at the top of the model, special postcards, picturing the lighthouse, were sold at 1s. each.

The idea of the lighthouse must have been popular, for the same model was erected again at Earl's Court in 1893 on the occasion of the Gardening and Forestry Exhibition (see fig. 23).



In September 1894, the General Post Office allowed privately printed postcards of a specified size. This opened the door to private enterprise, and picture postcards generally known as such, and distinct from the pictorial advertisements.

The new postcards were not free from restriction and their maximum size had to correspond as nearly as possible to the size of the ordinary postcard then in use. The following year a slight change was made, by the introduction of the "court" or correspondence card. The court cards were square in shape, and the views that came to be printed on them had necessarily to be very small. The derivation of the word "court" as applied to postcards is somewhat obscure although a few fanciful theories have been suggested, the popular one being that Queen Victoria favoured the size, and that they were used by the Court. The Shorter Oxford English Dictionary explained a "court" card to be "of or belonging to a royal court, that is a variation of a court-card", i. e. a court card in a pack of playing cards. This might be a possible meaning but very likely where postcards are concerned, the word derives from the French word "court" meaning short. In contradiction to this, however, the Post Office description on packet wrappers is "COURT - SHAPE STOUT POSTCARDS", which emphasizes the shape of the card and not its size.

In 1895, the "Gruss Aus" cards of Germany, appropriately inscribed for elsewhere in many countries, were becoming increasingly popular and, by the end of the century, they were on sale almost all over the world. Whoever had thought of the simple idea of printing "Greetings From" on a prettily designed picture postcard little knew to what extent he would revolutionize the entire postcard industry.

Now people could send an artistically printed souvenir in the form of a picture postcard, brightly coloured and showing the exciting and interesting places they had visited.

Germany was undoubtedly the centre of the picture postcard industry. Coloured picture postcards of places all over the world were printed in Berlin, Saxony and Bavaria. The business seems to have been largely controlled by Jewish interests, and these people were undisputedly the exponents in the technique of colour printing of this sort. The Swiss were also producing excellent work, but they lacked the business initiative to market their knowledge so that the Germans had the field all to themselves. The Germans also established their agencies everywhere and undercut all their competitors.

A famous Scottish business was that of James Valentine and Sons of Dundee, along with George Steward of Edinburgh, were among the first to experiment with the new collotype process,



a German invention for colour printing. In 1895, they applied this process to the manufacture of picture postcards and quickly they became one of the foremost picture postcard manufacturers in England. The English manufacturers were hindered by the square-shaped court card and the limit of size, which prevented any illustration being printed to advantage. Norman Alliston, writing in *Chamber's Journal* of October 21st, 1899, remarked that "the illustrated postcard is bound to become immensely popular in England, if only our apathetic designers, printers and retail shopkeepers awake to the fact that profits will follow adequate commercial exploitation". The same writer described how in Germany cards were made in all shapes and sizes, some cards with panoramic views measuring 12 inches by 10 inches, some depicting a view of the Rhine at Cologne, folding in three, and measuring over 16 inches in length. He described how, when a train stopped at a station, newspaper boys came hurrying along the platform peddling pictorial cards showing views of the town.

On the continent, numerous picture postcard clubs and societies were forming. Cards were offered for sale everywhere (see fig. 24). It was a common sight to see a postman with a mailing box strapped to his back, going from one table to the next, selling picture postcards and postage stamps.

In 1899, international exhibitions of picture postcards took place in several continental cities, Venice, Nice, Ostend, Berlin and Paris, while a Cartophile Congress was held in Prague - Carthophilia was the popular name coined for the new hobby of picture postcard collecting. Other names had been considered; cartomania was turned down, probably because the word "mania" implied a more serious meaning. Cartography was also suggested but as this referred to the study of maps, cartophilia was finally decided on, until this too was gradually forgotten.

Thanks to the efforts of Mr. Henniker Heaton, M. P., in 1899, the restriction on size for the postcard was removed. Once the restriction limiting the size of the postcards disappeared highly artistic cards were produced.

The picture postcard craze was described in an article which appeared in the "Standard" of August 21st, 1899:

"The illustrated postcard has already gone through a process of evolution, and has developed species. The embryo was in existence more than half a century ago. Elderly people will remember the notepaper, headed with small engravings of scenery, which used to be sold at places where there was anything of special interest. Here was the germ of the idea - but the photograph came and the illustrated notepaper disappeared. Then keepers of hotels and enterprising firms began to turn letter paper and



envelopes to advertising purposes, by suitable inscriptions in prominent type. That practice continues as we all know; but it was not till the postcard was issued, now nearly thirty years ago, that this particular development became possible".

These early cards have a distinctive charm, whether they are plain or coloured, and quite apart from the simple beauty of many of them and the interest they have in showing places and streets now very much altered, they provide nostalgic memories of a period which, by present day standards, appears serene, gracious and secure.

New postal regulations came into force on December 24th, 1901, which stipulated that the words "Post Card" should appear at the top of the address side, as distinct from the government cards, which would be designated "Postal Cards".

In 1899, in Italy postcards were usually printed in dark brown, they invariably showed a local view and one of the masterpieces of art from the local gallery (see fig. 25). These early Italian cards were the first to show reproductions of works of art.

In Germany, Switzerland and Austria, beautiful cards charmingly designed and in exciting colours were prolific. Novelties too, such as outsize cards and unusually shaped cards

were on sale in the many fashionable spas shaped like a mug (see fig. 26 and 27), and others like a stein with a movable top.

Transparencies - cards to be held up against the light so that the picture changed, and others with cut-out slits for windows so that they appeared to be illuminated when shown against the light.

Russia, Egypt, South America, the West Indies and many other countries were all customers for the German made picture postcards. Except Japan, who produced delightful examples in her own typical style, for example fan shaped in the traditional Japanese style. (see fig. 28).

Beginning with exhibitions and shows, a variety of events were commemorated on these early pictorial postcards and consequently, they have provided truthful records of these occasions, which might otherwise have been forgotten. Events of topical interest too were quickly announced on postcards. In November 1899, comic cards were issued in Germany and Italy, showing the possible effect on the earth when a comet was predicted to hit it. Germany published cards of an anti-British nature, caricaturing and ridiculing Britain for her actions in South Africa during the Boer War.

The Paris Exhibition of 1900 promoted the popularity of the illustrated postcard - it was also the reason for a great many vulgar and obscene picture postcards being put on the market. Due to the influx of foreign visitors



to Paris for the Exhibition there was a greater demand for picture postcards than ever before. For this reason, numbers of objectionable and obscene postcards were published. Commenting on this in an issue of "The Picture Postcard" in 1900, the journalist says,

"We are sure that no Post Office would forward such obscenity as is openly exhibited in the arcades of the Rue de Rivoli, or thrust into one's hands by itinerant newsvendors outside the cafés. It must be mentioned to the credit of the French Capital however, that loud protests have been raised against this nuisance".

Attempts were made to stamp out these postcards when the Paris police raided all kiosks, tobacco and news shops and printers along the boulevards at the Exhibition. It is recorded that 80,000 postcards were seized. Picture postcards of a questionable nature were eventually on sale in many countries.

With the turn of the century, cards were published in many countries to mark this occasion. In Vienna, two interesting cards were issued in the form of cartoons. One depicts 19th century everyday objects, such as currency (in kreuzers and gulden), the invention of the postcard and a street lamp labelled "English Gas". The other for the new century shows the currency in hellers and kronen., the new electric tramway, an automobile, an airship, an express train, a tax on sugar and a street lamp - "Communal Gas".

## THE CRAZE FOR COLLECTING

The picture postcard trade was certainly booming. People enjoyed a very efficient and cheap postal service. A postcard could be sent for a halfpenny.

Quite apart from its usefulness in conveying a quick message, the picture postcard was sent to please. Most people caught the craze for collecting.

It was now that photography played a big part (see fig. 29) and Valentines of Dundee led the way with photographic views on postcards. Any number of firms sprang up overnight, all fighting one another by cutting prices.

One such firm was that of Evelyn Wrench. In his book "Uphill", he points out that within four years he had become a limited company, selling £4,000 worth of cards a month, with a stock that ran into millions. However, the firm received more orders than they could supply and ran into financial difficulties so that early in 1904 the business was forced to close down.

The firm of Raphael Tuck entered into the market. They were well known for their high standard and artistic merit of their greeting cards. Then they began publishing picture postcards. They organized a competition, which was advertised on the backs of the packets of postcards published by them.



"With a view of fostering the love of art, and encouraging the collecting of artistic Post Cards, Prizes to the amount of £1,000 will be awarded to the Collectors of the largest number of 'TUCK'S POST CARDS' that have passed through the post no matter to whom addressed".

Other such competitions also took place.

In January 1902, the English Post Office allowed messages to be written on half of the side reserved for the address, thereby leaving the whole of the other side for the picture. It was not until June 1906, at a meeting of the Sixth Postal Union Congress in Rome that agreement was reached permitting the left half of the address side of postcards to be used for correspondence between member countries; it was also allowed to paste on an engraving or photograph and to affix the postage stamp to the wrong side.

Cards were often given away with copies of the popular weekly papers and magazines. The "Girls' Own Paper" published a very attractive series as a free issue in their paper, and the manufacturers of almost every household commodity, as well as the big stores, issued their own cards by way of advertisements.

A unique postcard series was issued at this time. This was "The Illustrated Daily Postcard". With its title in gothic face it

resembles the front page of a daily newspaper, and was priced at one halfpenny, a black and white newsphoto was shown and the odd item of news. A monthly "Postcard" was also issued. However, only one issue has been recorded (see fig. 30).

Propaganda postcards were also issued for big campaigns such as the Suffragette Movement, Free Trade, and in support of Joseph Chamberlain. When Lloyd George introduced the National Health Insurance Act in 1911, one of the cards that were published showed the new stamp with the caption, "This stamp will take a bit of licking" (see fig. 31). The propaganda value of the postcard reached its highest level during the First World War. During this time Bamfords of London published sentimental cards showing loved ones leaving home for the front, sweethearts left behind and other such themes. They included a highly emotional verse. Today Bamfords are foremost among the publishers of seaside comic picture postcards.

Time was never lost in recording a special event or accident. On July 8th, 1911, the King and Queen of England visited Dublin, a photograph of the event was taken at 10.30 on that morning. This was processed, a half-tone block was made and a postcard was printed on the same day. A special dated postmark reading "Dublin Castle" was used for the occasion.



In order to be different and original, some publishers turned to so-called novelty and 'trick' cards, though many were also imitations of the Victorian Era (see fig. 32, 33, 34, 35 and 36). There were revolving discs so that as the edge of the card was propelled by the finger, the centre piece divided into several panels, turned around, revealing a different picture with each turn. There were cards ornamented with feathers and real hair. Real satin or silk would be glued on to make a lady's dress, and on cards from Spain, ladies and matadors were depicted in traditional costume embroidered in bright silk thread, a custom still popular today in that and other European countries. (see fig. 39).

Some cards were made of wood - a novelty used in Austria and America. Hungary issued a card having a frame in coloured mosaic upon the thin wooden card. Cards were produced as toys: squeaking when pressed or opened up and changed into another form when handled in a certain way.

Germany produced metachrome cards, which were coloured or printed. These were coated with a thin layer of white oil paint, making the view underneath look misty but at the same time rendering it possible to use the whole surface for writing. On receiving a card thus written on, the message was noted, the postcard was then laid in water, when in a moment, the writing and mist entirely disappeared, leaving behind a charming view.

Using a code or secret writing was also popular.

From Ireland came peat moss cards, which was part of the move to increase its use. According to the present Scientific Officer for Bord na Mona, P.J. Coffey, these cards contained two-thirds peat fibre and one-third paper pulp. They were light brown in colour and were printed with either line drawings or with patriotic/nostalgic verses of the period accompanied by the round tower wolfhound motif. Fine examples of these cards may still be seen at Proichead Nua, Co. Kildare.

Leather cards came from Canada and the U.S.A. Cards were also produced in tin-like metal as well as in woven silk. Hand-embroidered cards in coloured silks with, patriotic emblems and sentimental messages were made in France.

Among the favourites were the transparencies - cards which, when held against a light, transformed into a different picture.

All types of postcards were popular and each country had its own speciality. The English silk cards were mostly made in Coventry, some by T. Stevens, who specialised in silk cards. Almost all novelty and trick cards were made in Germany and it is interesting now to note that Germany catered for the whole world.

When a train crashed, a ship was stranded or an aeroplane crashed, the photographer was



on the spot and, in a short while, a picture postcard recorded the event (see fig. 40). Indeed the picture postcard has been a faithful record of those bygone days and now we can peep into the past with these old postcard views of our cities and towns (see fig. 41). We learn that Dublin streets were sometimes difficult to cross as they still are today! Suburban street scenes too show how vastly things have changed.

Transport too was often featured on these early postcards (see fig. 42). All types of trains were depicted from the crack expresses to the boat trains to the little Mumbles tram. The horse buses were also shown. Although to modern eyes these pictures of contemporary transport appear comical, then they were regarded with the same interest as that shown in the latest racing car today.

Much of the charm attached to picture postcards is intangible. Postcards evoke nostalgic memories to those older people while simultaneously they hold an attraction for younger people: take up one of these early postcards and time has been turned back, for it is not just a reproduction from a book but an actual record of the time, our privilege to glance into the past.

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ENCYCLOPEDIA OF STAMPS





FIG. 1. CAVE PAINTING OF THE AURIGNACIAN PERIOD.



FIG1. A CRO-MAGNON MAN AT WORK .

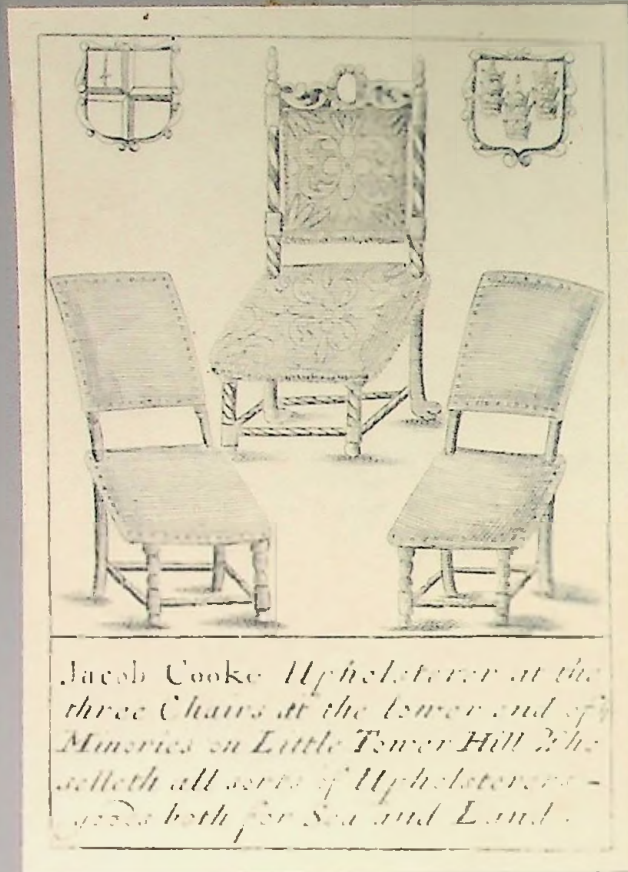


FIG. 2. ENGRAVED TRADE CARD DATED 1736.



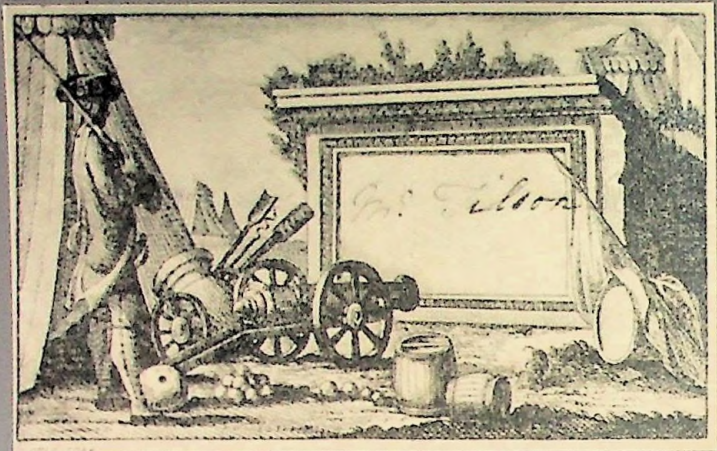


FIG. 3. VISITING CARD OF MILITARY DESIGN PUBLISHED  
IN ROME IN 1788.



FIG. 4. CARTE-DE-VISITE PUBLISHED  
BY LAWRENCE.





FIG. 5. EIGHTEENTH CENTURY VISITING CARD, ONE OF A SET OF 12, SHOWING MONTHLY OCCUPATIONS.

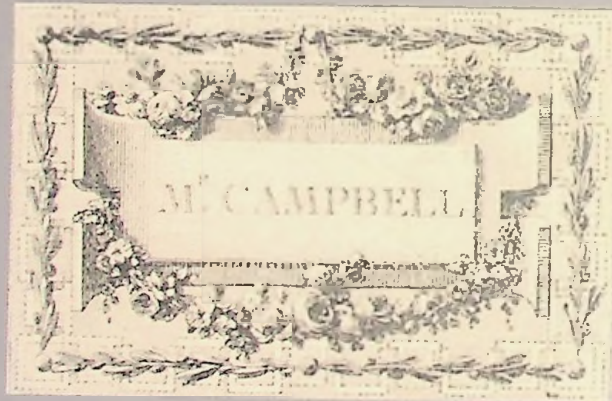


FIG. 6. AN ENGLISH ENGRAVED VISITING CARD, CIRCA 1790.



Rome

Dec<sup>r</sup>. 1<sup>st</sup>. 90 —

After a tedious journey of eight days, various  
misfortunes, & only third escape this year (God be  
thank'd it is near an end) we have arriv'd here  
yesterday, and were happy to find you ~~and~~  
well enough to proceed on y<sup>r</sup>. journey to Naples  
as soon as we receive our permission we shall  
join you, & at end of next week with the y<sup>r</sup>. coach —  
Mr. Brent left Florence on Monday last he was  
to stop at Genoa for letters. there fore where  
to direct I cannot inform you — with best wishes to  
Mr. Dyer & Dr. A. & hopes of finding you well  
at Naples — I remain Dr —

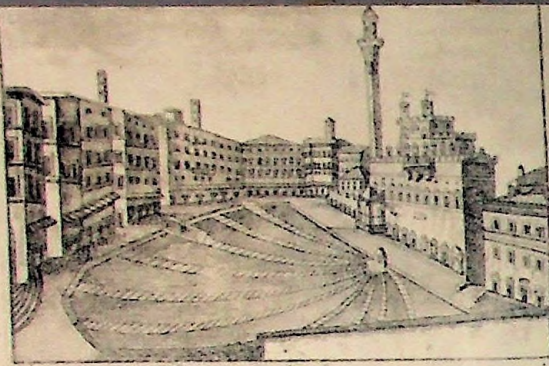
Y<sup>r</sup>. Obedt<sup>t</sup>.

Charles In<sup>o</sup>. Branding —

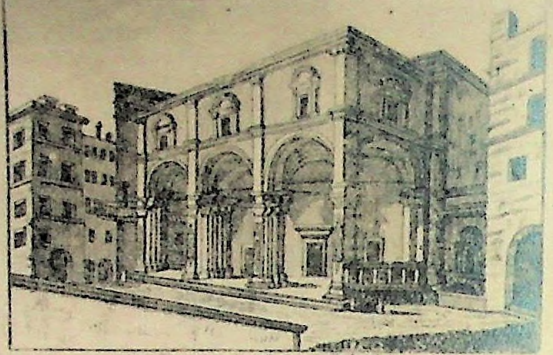
Miss Perry's have entrusted me with some parcels  
The ship conveyed a one for you which I hope to deliver  
no later for any of y<sup>r</sup>. party at Florence —

FIG. 7. SPECIMEN OF EIGHTEENTH CENTURY ORNAMENTAL WRITING PAPER.





*Piazza di Siena*



*Casino dei Nobili*

*Acc. Cini*

*Giuseppe D'Alagni, sc. Luigi B.*

*Comincio ora rispondere all'ultimo paragrafo "e p. conto di" Marianna  
alla quale vi ritorno e saluto. Ella non pensa di venire alla festa, ma ha  
dato a me la commissione di venire, e così io certamente non ne profitterò. Vor*

FIG. 8. PICTORIAL VISITING CARDS PRINTED AS A HEADING TO WRITING PAPER.



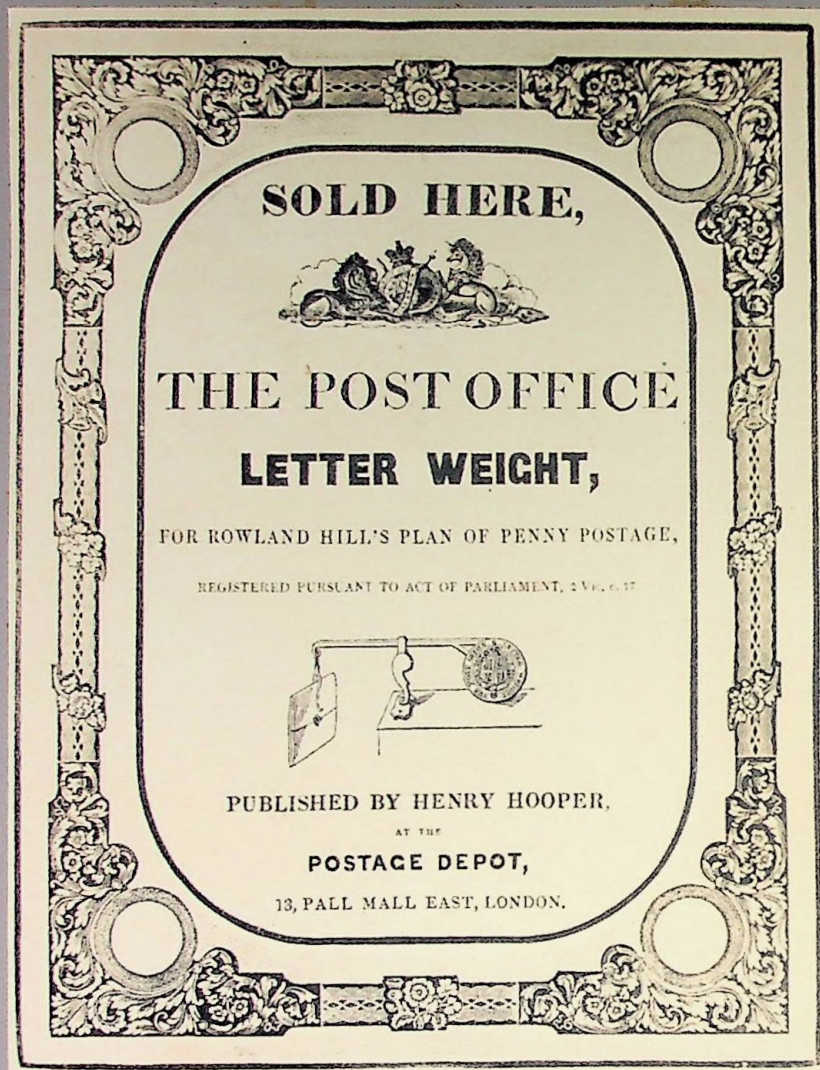


FIG. 9. THE FIRST LETTER WEIGHT MADE FOR THE PENNY POST.



1680. (1)  
A  
**P E N N Y**  
Well Bestowed,

Or a Brief Account of the *New Design* contrived for the great Increase of Trade, and Ease of Correspondence, to the great Advantage of the Inhabitants of all sorts, by Conveying of **LETTERS** or **PACQUETS** under a Pound Weight, to and from all parts within the Cities of *London* and *Westminster*; and the Out Parishes within the *Weekly Bills of Mortality*,

For One Penny.



Here is nothing tends more to the increase of Trade and Business, than a Speedy, Cheap and safe way of *Intelligence*, much being obstructed and more retarded in all Places where that is wanting. For as Money, like the Blood in Natural Bodies, gives Life to Trade by its Circulations, so Correspondence like the Vital Spirits, gives it Sense and Motion; and the more that these abound in any Place, the more doth that Place increase in Riches, Strength, and Vigor.

But in this Age it is not to be expected that any New Design can be contrived for the Publick Good, without meeting many rash Censures and Impediments, from the Foolish and Malicious; therefore 'twas not likely this should escape that common Fate. Yet We hope to all the reasonable and Candid, who are willing to understand their own Interest, this Paper may be Satisfactory.

For 'tis undertaken by the Methods of that Correspondency settled, that any Person may promise himself his *Letter* or *Pacquet* shall safely come to any place directed to, lying within the Cities and Suburbs of *London* and *Westminster*, and all their contiguous Buildings; also to *Wapping*, *Ratcliffe*, *Lymebouise*, *Poplar* and *Blackwall*; to *Redriffe*, *Southwark*, and so to *Kings-ton* and *Lambeth*; to *Hackney*, *Islington*; and all other places within the *Weekly Bills of Mortality*, be it farther or nearer, to and from any of the aforesaid Places,

For One Penny.

The times for issuing out of *Letters* to any of the aforesaid Places, to be in the Summer time from Six in the Morning to Nine at Night, and at reasonable hours agreeable to the Winter Season. To the most remote Places *Letters* shall be sent at least Five times a day.

To Places of quick Negotiation within the City, and in the Term time for service of the Law Business, &c. at least Fifteen times a day.

No *Letters* that come after Nine at Night, to be delivered till next Morning (except such *Letters* as are for the *Post-Office* General.)

By this means all Persons, as well Gentlemen, Lawyers, Shop-keepers, and Handicrafts Men, that make and deal in Commodities vendible by Patterns and poor Prisoners, and all others, have that dispatched for a *Penny*, which usually costs Three Pence, Six Pence, or a Shilling. Now to oblige Men to pay more when they can hereby be cheaper served, were to impose an illegal Tax upon the Inhabitants without their Consents.

Besides many Journeys of Taylors, Weavers, and other poor Artificers, and their Servants, will be spared, who now consume much time abroad in going to and fro, to the impoverishing of their Families, because they cannot extravagantly pay a Porter for a *bedfellow*.

FIG. 9. LITERATURE ON THE PENNY POST.





FIG. 9. A PENNY POST CARTOON. (1).



FIG. 9. A PENNY POST CARTOON. (2).





FIG. 9. A TRANSATLANTIC PENNY POST  
CARTOON— FROM 'THE PENNY POST'  
1680-1918, FRANK STAFF.



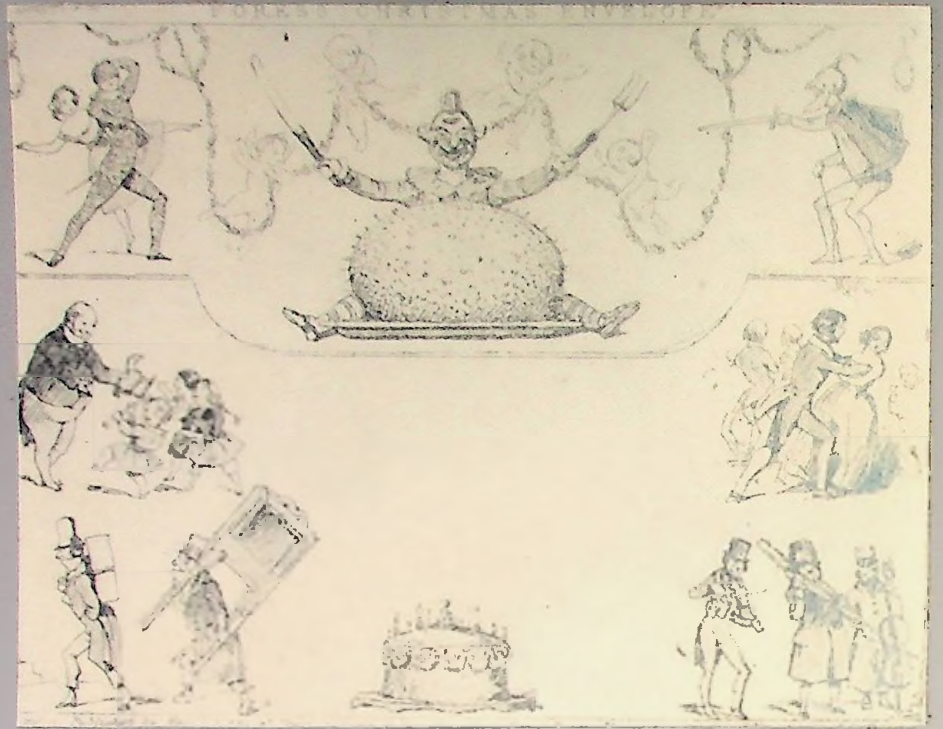


FIG. 10. FORES' CHRISTMAS ENVELOPE. DRAWN BY  
RICHARD DOYLE.





FIG. 11. THE MUSICAL ENVELOPE, PUBLISHED BY R.W. HOME OF LEITH, 1840.



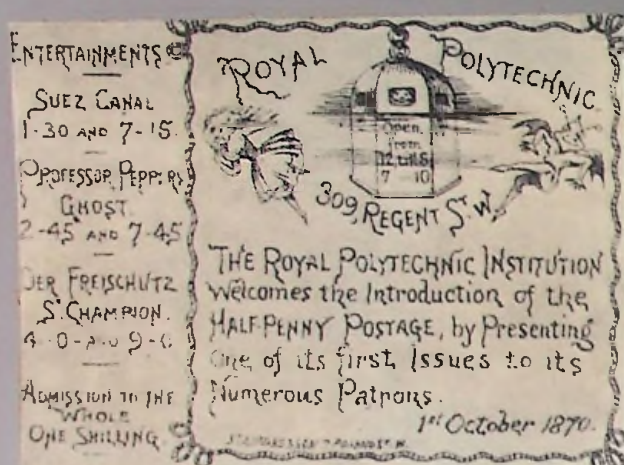


FIG. 12. A PICTORIAL ADVERTISEMENT AS PUBLISHED ON THE FIRST DAY OF ISSUE OF THE HALF PENNY POSTCARD 1st OCTOBER, 1870.



FIG. 13. A LETTER HEADING, PUBLISHED BY CHARLES MAGNUS OF NEW YORK. THE CITY OF OTTAWA, NO WAY RECOGNISABLE AS THE CITY OF TODAY.



FIG. 14. A CARTE-DE-VISITE, PUBLISHED IN COLOUR  
BY THE INTERNATIONALES. PHOTOGRAPH: KUNST INSTITUTE.





FIG. 15. A UNIQUE CARD PRINTED AND POSTED  
IN VIENNA IN MAY 1871.



FIG. 16. POSTCARD OVERSTAMPED 'NOT TRANSMISSIBLE ABROAD' AND DATED MAY 1873.



FIG. 17. AMERICAN POSTCARD, 1880. ENCYCLOPEDIA OF STAMPS PART 9. VOL 2.



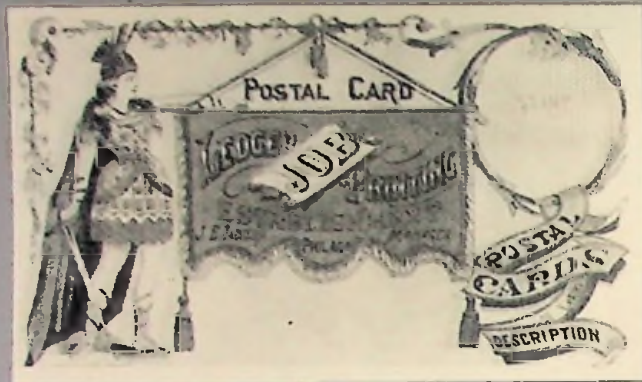


FIG. 18. AN ADVERTISEMENT POSTCARD OF A PHILADELPHIAN PRINTER, 1873.

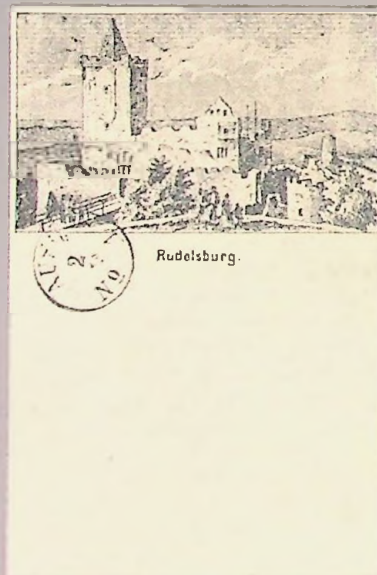


FIG. 19. AN EARLY VIEWCARD DATED 1874.



FIG. 20. THE FIRST POSTCARD ALLOWED TO BE SENT ABROAD.



FIG. 20. POSTCARD FROM BANGKOK TO LONDON. ENCYCLOPEDIA OF STAMPS PART 7 VOL. 6.



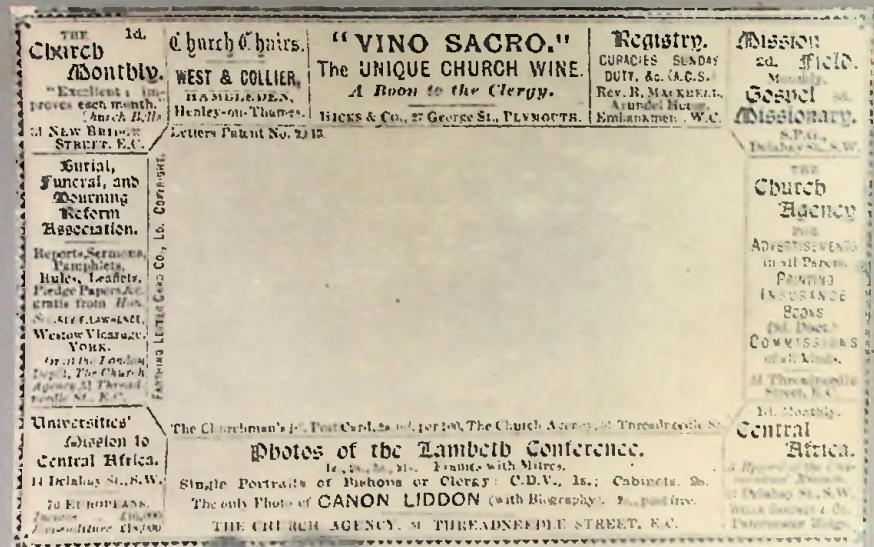


FIG. 21. POSTCARD WITH PANELLED ADVERTISEMENTS.



FIG. 22. A CARD CELEBRATING THE 25TH JUBILEE OF THE INTRODUCTION OF THE POSTCARD.

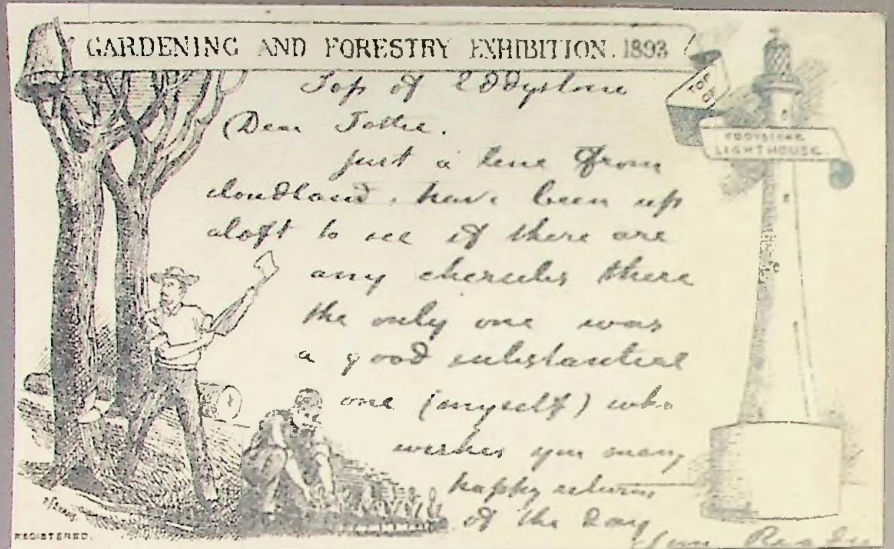


FIG. 23. A RARE CARD ISSUED FOR THE GARDENING AND FORESTRY EXHIBITION OF 1893.





FIG. 24. A DRAWING FROM THE ILLUSTRATED LONDON NEWS, OCTOBER 2, 1909.





FIG. 25. ITALIAN POSTCARD.  
'THIS CARD IS GLUED DOWN TO DISCOURAGE 'PAUL PRYS'.')



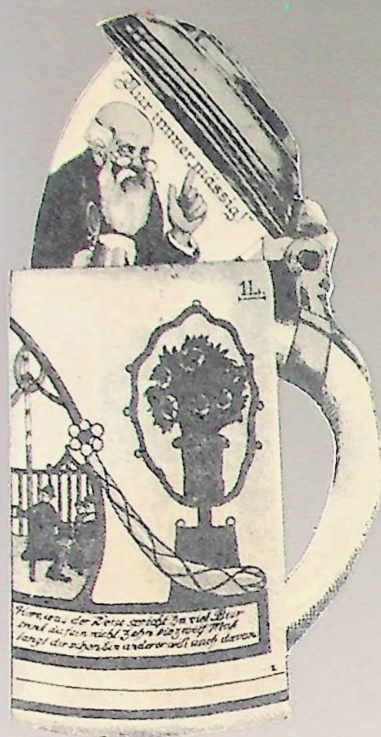


FIG. 26. A POSTCARD SHAPED LIKE A BEER MUG, WITH A MOVEABLE LID.

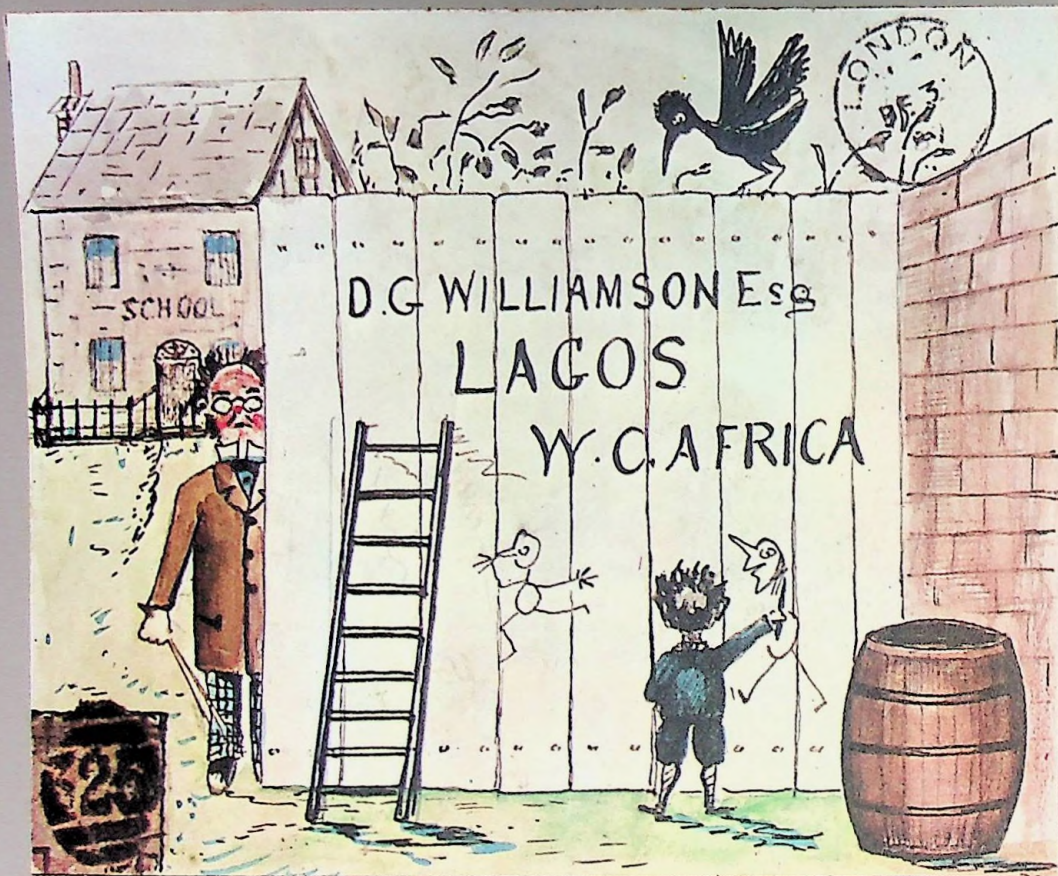


FIG. 27. NOVELTY POSTCARD SENT FROM LONDON TO LAGOS.  
 ENCYCLOPEDIA OF STAMPS PART 4 VOL. 4. NATIONAL POSTAL MUSEUM LONDON.



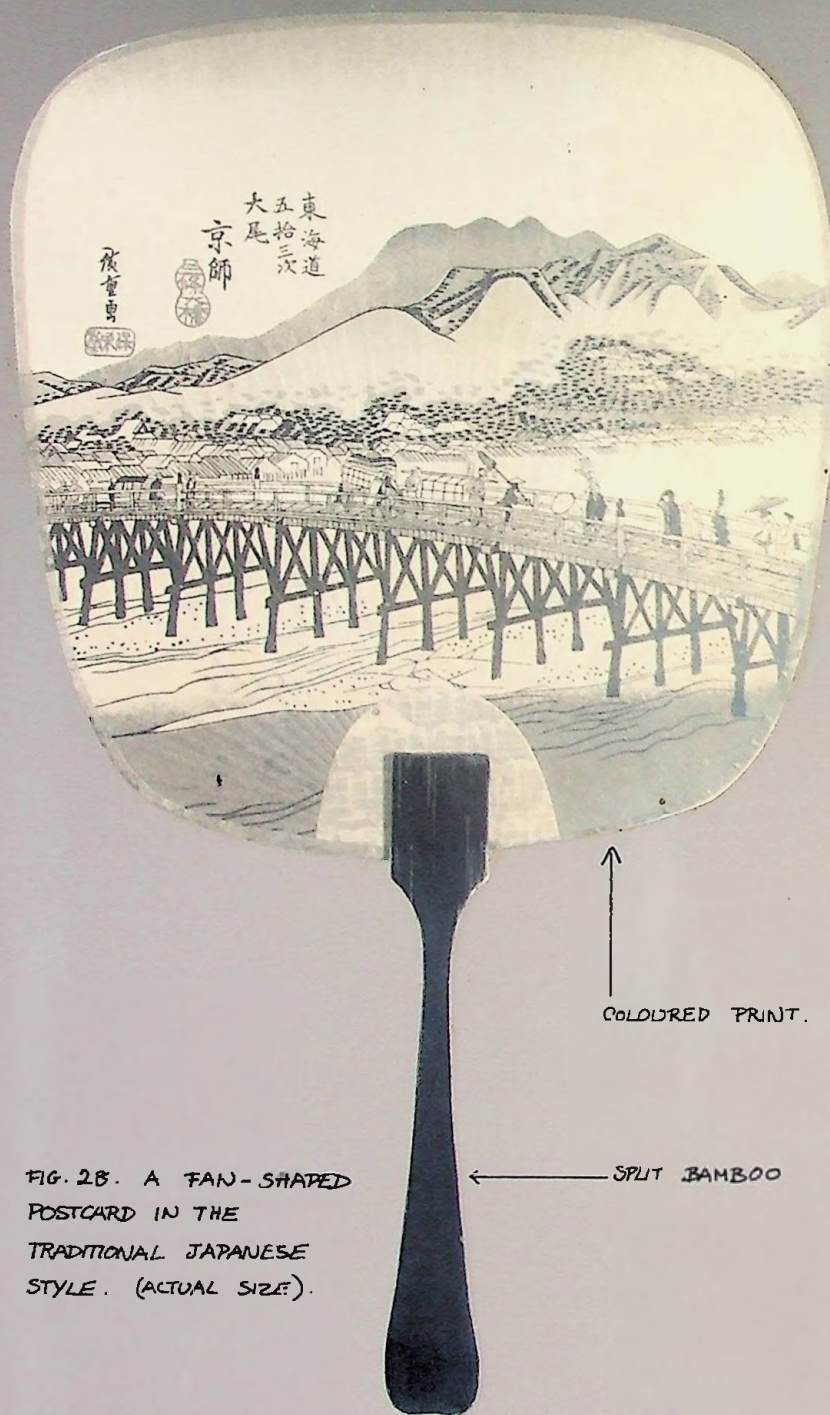


FIG. 28. A FAN-SHAPED  
POSTCARD IN THE  
TRADITIONAL JAPANESE  
STYLE. (ACTUAL SIZE).





FIG. 29. PHOTOGRAPHIC POSTCARD.



No. 1.] **THE POSTCARD.** (Mar., 1893)  
*The Smallest Monthly Journal in the World.*  
 Subscription to THE POSTCARD, six stamps a year. Single copies two stamps each.  
 Published at 45, Holborn Viaduct, London, E.C.

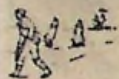
**ABOUT OURSELVES.**  
 Not room for laughs: come to stay.  
 Novel idea, aren't we? Illustrated  
 Story will begin next month. Wonder  
 how? Subscribe and see! Six stamps  
 please, for a year's copies. Will you  
 show us to your friends?

**A TRAGEDY IN 33 WORDS.**



Skate—Ice—  
 Girls—Nix!  
 Cut dash—  
 Make crash.  
 Ice thin—  
 Man in—  
 Queer figure—  
 Girls suggest.

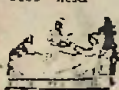
Home mizzle—  
 Growl—Guzzle—  
 Change clothes—  
 Tallow nose.



Feet lucker—  
 Bed—tuck it—  
 Sup—gruel—  
 Chafed cruel.



Home mizzle—  
 Growl—Guzzle—  
 Change clothes—  
 Tallow nose.



Oh, lucky it is that the world never knows.  
 The silent but awful remark  
 That over the deaf mute's fingers flows  
 When he steps on a tack in the dark.

**PUZZLES.**

An illustrated story book, "At High Tide," in beautiful coloured wrapper, to every reader who correctly answers any two.

- 1.—My first is in river but not in sea.  
 My second is in coffee but not in tea.  
 My third is in sugar but not in milk.  
 My fourth is in hen but not in cock.  
 My whole is your garden from lovely Eden.  
 And dainty petal sheds sweet perfume.
- 2.—The following letters form a famous Shakespearean line:—  
 Eh to cotin beat ts ath tquet hen i os.
- 3.—The ocean, the organ of sense which its rear reveals, and the faculty which depletes it, form a Square Word.

**PRIZE COMPETITIONS.**

Postcards only. As many as you like, on separate cards. Address, Editor, "Postcard," 45, Holborn Viaduct, London, before March 15.  
 £5 cash for best Motto for "The Postcard" from standard writer.  
 £1 cash for best humorous drawing—a joke without words.  
 £1 cash for best girl's writing. £1 cash for best boy's, both under 15.  
 A box of the best baby soap in the world—Beckelaers' Baby Soap—to every baby born this month whose mother subscribes to "The Postcard," and will send baby's name and address.

The difference between a country confectionery and the chief ingredient in a salad dressing is just this, that one is hallowed soil and the other is—plain!—"salad soil."

**PAIN KILLER**  
 Get a Bottle to-day of  
**PERRY DAVIS'S**  
**PAIN KILLER.**  
 Acts directly on the seat of Pain. Cures Colds, Coughs, Headache, Cramp and Pain in the Stomach, Colic, Diarrhoea, Cholera, &c.  
 Sold by all Chemists at 11d and 2d. Avoid all imitations under misleading names.  
**PAIN KILLER**

**CARTER'S LITTLE LIVER PILLS**  
 Small Pill  
 Small Dose  
 Small Price  
 Forty in a Vial  
 Sugar Coated  
 Purely Vegetable  
 Cure Torpid Liver  
 Without Fail  
 Chemists: 1s. 1jd.



**BEAUTIFUL TEETH**  
 ensured by the timely use of that delicate aromatic tooth wash, **FRAGRANT SOZODONT**  
 which will speedily arrest the progress of decay, harden the gums, and impart a delightful fragrance to the breath.  
 All Chemists sell it. 2/6.



FIG. 30. 'THE POSTCARD - THE SMALLEST MONTHLY JOURNAL IN THE WORLD'.

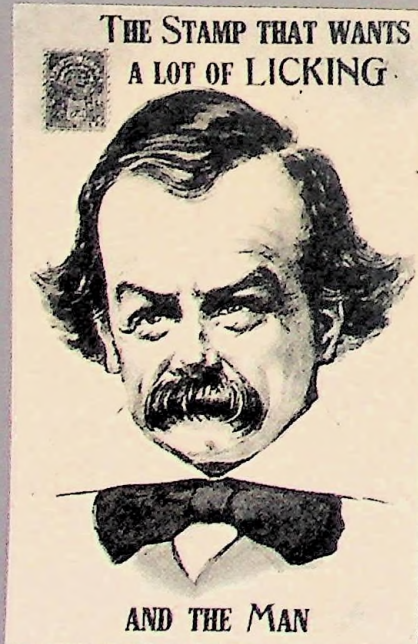


FIG. 31. POSTCARD OF LLOYD GEORGE, 1911.





FIG. 32. 'A LONDON BASKET CARD'.



1. - Pierrot sculpteur

De ce bloc, avec mon ciseau,  
Se dit Pierrot insoumis,  
Tirons au chef-d'œuvre nouveau,  
Une femme superbe.  
A. G.



FIG. 33-38.

A NOVELTY CARD  
SERIES.

2. - Pierrot sculpteur

L'habile ciseau de Pierrot  
Aussôté fouille et taille,  
Et la femme apparaît bientôt  
De la tête à la taille.  
A. G.





### 3. - Pierrot sculpteur

Pierrot heureux, encouragé,  
Se bâte et s'efforce,  
Ses blocs en bécoté change  
En superbe statue.  
A. G.



Pierrot et la statue A. G. 1900

### 4. - Pierrot sculpteur

Où dit Pierrot, mais l'est charmant !  
Quelle adorable femme !  
Il sent, non sans contentement  
L'amour naître en son âme.  
A. G.



Pierrot et la statue A. G. 1900



3. - Pierrot neupleur

A son amour, sous Pierrot  
Délivre ainsi sa femme,  
O prodige ! l'amour sensible  
L'homme et l'éclecte femme !  
A. G.



Peinture A. G. 1872



NOVELTY CARDS.

LET US PREY!



LET US PRAY!

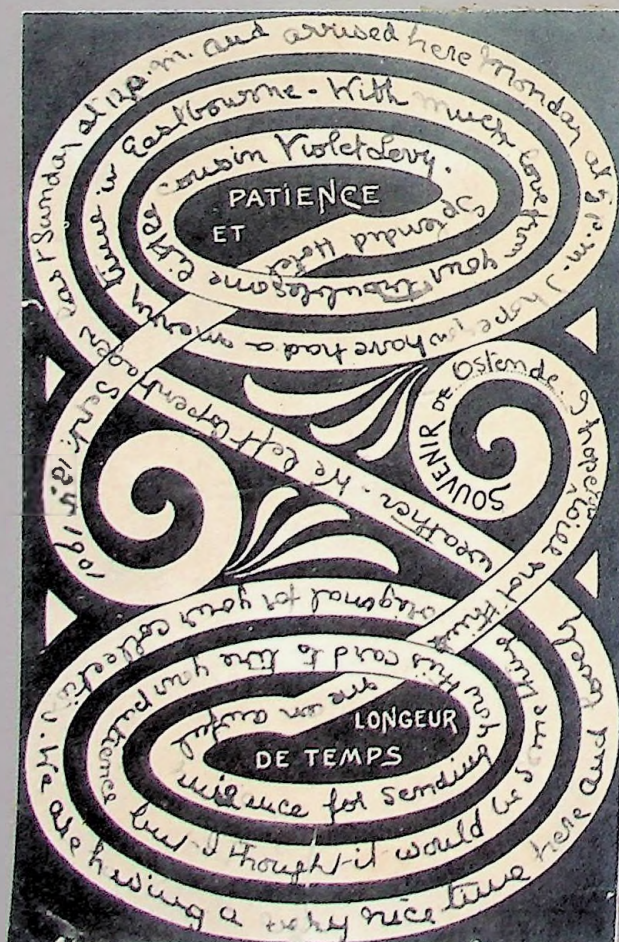






FIG. 39. CONTEMPORARY SPANISH EMBROIDERED CARD.





FIG. 40. AN EARLY POSTCARD RECORDING AN EVENT.





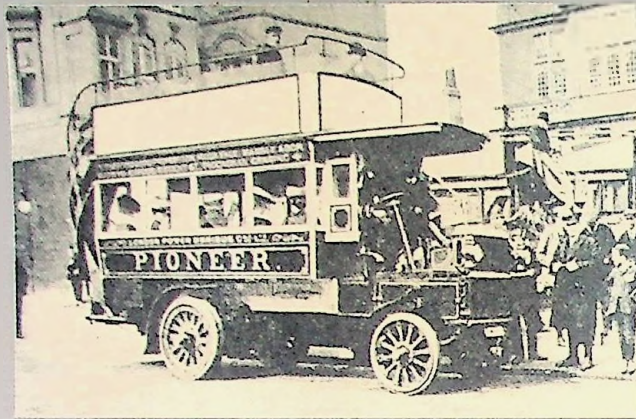


FIG. 42. ONE OF THE FIRST LONDON MOTOR  
BUSES ON A POSTCARD OF 1906.



IRISH  
STAMP. →



A TIN CAN POSTCARD FROM TONGA TO SCOTLAND WHICH PASSED THROUGH IRELAND.







Southbourne Cliffs Hotel,  
Bournemouth.

20. 6. 48.

REAL PHOTO POST

BY SPECIAL ARRANGEMENTS  
PRINTED IN ENGLAND

POST



We are having a ~~very~~  
holiday here, despite  
bad weather to begin with.  
But now it is getting hot  
again I'm glad to say. I am  
sure you will enjoy your  
holiday here in August,  
and I do hope you have  
a lovely time too. Love Ruth.

Miss Grace Livingston,  
1, Heathfield Road,  
Tescamore,  
Dublin.

Etretat - Monday

Just to show you that Gennes  
isn't the only place worth seeing.  
But you don't get a free drink  
at the Benedictine! We have had  
a delightful week at Etretat,  
& are just off to Les Andelys  
for a bath! We have been  
near every day, though the flag  
was green in precedence! Very  
comfortable at our little hotel.  
Hope you are having a good time.  
Much love - Ruth and Gustave.

FECAMP (Seine-Inférieure)  
Batterie de la Benedictine, Cour d'honneur

Los Editions d'Art "YVON", Paris, 15, Rue Mareil  
Reproduction interdite - Fabrication Française 222

Miss Sheppard,  
38 Dawson St.,  
DUBLIN -  
Ireland -



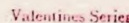
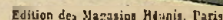
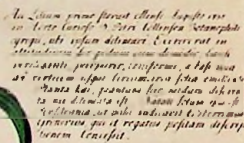
ADDRESS

Miss Ruth  
Southam Rectory  
Worcestershire

Wsd. 3. 30.

Very pleasant ride here  
through country lanes. Have  
had a large lunch and am going  
on to this house now. The  
manager of the Crown in Harburg  
comes from Eubendun. I'll  
may care to ride there. He is one  
of the O'Neills of Lorne. Hope  
you are all fit. Hope to see  
back someday Tomorrow  
Love H.





The Mall, Armagh 11<sup>th</sup> Oct. 1903. Valentines Series  
We have fine weather. Yesterday lovely day at - Newtowne Man coming!



VICTORIA AND ALBERT MUSEUM

Happy B'day  
Love from  
Maxwell Allen

(at last I've found one  
with the more less  
appropriate emblem!

PYRENEAN LILY

Drawing by G. D. Ehret (1710-17) for Plate XI of  
*Plantae Selectae*, 1750-1773. 20 x 13 3/4 in.

E. 72

D. 589-1886

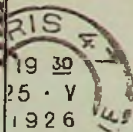
S.P.

Printed in England

Crown copyright

Hope you enjoy your  
England - 111 the  
phoney you know,  
13<sup>th</sup> or 14<sup>th</sup>

Mardi 28  
Une circonstance  
imprévue m'a  
empêché d'aller  
vous retrouver hier  
soir - Je compte  
aller vous voir  
demain, si vous  
n'êtes pas libre vous  
serez gentille de me



Mademoiselle Heily  
31 rue de Jourmon  
Paris



Write here for Inland Postage only.

We went to church this morning with  
Mr. Myers. we both agree that he would  
please you! now we all go for a drive  
& hope the weather will keep fine - we  
all fine! play nap each evening  
with love & all yours m.s.

THE ADDRESS TO BE WRITTEN ON THIS SIDE

POST CARD.

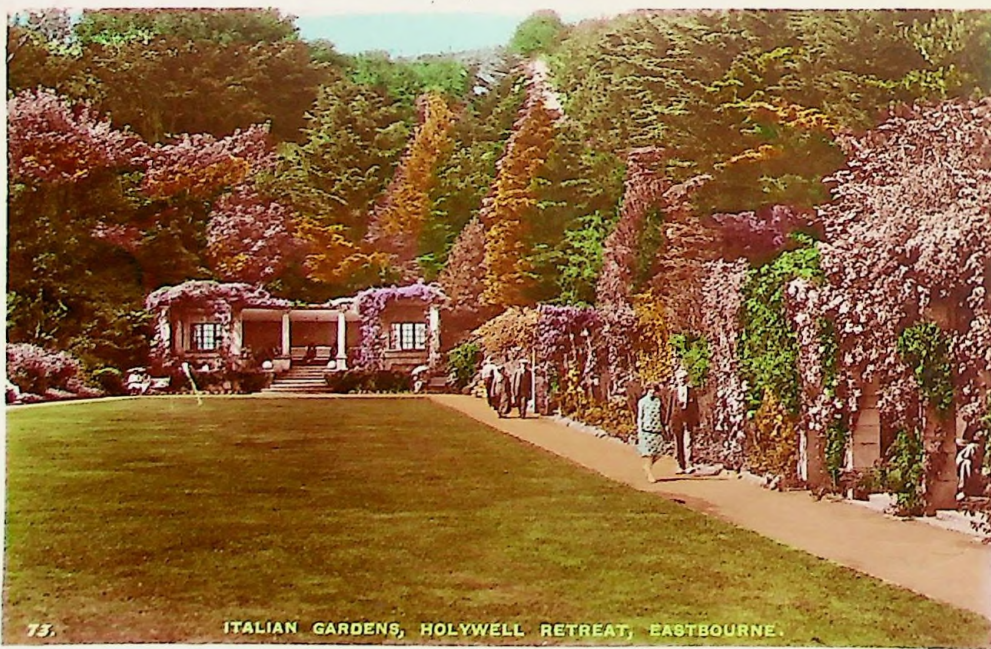
Miss Louella Grace  
1 Mayal Terrace N.  
Hingston  
Co. Dublin







Luzern. Seebrücke und Bahnhof mit den Alpen



ITALIAN GARDENS, HOLYWELL RETREAT, EASTBOURNE.



Paris. Église Saint-Etienne du Mont



POSTES  
FRANCE  
1fr  
11.70  
AUG 23 1948  
Miss Dicks  
Boulton Rectory  
Warrwickshire  
Aylesbury

Photo letter. We were in  
at local food office yesterday &  
learned we can obtain emergency  
Rations for you on producing your  
Passport. So would you please  
bring same.  
H.G.

PARIS  
St. Etienne du Mont Church.  
This day, sorry for  
not having written before. Hope  
you all crossed safely on  
Tuesday. So not find Sham too  
bored. Aunt left on Monday  
to go with you shortly  
properly set next. Miss Calcutt  
a stuffed pupil turned up yesterday.  
Paris very hot. Isabel had a cut back  
but is now doing well. Love to all. H.

1982  
PHOTOLUX

— This is a Real Photograph —

Miss G. Livingston  
1. Heathfield Road.  
Terenure  
Dublin

HAND COLOURED PHOTOGRAPH  
POST CARD  
LONDON  
POSTAGE  
REVENUE  
1P  
POSTAGE  
REVENUE  
1P

Love from  
Lucerne.  
m B. B.



— 214 Globetrotter G.m.b.H., Kun-  
stberg, Lucerne

Miss Livingston  
1, Heathfield Rd.  
Terenure,  
Dublin,  
Ireland