

# T. P. G. Matters

The official quarterly newsletter of the Taconic Postcard Club  
New York's East-of-the-Hudson Postcard Club

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## The Story of Flying Rabbit™ Postcards

By Susan Hack-Lane

It is long after the Golden Age of Postcards and among collectors, few consider contemporary cards collectible. Postcards are still being produced and most often take the minor role of vacation scenery, exhibition cards, rack cards, and your every day advertising mail. Are these collectible? In their small numbers it is hard to build upon them without considering whether they take on a theme or are recognized for a particular artist's work. However, find a topic and the right collector and the possibilities are there.

With younger collectors I see less bias against modern cards. But here I am, older than some, and I collect Rick Geary illustrations for National Postcard Week, Larry Fulton cards for his large letter geographical, political and social issues cards, Bernard Veyri and Patrick Hamm of France and others, all produced within the last days or the last two decades. If you are a collector of contemporary cards you may know other names but finding these artists and their work is no easy task.

Back in the day, let us say, 1992, Sandy Waters, a seasoned postcard collector, wanted to make her contribution to the postcard hobby. She knew what she enjoyed in a postcard and also knew what topics were collectible. Inspired by a card in her own collection, her company name and logo were conceived as Flying Rabbit. Enterprising as she was, energetic and committed, with family and artist friends in the wings, she commissioned uncolored artwork based on her own concepts. It is intriguing to sit down with Sandy and go over her cards and the stories that she tells. Some cards were created with particular people in mind, others had tidbits of hidden tales, like when she accidentally drew the peace sign upside down and recreated the Mercedes logo, hopefully unnoticed by her collectors.

Over the course of her twenty-eight different editions, all the cards would be signed by the individual artists. The images were printed on the best quality paper in limited runs. Then, in a very systematic method, Sandy would hand color each card. To expand upon that, she colored 10 to 12, enough to take to the next scheduled show or to fill mail orders. She aimed for the soft pastel-effect seen on the old M. M. Vienne cards of almost a century before, but as she proceeded, her own color palette evolved. By the second year she came up with the concept of installment cards with two, three, or four cards to a set. For the installment cards, the artwork was printed to include the entire image and then cut down to postcard size (mostly standard 3.5" x 5.5") and a companion uncut sheet was also offered. Trying to come up with new ideas, she later created the Special Anniversary Edition, the Heirloom Edition, and the Jubilee Collections.

Sandy would set up at shows in York and Wichita, and began to acquire a customer base with clients coming back to her time and again or subscribing by mail. She succeeded in producing series after series through 2004 when the labor intensive work became too much for her hands. When she had produced her last cards, including some for her granddaughters, she destroyed all uncolored cards so that her work would end with what she created by her own hand. It is no surprise that Flying Rabbit cards became collectible from the day she started. Her work remains highly sought after.



I called Sandy the other day and while not doing the intricate work of her Flying Rabbit days, I caught her with a paintbrush in hand. She was painting the sashes on all the second floor windows of her home.

Sandy Waters, nee Brandt, was born in New York City but is a longtime Baltimore resident. When not attending to her home and husband, Sandy has two granddaughters that she cherishes and a dog, a cat, and a cockatiel to keep her company. She travels for postcards and for hiking. At home she derives pleasure from her certified wildlife habitat backyard garden. Since 2002 she has volunteered as a math and language arts teacher working with 4th grade children under a Title I program. She is one-of-a-kind and has contributed to our wealth of postcards with each and every one of her holiday, installment, and artist signed creations.

It is 2011 and now it is time to create an Internet home for Flying Rabbit postcards. Beginning with Bruce Sundling's offer to scan all the Flying Rabbit cards, Ray Hahn and I set out to work with Sandy to gather her words and perspective on organizing a web site. Now, we invite



you to look at the Flying Rabbit pages at [flyingrabbit.lockkeeper.com](http://flyingrabbit.lockkeeper.com) to see the breadth of work produced in modern times by Sandy Waters, proprietor, and her wonderful complement of Flying Rabbit artists.

[Editor's note: Sandy's first Flying Rabbit postcard (1992) is seen left; her last installment set (2004) is right.]

**President's Corner**

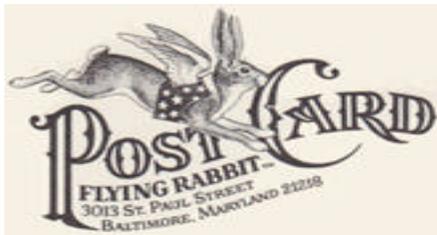
So often when I look at a card, series or collection I want more information than the card alone provides. From books, libraries, the Internet and friends, there is plenty on the early history of postcards. Yet contemporary information is often unavailable, and even when information can be retrieved details are lost, misused and misquoted.

For example, both the R. H. Macy set and the Union Oil Company cards were produced as early chromes in 1939. However, the Union Oil cards are the only ones referred to as the first in the use of this technique. It is my guess that this came about because of the hundreds of cards and sets produced by Union Oil, compared with the 16 cards produced by Macy for their Color Views of New York City.

[For additional details, look at your copies of *T. P. C. Matters*, dated August 2009 and November 2009.]

Don Preziosi in his July 2006 article in *Postcard Collector* wrote about an earlier chrome card issued and mailed in September 1936 – an advertising card for the new magazine *The New York Woman*. Don links this halftone technique and its name to the introduction by Kodak of its new Kodachrome film for 35mm color slides. This information seems to have bitten the dust. And now, also gone is the processing of Kodachrome film after a 75 year run. In 2010, the last processing machine for this film was shut down.

This is only an example of the kind of facts and details that I am concerned with. Another example is Sandy Waters's Flying Rabbit postcards.



To avoid the loss of any information it was well worth the time and expense to go to the source. With my friend Sandy Waters

we did just that to be sure the facts are recorded and an Internet home is provided for at least her Flying Rabbit Postcard images. Sandy gave us first hand information, information that some one may ask years from now. I thank her for openly sharing her story and I thank our editor, Ray Hahn, and [www.lockkeeper.com](http://www.lockkeeper.com) for making access to this information part of the free and open exchange of postcard knowledge.

You may watch for a national announcement coming in October or November, but to get a sneak peek of the work we've completed, go to [flyingrabbit.lockkeeper.com](http://flyingrabbit.lockkeeper.com).

Susan



**Special Announcement**

In an email received last week fellow card collector Joe Truskot, of Salinas, California, announced the completion of two slide-shows based on the work of postcard artist Catarina Klein. Both productions have been uploaded to the Internet at:

<http://www.youtube.com/watch?v=aiSpARYISR0> and  
<http://www.youtube.com/watch?v=auj1-VwAoQ>.

**Editor's Niche**

Thanks to all who have made contributions to this issue.

There are fewer and fewer of us who remember John McClintock. For those who are unfamiliar with his name, suffice it to say that he was likely the most influential American postcarder of all time. He founded no less than three postcard clubs and was the co-founder of National Postcard Week. In the 1970s John wrote a Postcard Prayer. It is a spoof on Psalm 23. Certainly no disrespect is intended, but what a jewel this bit of postcard literature is.

Enjoy.

Ray

**A Postcard Hobby Prayer**  
 by John H. McClintock

**Postcard collecting is my hobby;  
 I shall not be bored.  
 It maketh me do research on far places,  
 It causeth me to correspond with strange people;  
 It keepeth me alert.**

**It leadeth me to new knowledge in curiosity's wake.  
 Yea, though I am bound in the house by bad weather,  
 I will fear no storm, for my cards are with me.  
 Their beauty and their history enchant me.  
 I can look at them for hours.**

**They show me a pleasant escape  
 From the tensions of everyday living.  
 They fill my shelves in shoeboxes.  
 My checking account runneth lower.**

**Surely, their beauty and information,  
 Shall surround me all the days of my life,  
 And, I will be listed in the ranks of deltiologists forever.**

Amen



**Taconic Postcard Club**

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**Meetings are held monthly on the last Tuesday.**

The next meetings will be:

August 23, September 27, & October 25, 2011.

**Mark your calendars!**

## The Bible's Story

### The King's Version

The theological, sociological and philosophical impact of a single book is not often measured in centuries. But that is the case with a book that celebrates its 400<sup>th</sup> anniversary this year – 2011.

It was 1611 when the King of England, James I, was presented with the first English language version of what we know today as the King James Version (KJV) of *The Holy Bible*.

In 1603, when Queen Elizabeth I (the last of the Tudor monarchs) died, the throne was passed to the Stuart family over which James VI of Scotland reigned. One of his first acts as the King of the English was to convene a conference for “the hearing and determining of all things pretended to be amiss in the church.” Interestingly a new version of the Bible was not on the agenda.

Early in their deliberations, the conference declared that the unsettled status of the church was due, in part, to the chaotic reigns of Henry VIII and Edward VI, and further, they found it necessary to condemn all versions of the Bible then in use to be corrupt and not answerable to the “original” – including the Great Bible of 1538 that Henry introduced as a vernacular translation of the Scriptures. Then they lost no time in the solicitation of His Majesty's permission to prepare a new Bible, suitable for use in the divine services of all churches in England.

After receipt of the King's reply, “that a translation be made of the whole Bible” work began in what were known as companies. The First Westminster Company translated *Genesis* to *2<sup>nd</sup> Kings*; the First Cambridge Company translated *1<sup>st</sup> Chronicles* to the *Song of Solomon*; The First Oxford Company translated *Isaiah* to *Malachi*. The Second Companies of all three delegations (Cambridge, Oxford and Westminster) translated the New Testament.

When the translation was complete the hand-written pages were delivered to the Royal printer – Robert Barker. If he wished, any Englishman could purchase a copy of the KJV. It was available in two formats: a loose-leaf that cost ten shillings and a bound edition for 12 shillings.

The printing of the Bible has been a very profitable enterprise over the last 400 years. There was a survey done and reported in 1995 that suggested there were then over 1000 versions of the Bible published in over 2000 languages and dialects. That report also declared that at least 600 variations of the KJV were then in print. The total of all publications done since 1611 is estimated at an astonishing 6,000,000,000 – yes, six billion copies – the best selling book of all time.

I know you want to ask what some other best selling books are: second is Chinese Communist Party Chairman Mao Tse-tung's *Little Red Book*; and third is Noah Webster's *American Spelling Book*.



Novelty Art Series No. 853. (6 Des.) David conquers Goliath

### Bible Stories on Postcards

The sixty-six books in the Bible date from some time near 1500 B.C. when the book of *Job* was authored by an unknown Israelite, to about 95 A.D., a time during which it is believed that the *Book of Revelation* was written by a devout spiritualist named John, but not John the Apostle.

Seldom in literature is the phrase “a picture is worth a thousand words” more appropriate than when

discussing biblical content. If you search the Internet for “Bible Stories” the list is enormous – one source suggests that the Old Testament offers 102 narratives that teach lessons of morality, faith and devotion.

Postcards are the perfect medium for Bible stories and this fact was recognized early in the golden age of postcards. Dozens of firms around the world created sets of cards based on biblical themes. Since the variety is overwhelming I have selected examples from only two sets of cards; the No. 853 from the G-A Novelty Co. – *David conquers Goliath* (above) and No. 9 – *David plays the harp before Saul* and No. 11 – *Ruth gathers sheaves in the field of Boaz* of The Pilgrim Press. (Courtesy of Lynn McKelvey.)

The story of David and Goliath comes from the book of *First Samuel*, chapter 17. David playing his harp is also found in *First Samuel* but in chapter 19 at verse 19.

The story of Ruth in the fields of Boaz is from the book of *Ruth*, chapter 2, verse 3.

★ ★ ★



[Editor's note: The twelve-card set from The Pilgrim Press is especially nice. Each one is a character study from original paintings by the German artist Johannes Adolf Tillack (1861-1948).

If you would like to see all twelve cards, go to [http://www.lockkeeper.com/checklists/Old Testament Bible Stories/index.htm](http://www.lockkeeper.com/checklists/Old_Testament_Bible_Stories/index.htm).]

**Gaston Noury, a French Artist with a Flare for the International**

Advertising and costume designing in the early part of the 20<sup>th</sup> century, for entertainment centers such as the Moulin Rouge and Les Ambassadeurs in the Montmartre district of Paris was a great way to earn a fortune. Albeit it only happened for a few - one was a young artist from Normandie named Gaston Noury.

Gaston was born and lived in the departments of France just west of Paris. He learned art at the hands of a master – his grandfather was the director and curator of the local art museum. Frequent visitors to the Noury home included artists named: Pissaro, Renoir, Monet, and Degas.

At age 23 Noury settled in Paris and took residence in the shadow of the newly erected Basilique du Sacré-Cœur.

Within a span of some 12 to 15 years the artist found his fortune growing but his dissatisfaction with trivial projects made him strive for more than just costuming and art house posters. In his mature years, Noury was often angered by critics who deemed him an illustrator. They called his work juvenile and naive.

His decision to move to advertising and publishing led him to more serious work and he soon found some happiness in book illustrating. He also gained notoriety in fashion design through the exposure his work received in magazines and in-house publications.

Noury's fashion designs were the most whimsical of all his work. His palette was, for the most part, soft earth tones applied with a light touch, a marked departure from his early, often brilliantly colored renderings for everything from bicycles to soap.



Advertisement for Gladiator bicycles

From the 1890s to the 1920s when postcards captured the attention of the French, in a manner even more dynamic than they did Americans, it was the work of artists like Suzanne Meunier, Maurice Milliard, Louis Pettier, Albert Pinot, and Gaston Noury who supplied the art that Parisian publishers needed to keep their presses rolling.

Thousands of images originally created for entertainment and fashion found their way to postcards. Noury was far from the lead, but his images were in high demand because they were delicate, and dare I say it, the most suggestive of Victorian tastes.

He had a special skill in drawing that combined pencil, chalk or ink with watercolor washes.

Florals and playing card designs were favored, yet his portrayals of young and seductive women in fashions showing long slinky legs, wide midribs, lots of cleavage and sometimes bare breasts also captured the public's imagination. He was widely praised for his ability to draw stylized faces and delicate hands and feet.



Example from the Playing Card series

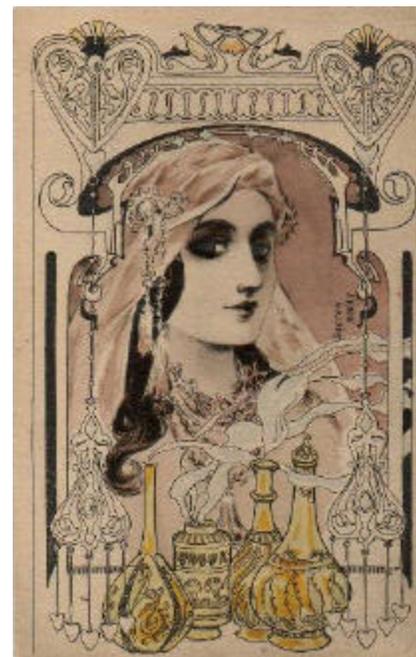
Most collectors of Noury's postcards will be surprised to learn that there are ten categories or sets of Noury cards. The earliest include the *Depose Cinos* set and his *Collection des Cent*. Sets most idiomatic to his best-known style are the fairy nudes, fans, boxes, shoes, perfumes, and the very elusive mermaids. Others include a set illustrating the Captain Alfred

Dreyfus affair and the individual personalities of playing cards. Most sell for upwards of \$45.00 and more, often much more.

A most fascinating fact in a Gaston Noury biography is that no one knows of his demise. He simply vanished about 1918. Some think he emigrated from Paris to Canada, yet others speculate him to be an unnamed World War I casualty.



Example from the Fan series - Egyptian



Example from the Perfume series - Lilac

★ ★ ★

Thankfully, Gaston Noury's art still lives in our postcard collections.

## The Story of a Man Who Wrote Verse for Those Who Wouldn't Be Caught Dead Reading Poetry

By Ray Hahn

The picture you see on this real photo postcard is apparently well known to those who have studied or researched a man frequently called, *The Bard of the Yukon* – Robert W. Service. It seems this image is one of only a few photos of Service taken while he lived in Canada.



Service was not a Canadian as many suppose; he was born in England, educated in Scotland, and by profession was a banker.

His first and only trip to Canada began when he moved to Vancouver Island in 1895 with a vision of becoming a cowboy. He stayed in North America for seventeen years, but his dream did not come true. He found himself wandering up and down the west coast working at odd jobs until he found himself employed by a Canadian bank in the small town of Whitehorse in the Yukon Territory.

The fact that Robert Service became a writer was a surprise to many, maybe even to Service himself. In 1907, when he had compiled enough of his writings to make a fair-sized volume of poems, he actually offered a publisher \$100 of his own money to publish his book. Needless to say, Service was soon refunded his \$100 because the publisher was

able to take nearly 2000 orders based on the transcript alone. There are statistics estimating that the publication of the poem, *The Cremation of Sam McGee* made Service over a half-million dollars – in 1910 money. His other poetry, including *The Shooting of Dan McGrew* and *The Spell of the Yukon*, also added thousands to his worth and enabled him to live on the French Riviera (except for short times during the war years) from June 29, 1912, the day he left Canada, to his death on September 11, 1958, at age 84.

Excellent biographical information is available at <http://www.robertwservice.com>.

The cabin you see above is in Dawson, Yukon Territory, Canada. Service moved to this two-room structure in 1909, and yes, that is Robert Service sitting on the porch. The cabin is now owned by the Canadian Park Commission, and is maintained as a tourist site. Modern photographs show a grove of trees, mostly alders, has grown up behind the cabin and the hillside behind the cabin is no longer visible from the road in front.

It is more than 4000 miles from my home to Dawson, so I doubt I'll be visiting this place. I can live with that because we all know that one of the real reasons for postcards is to see the sites in places that we are unable to see on our own travels.



### What do these two postcards have in common?



At first glance the answer would seem to be, almost nothing, but there is a commonality.

The card on the left is a real photo of a Pima Indian house, circa 1920.

At right is a modern card of the Marine Memorial that is adjacent to Arlington National Cemetery.



The common factor here is a man named Ira Hamilton Hayes. Hayes was one of the six service men who on February 23, 1945, raised the American flag on Mt. Suribachi at the far southern tip of Iwo Jima island – a near worthless piece of real estate that became a key to winning the war in the Pacific.

Hayes was a Pima Indian whose tribal name was Chief Falling Cloud. He may well have lived in a home like the one in the photo above. Just before that day in 1945, Hayes turned 22 years old. He survived the war, but was unable to survive the crushing poverty that he went home to after his service to his county. He died under very strange circumstances only 12 days after his 32<sup>nd</sup> birthday. He is buried in Arlington National Cemetery.

Joe Rosenthal was the photographer who took the photograph of Hayes and the others. The photo won a Pulitzer Prize for photography and later served as inspiration for the memorial now in Washington. Hayes is depicted at the far left.

*The Jungfrau*

Steve Madara showed me this card recently and it came to mind that it has appeared in many editions over the years. Above, this circa 1906 edition from Photoglob Co. (Zurich, Switzerland) is most likely the first and certainly the most common. William Ouellette included it in his 1975 book, *Fantasy Postcards* where he described it as follows:

*Man, with his instinct for creating metaphors, has always enjoyed finding human and animal images in nature: a bull in the stars, a face in a cloud, and, in this instance, a beautiful young woman on a mountain. One cannot know for certain how long some of the Alps have had their names, but surely the Jungfrau has been a virgin for centuries and the subject of many tales. An anonymous Swiss artist with knowledge of his folklore and a keen imagination has invented this remarkable image which poses many interesting questions ... The feeling of night with its heavy sky, the sense of sleep, and the abandon of dreams is pervasive. The moon spies on the scene and sheds light, but not enough to answer our questions. Is this image the virgin's dream, the mountain climbers' fantasy, or a dream-fantasy of our own? Should we be voyeurs, like the moon, or dream our own dream?*

The theme was successful and other publishers soon presented their imitations. Below is a color rendition nearly the same as the original. Then, above right is a gray-tone (without the mountain climbers) and one in sepia with only three climbers.



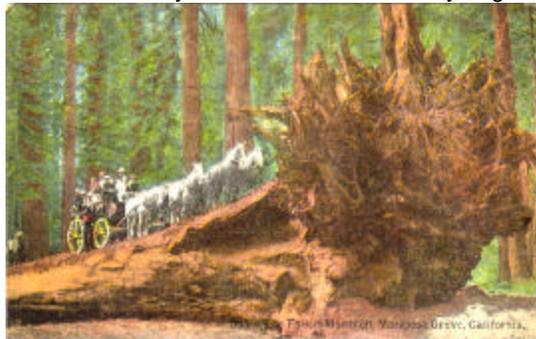
The artist whose work appears on the first card is unknown, but over the years the mountain, which is in the Berne Highlands, has been painted by three very noteworthy artists: John Martin (1837), F. Madox Brown (1842) and most recently by Ferdinand Hodler.



When a postcard is included in a book, it creates a strange circumstance among collectors, and Ouellette's inclusion of this card in his book was no different. These Jungfrau cards were once highly collectable, but today they are nearly forgotten. Most dealers will have a few and the collector will be able to find them easily for a wide variety of prices.

**The Fallen Monarch**

In Mariposa Grove, California, just over 200 miles east of San Francisco, is a stand of sequoia trees. In the mid-1840s these giants of nature became a destination for tourists who made the journey because the stories they heard, about the size of the trees, were simply unbelievable. Here is a postcard that shows the vastness of a fallen tree named the "Monarch." Botanists believe it fell in the mid-1600s. It remains where it is because the wood contains so much tannin, a substance that prevents decay, that it will take nearly 1000 years for the rain and snow to leech it away so that deterioration may begin.



Page 7 Mystery Card

*Home, Sweet Home* is a song adapted for the American songbook from an 1823 opera entitled *Clari, the Maid of Milan* by John Howard Payne.



William Payne, John Howard's father, was an instructor at the Clinton Academy where he taught elocution and pronunciation. He trained his son in diction, delivery, and stage presence but was surprised when John Howard decided to seek work as an actor.

Howard Payne made his stage debut in 1809 to rave reviews. He was, in fact, the first American actor to intentionally seek work in the theaters of London, but he soon abandoned acting and took to writing.

As a noteworthy American, his work soon won quick acceptance by the public. Audiences loved Payne's plain yet elegant dialog and his descriptive passages that painted quite brilliant word pictures. *Home, Sweet Home* was such a piece. It was written in 1822 and first sung in Covent Garden, England in 1823.

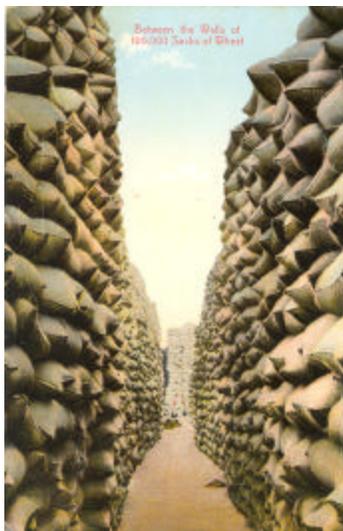
Payne returned to the United States in the 1830s and took up with the Cherokee Indians. It was he who published the accounts claiming their origin as one of the Ten Lost Tribes of Israel. This story is for another day.

In 1842 Payne secured an appointment as Consul to the Ottoman Count in Tunisia. He lived in north Africa for the last ten years of his life. He died there and was buried in the Protestant cemetery. Also, there is a memorial to him in the Oak Hill Cemetery in Washington, DC.

To win this card, email your editor and tell him the name of the president to appointed John Howard Payne to his diplomatic post.



**Between the Walls of 100,000 Sacks of Wheat**



It is said a picture is worth a thousand words, but this postcard has only eight. Wouldn't it have been nice if the caption writer used just a couple more words to tell us where these piles of wheat could be found? The caption does not include a location.

The piles seem to reach as much as 20 bags high. Just one pile would make lots of bread.

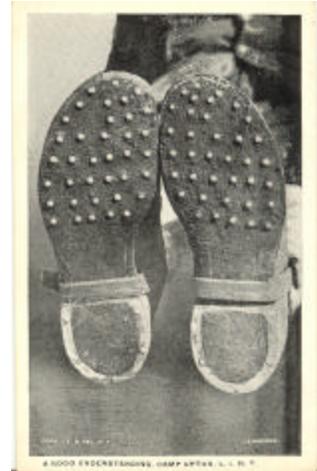
If you know where the scene may be, send your editor an email with your best guess.

R

**A Good Understanding, Camp Upton, L. I. N. Y.**

The picture on this card is a pair of Pershing Field Shoes, circa 1918. The doughboys of the American Expeditionary Forces (AEF) called them "Little Tanks."

"Tanks" because the soldiers reasoned, if their shoes came complete with hob-nails, heel plates, and a half-moon shaped iron toe cleat, that their feet were about as safe as possible. The official term for these 5½ pound shoes, from the quartermaster's inventory description, was "Model 1918 Trench Boot."



When discovered the card was one that caused some instant curiosity. If this one has a caption such as, "Camp Upton," surely there is a good chance that others can be found with names of different military bases. The search is only a few months old, and already cards have been found from Cape Dix (NJ) and Camp Wadsworth (SC).

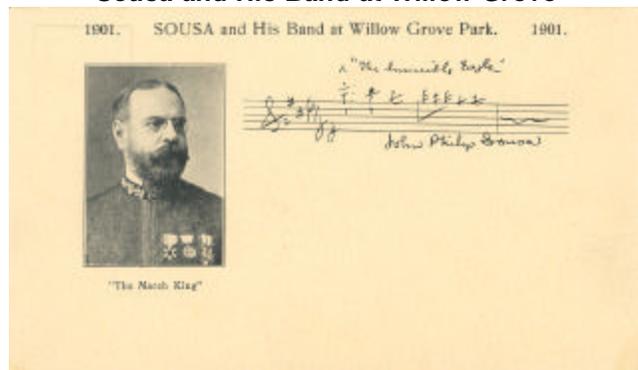
A good pair of boots is a vital part of a soldier's equipment, but good boots weren't always available. When the AEF headed for the French battlefields in 1917 it was soon evident that the Russet Marching Shoes that were the standard equipment issue for the frontline American soldier would not withstand the wet and often muddy conditions of trench warfare in Europe.

New boots were designed to withstand the dampness and because of the new methods used to affix soles to uppers (using glue, nails and screws) and the practice of triple stitching the backstays some success was achieved, but it did not come easily. To better understand the frustration associated with finding the perfect trench boot, it may help to know that there were at least nine different recommended specification changes to these shoes between May 1917 and August 1918.

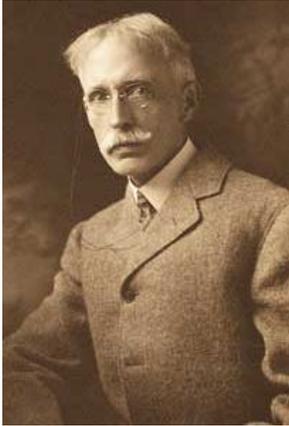
A rather detailed history of World War One military equipment may be found at <http://www.worldwar1.com>, for those who are interested.



**Sousa and His Band at Willow Grove**



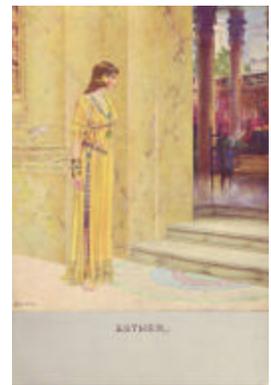
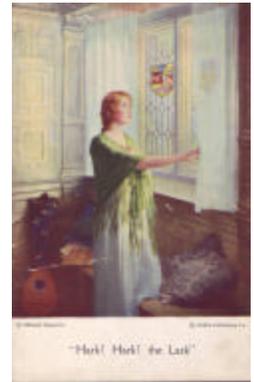
John Phillip Sousa, author, composer, bandleader and proud member of the United States Marine Corps made regular visits to Willow Grove Park, Pennsylvania. Postcards like this 1901 version were used to announce his visits. This one heralds the premiere playing of *The Invincible Eagle March*.

**William Ladd Taylor's Postcards: checklist with illustrations\***

As promised recently, a checklist of W. L. Taylor's postcards has been worked on to the point where it is ready for publication, but it is not yet known if it is complete. Your editor has now met William Taylor's grand nephew, John Chapman III, at his gallery in Doylestown, Pennsylvania, and has a better understanding of Taylor and his life and art.

This is what we know:

- John Chapman III and his cousin maintain a website where they have preserved the spirit of William Ladd Taylor and his art. The site is well organized and there are ample opportunities to learn about Taylor and his art. Go to <http://www.wltaylor.info>.
- It is evident that Taylor's work as an American illustrator was popular and although it has been 85 years since his death, there is evidence to suggest that prints of his watercolors and oils are generally available and still popular.
- It is not known how many of Taylor's thousands of pictures were published as postcards, but it is known that his postcard publisher was the Edward Gross Company of New York. Of the 26 postcards currently on the checklist every card carries the same EG Co. logo at the bottom of the dividing line on the address side of the card.
- The Gross Company apparently published only the pieces that were copyrighted by the Curtis Publishing Company. And there is no evidence to the contrary that only pieces that were used in the pages of the *Ladies Home Journal* were made into postcards. Apparently the cards were popular for just as many used cards have been found as ones that were not. John Chapman has several of Taylor's cards used by Edward Bok and mailed from Switzerland to an address in Camden, Maine. [Editor's note: Edward W. Bok was a Pulitzer Prize winning author and was editor of the *Ladies Home Journal* for thirty years.]
- It seems that Taylor's favorite format was square or near-square canvases. The postcard images show little evidence of cropping. They are printed on a standard size postcard (3½ x 5½) and set so there is a white border of at least three-quarters to one inch at the bottom that serves as a place for a title.
- The images are true in color, but the paper, although of good ply seems to be susceptible to chipping, foxing and stains.
- Collecting these cards will not be competitive and they will not be easy to find in dealers general inventory, but categories to check would be: signed artists, religious, poetry, and literature. You will have to look hard for the signature – it is often faint, but always the same – W. L. Taylor, with a date.
- Good luck. For the cards currently identified, see the lists below:

**W. L. TAYLOR SERIES, SUBJECT X\*\***

1. *If Music Be the Food of Love, Play On*, 1910.
2. *The Old Clock on the Stairs*, 1904.
3. *The Girl I Left Behind*, 1909. [Top, left.]
4. *When I Meditate on Thee in the Night Watches*, 1907.
5. *The Last Rose of Summer*, 1909.
6. *Under the Greenwood Tree*, 1910.
7. *I Will Lift up Mine Eyes unto the Hills*, 1906.
8. "Mammy", 1902
9. *Auld Lang Syne*, 1908.
10. *When I Consider Thy Heavens*, 1905.
11. *Sweet and Low*, 1908. [Left.]
12. unknown
13. unknown
14. *Hark! Hark, the Lark*, 1909. [Top, right.]

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|---|---|
| 13. <i>Lo, Children are a Heritage of the Lord</i> , 1906   | 18. <i>Saul and David</i> , 1915.                     |
| 14. <i>Suffer Little Children to Come Unto Me</i> , 1915.   | 19. <i>Three Wise Men</i> , 1915.                     |
| 15. <i>The Lord Is My Shepherd</i> , 1906.  | 20. <i>Rebekah comes to Isaac</i> , 1915.             |
| 16. <i>The parting of Elijah and Elisha</i> , 1915.   | 21. <i>Hagar and Ishmael in the Wilderness</i> , 1914 |
| 17. <i>Esther</i> , 1915. [Above, right. John Chapman's grand-mother, Marjorie (nee. Brigham) Chapman posed for the original. | 22. <i>The Nativity</i>                               |
|   | 23. <i>My Son, Be Wise, and . . .</i>                 |
|   | 24. <i>The Heavens Declare the Glory of God</i>       |
|   | 25. <i>Oh, Little Town of Bethlehem</i>               |

\* 99% of the information on this page comes from John Chapman and his website. Our many thanks are extended to him.

\*\* X = the number preceding the titles above.