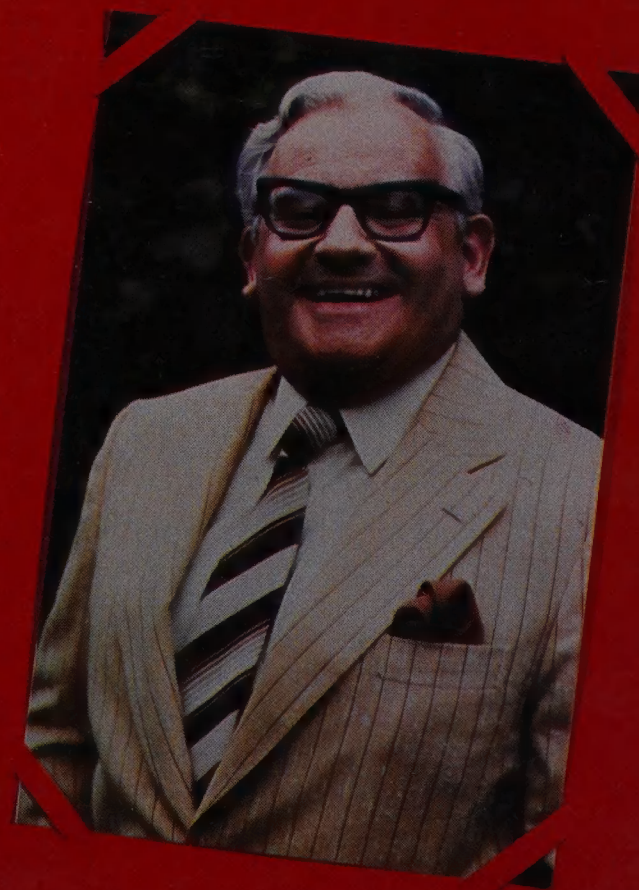


# A PENNYWORTH of ART

## The Red Album



**Ronnie Barker**  
His own collection of Picture Postcards



For many millions of people (including Sir Alec Guinness in his book *Blessings in Disguise*), Ronnie Barker is their favourite performer. 'The Two Ronnies' TV programme, much more than famous on both sides of the Atlantic, is only one example of his genius as an actor. He is also a great collector, particularly of the most enchanting and fascinating picture postcards, produced in different countries from the late nineteenth century onwards. His collection now numbers about 50,000.

This is one of two volumes (*The Green Album* and *The Red Album*), published simultaneously, which show his personal taste - often (but by no means always) for the saucy, the humorous, or the ingenious. But they also provide entertaining surveys of a popular art form which is now the subject of collectors' dreams. As he says, 'the great majority of the better cards are indeed little works of art in their own right', and they cost but a penny each. 'Hence the title', says Ronnie Barker, 'of this charming pair!'

8-00  
48/10







# A Pennyworth of Art

## THE RED ALBUM









# A Pennyworth of Art

## THE RED ALBUM

Ronnie Barker

His own collection of Picture Postcards



The Herbert Press





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#### ACKNOWLEDGEMENT

I should like to acknowledge my debt of gratitude to all the vast army of postcard artists for leaving us such a rich array of wonderful material to collect, and to the designer of this book for the faithful reproduction of these chosen few.

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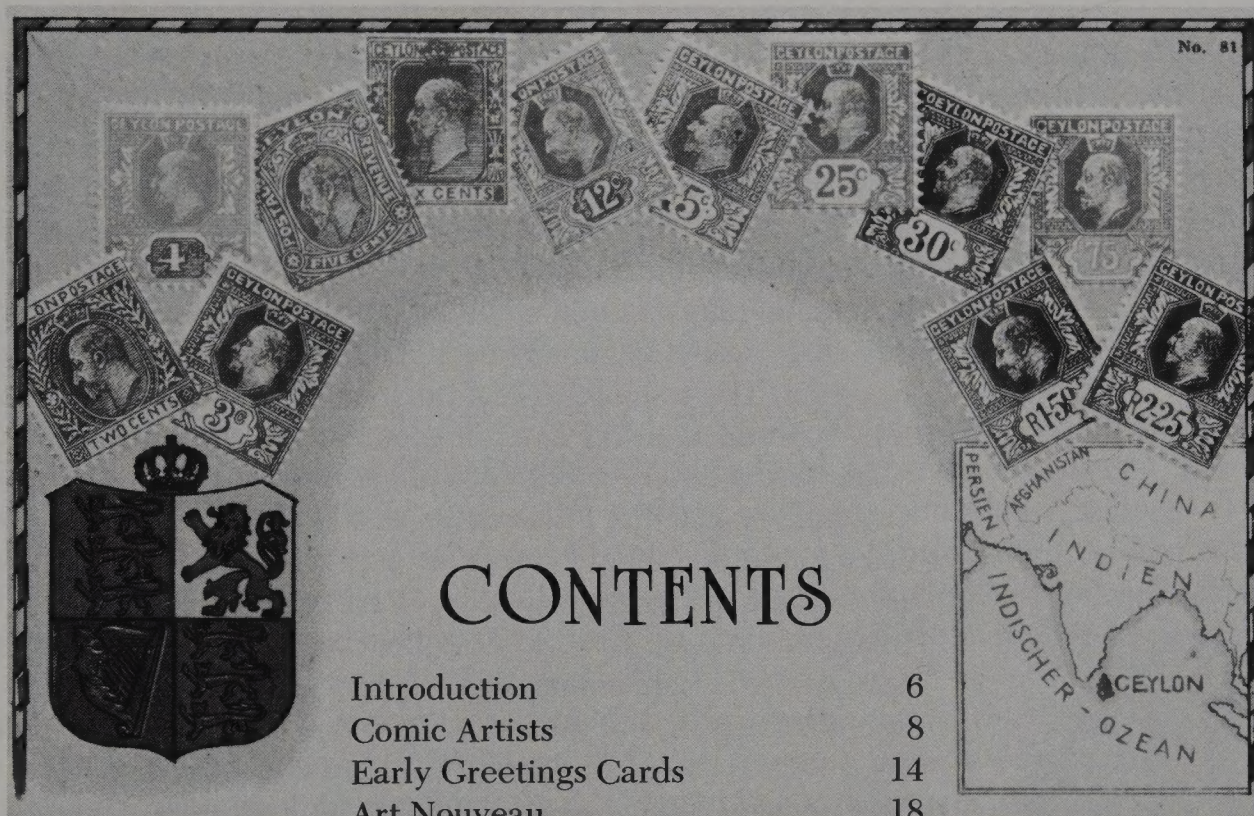
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# INTRODUCTION

Let me say at once, that neither this little book, nor its companion *The Green Album*, are in any way meant to be standard works on the Picture Postcard; the reader will not find detailed descriptions of publishers and methods of printing. The cards here illustrated are all part of my own collection, chosen simply because they are, to me, outstanding examples of their particular category. The categories, too, are a random affair, reflecting my own rather haphazard method of collecting. I must admit, from the outset, that I have one golden rule, one acid test I apply to any new card that turns up for acceptance or rejection. The test is, do I like the look of it? The rule is, if I do, it goes into the collection; if I don't, it goes into the shoe-box, and eventually (when the shoe-box is full) into the hands of a dealer.

Which means that I am not a specialist collector. It means that I collect anything that tickles my fancy; and, as I write this, I am struck by a sobering thought; my fancy must have been tickled nearly fifty thousand times since I started collecting nearly thirty years ago.

In those days, of course, postcard collecting was not the world-wide hobby it is today – or rather, it was a far smaller band who experienced the delights, the excitement of the hunt and, of course, the amazing bargains that existed among the little junk shops and bookshops around the country.

My first experience with postcards, the first time, indeed, that I realised that such things even existed, was due to my dear friend and fellow-actor, the late and much-loved Peter Bull. I was at that time sharing a dressing room with him at the Royal Court Theatre. It was a very small room, and the play in which we were appearing, the Greek comedy *Lysistrata*, required that we should be covered from head to foot (and many other places as well) in brown body make-up. Both Peter and I being large people, the nightly donning of this mucky stuff, applied with sponge and water, was, as you may imagine, fairly hilarious. We certainly had more laughs in the dressing room than we got in the play. This, you may say, has little to do with postcards, and you would be right; except that in applying this make-up one evening rather too rapidly (I had arrived at the theatre late), I splashed a postcard that adorned Peter's mirror. Old cards, now I think about it, were used by the theatrical fraternity as first-night greetings, and this one happened to be one of Peter's favourites – possibly from Joan





Greenwood, also in the cast. The upshot was that the next day, between the matinée and the evening performance, I strolled down the King's Road, Chelsea, determined to find some sort of replacement for Peter's card. I came across a junk shop, with a large tray of cards outside, and a notice saying 'One penny each'. I selected no less than one hundred cards in a very few minutes, and paid eight shillings and fourpence for them (this was when pennies were two hundred and forty to the pound). I took them home to look through, thinking 'Tomorrow I will give these to Peter Bull.' By the next day, I was saying to myself perhaps I would give him half of them. Because that evening I had been entranced by their charm. From then on I began to seek them out, and gradually built up the collection from which this book, and *The Green Album* are composed.

I have chosen the collective title *A Pennyworth of Art*, because there is no doubt that the great majority of the better cards are indeed little works of art in their own right. I am very interested in the artists who worked in the medium, especially the French glamour artists, and the great comic artists – Tom Brown, Lance Thackeray, Fred Spurgin, and, of course, the great Donald McGill – who were all amazingly prolific in their output of really well-drawn funny cards. I have not room, in so little a space, to include as many as I would like, and many, especially McGill, have been dealt with in detail in countless other publications. But a smattering only of examples is needed to convince the reader that the word 'Art' is not ill-used. Of course, when we move into the 'Fancy' category there is no question that the public of the day could, for a penny, avail itself of a vast spectrum of artistic delights. Flowers, fruit, girls' heads, actors and actresses of the day, cupids, tinselled and glittered cards, adorned every stationers and general stores windows. Watercolours of local beauty spots, birthday and Christmas postcards, even cards which simply said (in large decorative letters made out of girls' heads), 'Please Come to Tea' (see page 92). It must be remembered, too, that these cards were on sale during the Golden Age of the Post Office, when collections at the local post-box were often up to nine p.m. and postcards would, if posted in the early morning, be delivered locally the *same day*; in time for the recipient to put on her bonnet and accept the invitation to take tea with her friend on the other side of town. And all for the price of the green halfpenny stamp bearing the head of Edward the Seventh. Plus, of course, the price of the exquisite little card – the Pennyworth of Art.

Some little fragment of that Art is captured in this picture book. I hope you find the cards as fascinating as I do.

# COMIC

The Comic Artist was the absolute backbone of the postcard industry, and many of the earlier comic designs had the start of a message, which the sender would complete. The joke was, of course, contained in the double meaning between picture and caption, like this splendid one of Phil May, the great *Punch* cartoonist.

An artist I particularly like and look for is Albert Pirkis – a good joke, and a most amusing and beautifully drawn scene.



I Can't Think how  
I missed you

Sep 6 -

PHIL MAY



Glad to see you when you are free.

Pirkis.

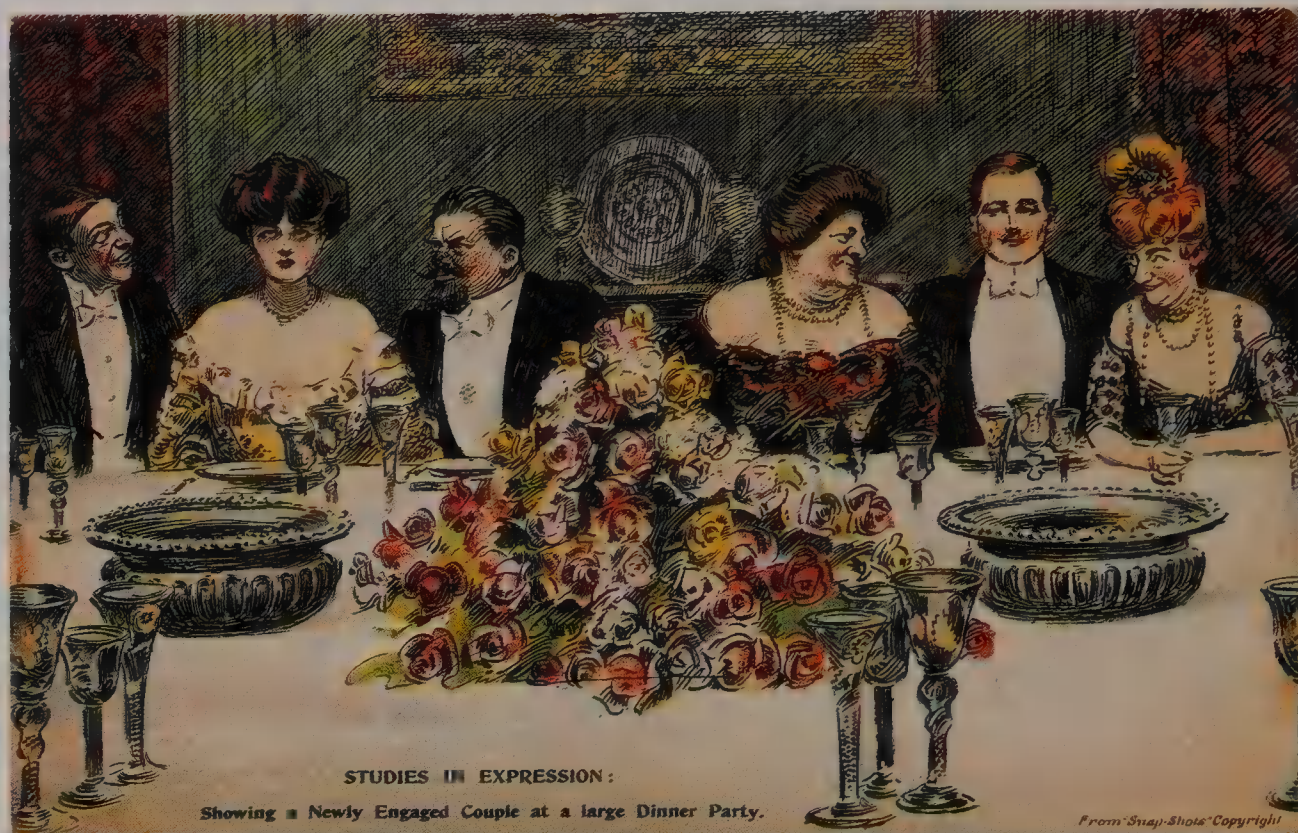


# ARTISTS

Tom Browne, a marvellous comic draftsman, produced well over one thousand designs, which is amazing when you think that he died when he was forty. I love slapstick, when done properly, and many of his pictures have that quality.







Charles Dana Gibson, mainly known for his line drawings of beautiful girls ('The Gibson Girl' put his name into the language) drew for various magazines. This is from *Snap Shots* – I admire his work especially for the amount of actual detail in them. He must certainly have got through more bottles of ink than any other artist.

'F.S.' is Fred Spurgin, of whom more on the next page. His style was to alter greatly over the years; this is one of his early designs, while he was still using initials only to sign his work.





Another set of initials – H.P. (Harry Parlett) who became more famous as 'Comicus'. These charming cards, with pretty girls and gormless men, highlight the craze of roller-skating which literally swept the public off their feet before World War I.







More Tom Browne, whose simple clean lines lose very little in monochrome. What a talent – the water looks really wet in the moonlight on the pier, while below, by the river, a girl and a picnic, both spread out on the grass, look fresh, wholesome and good enough to eat.





PLAYING THE GAME WITH THE BOYS.  
AT CHRISTMAS



WE LOVE TO SEE A GOOD HALF BACK.  
AT CHRISTMAS

Here we have Fred Spurgin's later work – a full signature now – and two cards from a set of splendid lady footballers. He was marvellous at drawing scrumptious girls, whom he made at the same time both funny and attractive. They stride, sprawl, and scamper through countless delightful designs.

# EARLY GREETINGS CARDS

There is a soft spot in the heart of most collectors for the Early Greetings Card. This, as far as I am concerned, is mainly due to the high quality printing, the chromo-lithograph process already

perfected by the Germans many years before. The cards have a glow and a warmth about them, and are always beautifully drawn and delicately coloured.







These early British cards – somewhat smaller than usual, (they were published before the size of a card was standardised by the Post Office) offer delightfully detailed vignettes of the special attractions of Whitby and Brighton.





A most beautiful example of an early card from the other side of the world; Melbourne, Australia. Cards at this time could contain only the address upon the reverse side. Later the back of the card was divided, to contain message and address; these early cards are now known to collectors as 'U.B.s' – Undivided Backs.

The American card, somewhat larger than normal, to commemorate the World's Columbian Exposition in Chicago, is part of the first-ever set of commercially-produced postcards published by the USA. Date 1893.





The overweight priest in the carpet slippers and the cake-tin hat plods his way across this early card from Jerusalem. Other examples here – a veiled lady from Port Said (what must it have been like in 1900?) and a panoramic view of Moscow in the days of the Czar, posted to a Mrs Sam Comfort, in Newtown, Pennsylvania. What an evocative address – and what a descriptive name!





# ART NOUVEAU



One of the prettiest, most collected, and therefore most expensive types of Picture Postcard. Artists like Kirchner and Mucha, Meunier and MacDonald produced breath-taking designs, nearly always featuring beautiful women, from the very early days; I include some of my favourites in the following pages, and they speak for themselves.



# 6° CAFÉ BELLE VUE ★ LILLE



J. E. GOOSSENS, LILLE - PARIS 20 R. GÉRARD

Simply advertising a café in Lille, taken from a pile of similar cards standing near the cash-desk, this is one of my favourite Art Nouveau cards – complete with entwining border, architectural beauty, period atmosphere and, inevitably, the scantily clad demoiselle to catch the eye.

In contrast, the classic head with the halo of golden hair; unsigned, I think it is by Meunier.







For pure line drawing, this artist (to me unknown) would take some beating. He has captured the light amazingly well; and as for the young man, he could only be in love.

Fantasy cards were deservedly popular among the correspondents of the day; this sea-nymph literally breasts the waves, seemingly oblivious of the shipwreck behind her or the jelly fish in front.







LONDON LIFE.

*After the Play.*

'After the Play' – Unsigned, beautifully and simply drawn; an early card, evoking the days of the gas-lit theatre foyer and the top-hat-and-tails audiences strolling into the night air in search of a hansom cab.

It's companion is a most superbly designed card which, though published under the title of 'Ellanbee Nouveau Art Series', almost heralds the advent of Art Deco in its patterned dress and hat and meticulously-drawn lace; truly excellent.







Raphael Kirchner's work is so famous, that little needs to be said of it here. 'The Geisha', a popular musical comedy of the time, is here given his special poster-like treatment.



Leda and the Swan, a recurring theme for artists for hundreds of years. Always amusing to me now, ever since I read somewhere the caption to fit all Leda paintings – Leda (sulkily) 'It's all very well for you, but it's me who has to sit on the eggs.'



Series No. 100 F



Away with melancholy. Val

I am always amazed that so many artists failed to sign their work. This charming line of performers cavort on the stage to the caption 'Away with Melancholy' and it is certainly a lift to the spirit to see them doing so.

The naked female form, covered only in whisps of cloud, was never more beautifully portrayed than in this dream-like vision entitled simply 'Night'.

Bea this  
in mind  
& may for



Pa. Del.

Nuit



# TRAMS



Sauchiehall Street, Glasgow.

RELIABLE TEST SERIES

A most sought-after card. And the closer or more detailed the tram, the better. These splendid old vehicles are now, of course, no more, which makes them doubly interesting to the collector. Also, more than anything, the tram helps to bring to life that frozen-frame moment in time, caught by the camera. The conductor waits halfway up the outside stairs in Sauchiehall Street for the lady in the Spanish sombrero to climb aboard, before ringing the bell which will send No.644 trundling noisily off to Anniesland. How real and immediate it all looks.





There is always an extra fascination in seeing a familiar area as it once was, and is no longer. Shepherds Bush Green in 1904 is not so very different from how it looks to me today, as I drive to and from the BBC Television studios. But the tramlines have gone...

Many trams were decorated like this for coronations, etc. and also, sadly, for their last journey, which was usually a much publicized and well attended event.





# PROMENADES AND BEACHES



Clevedon. Green Beach.

Nowadays, almost the only time people send postcards is when they are on holiday by the sea, and even in the heyday of the P.P.C., the seaside card, either comical or topographical, held sway over the others. This rather sedate card is of The Green Beach, Clevedon.



Littlehampton, The Hillyers.

A marvellous example of promenade architecture, the balconies fitted with sliding glass panels against the sea breezes. These houses look exactly the same today, and I know them well. Three doors away (in the direction of the arrow) I owned a house when the children were young. Some of our happiest holidays were spent there.



Brighton, of course, was *the* place to go in the early 1900s. Edward the Seventh himself stayed in 'digs' on the promenade.



KING'S ROAD - BRIGHTON

A nice lively card of Bognor Regis, in the days when it was still plain Bognor. The bathing huts are still very much in evidence at the water's edge.



E. Parade from Pier, Bognor





Even more bathing huts. It must have been very difficult even to catch a glimpse of the sea with so much in the way. Whelk and winkle stalls, too, added to the confusion.

The 'American Studio' featured in this picture would be a place where they would take your photo – three for a shilling. You would call back to collect them before you left the resort, and your likeness would be neatly printed on a postcard to send to Aunt Lily.





Rough seas were a popular type of card, although I think the photographs were touched up out of all recognition, and sometimes the waves were simply superimposed onto an otherwise normal view. These can be easily spotted by the nonchalance with which the passers-by stroll beneath the towering wave.



Punch and Judy, the perennial favourite, under the guiding hand of Professor Green, no less.



# BATHERS

After the seaside views it seems natural to turn to the bathers, or more particularly to the Bathing Beauty. The following few pages feature a very small selection of my collection; cards which, in the main, are posed by models in a studio far from the sound of the waves lapping upon the shore, and much more likely to be within earshot of the clanging trams of Camden Town.



PC  
1917

1497



This extremely attractive card is probably German in origin, and would have been considered, as many of this type of card were, to be most daring, and even distasteful in its forthright treatment of the girls' figures. This at a time when skirts were still worn to the ankle.





The four buxom lassies pictured here were an act called 'The Diving Belles': more than that I know not. But they certainly look awfully jolly.



The Ostende card is a montage of five close-up models superimposed on to a normal view of the sands during the 'bathing hour'.





This pretty thing poses effectively before a painted backcloth even though, at her tender age, she may have not yet seen the sea.

The other young lady, however, looks as if she may well have seen almost everything.





The girl on the pebbles is, at least, really at the seaside; and having sat there two or three hours for the photographer, it is fairly certain that this particular beach will have made a lasting impression on her.

Another Ostende card, another forthright and rather vulgar (though exquisitely drawn) group of care-free girls enjoying the sunshine.



SOUVENIR D'OSTENDE



Ges. gesch.





Beach games and sports were a source of great amusement, then as now. This hefty young thing is obviously ready for a game of football.

And this cool customer looks to be ready for a variety of sports and pastimes.





Enfants  
de la MER.



We have to thank the great  
Postcard artist Raphael Kirchner  
for these two delightful studies.  
He was a master of line drawing,  
and these 'Children of the Sea'  
are, I think, among his best work.

Enfants  
de la MER.





Despite all the effort spent on posing models in the studios, nothing can beat a real candid snap-shot – and this surely is one of those.



And of course the sheer exuberance of this charabanc outing makes it irresistible.

# THEATRICAL

Theatrical cards have probably the least monetary value today, the reason being that they were so popular that many millions were printed, and they are, therefore, generally more common.

The winner in the popularity stakes, as far as actresses are concerned, must surely have been the lovely Gladys Cooper (left). Before she was well known by name, her face and form were familiar to countless thousands of collectors. The early cards did not name her, but merely said 'This is a genuine photograph of a British Beauty.'

Gertie Millar, less beauty but more comedy, was nevertheless also considered a little cracker.





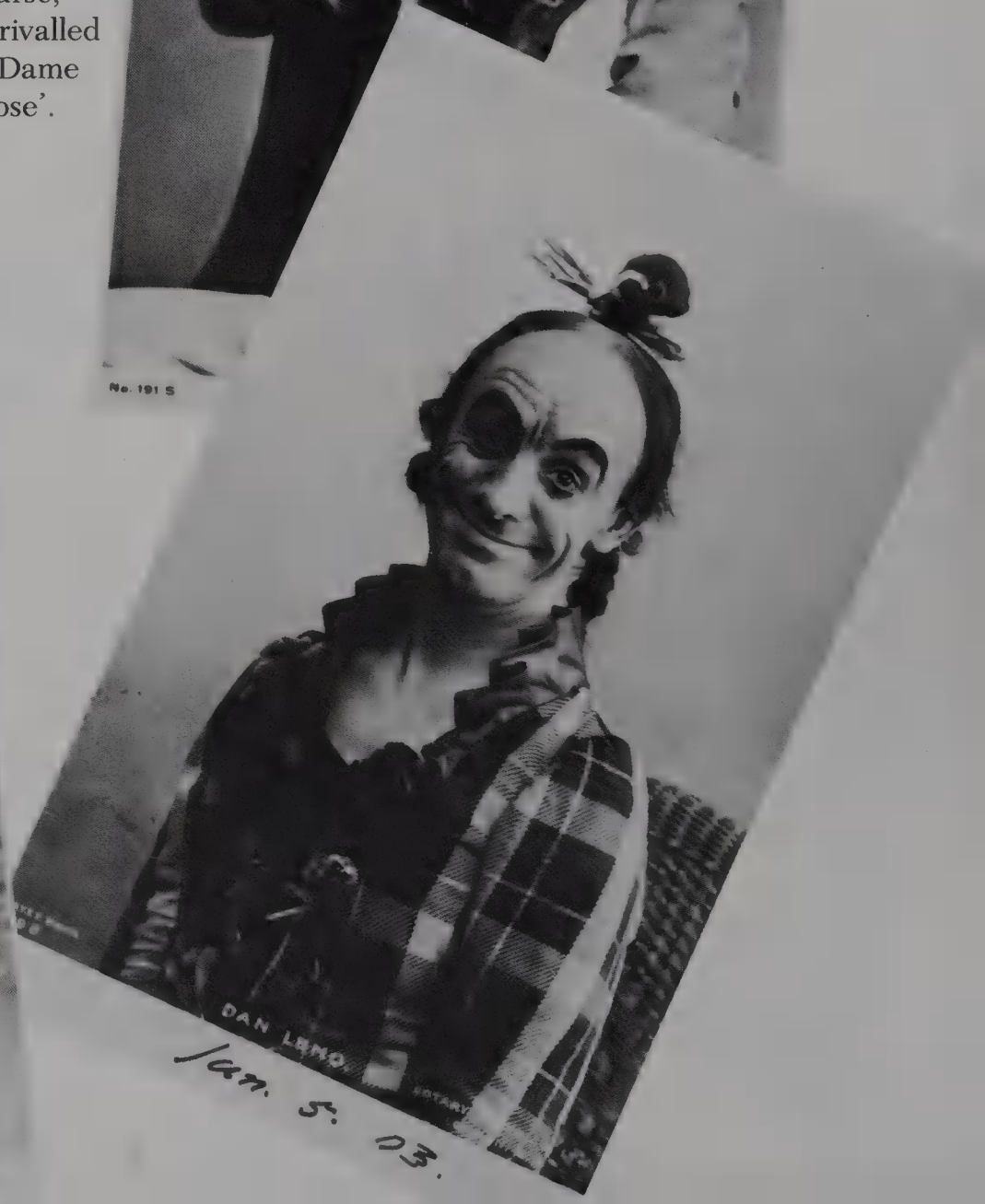
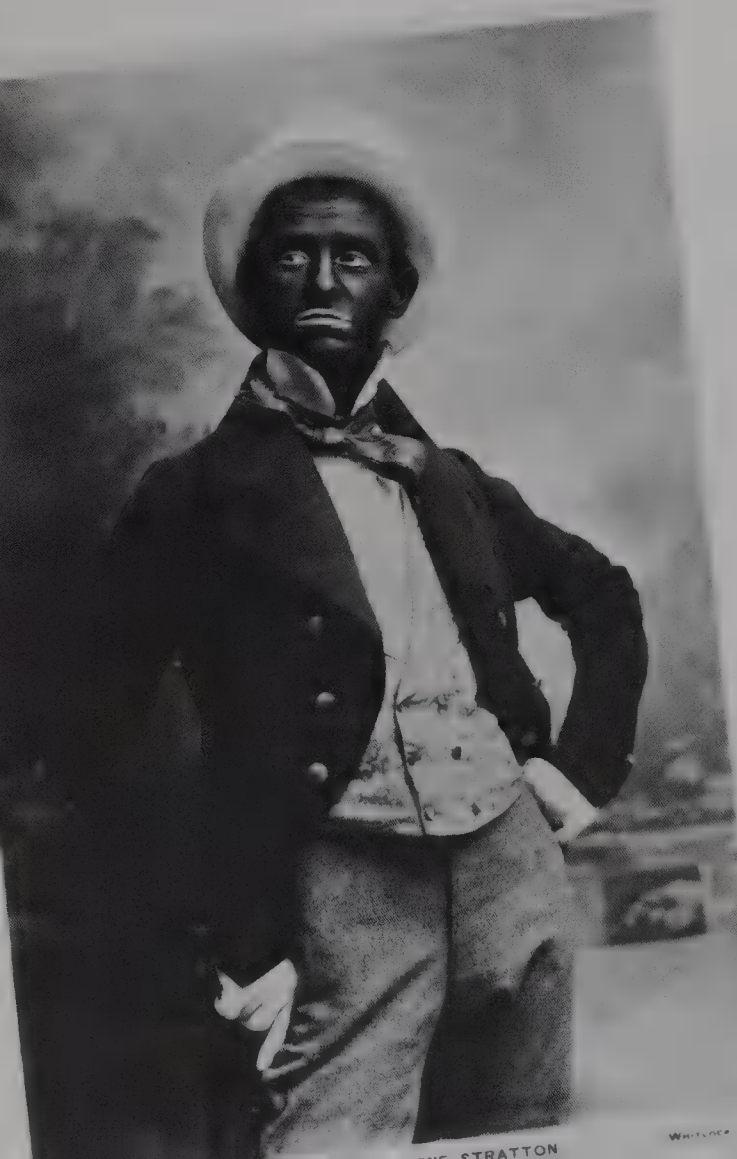
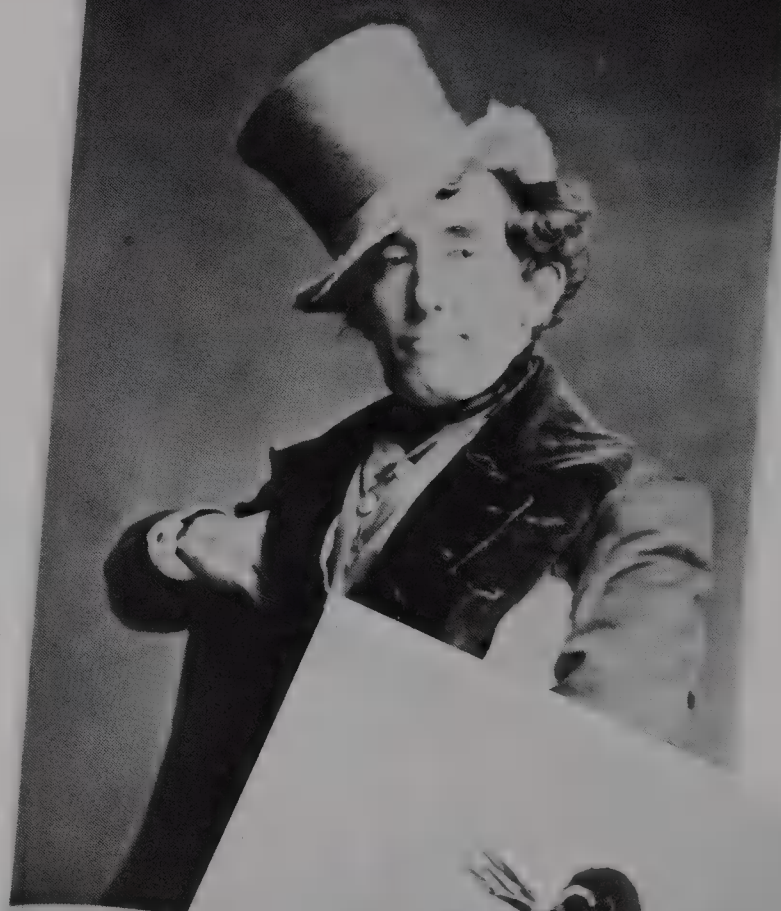
Beatrice Lillie, a much-loved British institution in her day, is here (much earlier in her stage career, and before she married into the gentry) advertising the mystical properties of a tonic wine.

Advertising cards such as this are much collected nowadays – they were give-aways at box offices and ticket agencies.



Three great men of the theatre, from three different spheres. The greatest Victorian actor, Sir Henry Irving, in one of the few comedy roles portrayed on a postcard. Usually he appears in rather glum disposition.

Mr Eugene Stratton, in his celebrated 'coon' impersonation was, at the height of his fame, one of the giants of the Variety stage. And of course, the most well-loved comic performer, the unrivalled Dan Leno; he really was in his full glory as Dame in Pantomime, on this occasion 'Mother Goose'.



No. 191 S

DAN LENO

Jan. 5. 03.



Maud Allan, a popular beauty, and sensual dancer. Everyone flocked to see her 'Salome', here shown with the remarkably realistic head of John the Baptist.

Five beauties squeezed in for the price of one – all well-known names of the time – and, finally, one of the beautiful Dare sisters, Phyllis, autographing some of her own cards. I worked with Zena, her sister, when she was an old lady, still possessing great beauty and charm.





# MILITARY



DRUM HORSE 5th. LANCERS, REVIEW ORDER.



The attractions of these military cards are obvious. The dress uniforms of the Soldiers of the Queen were so colourful and attractive that it was natural for the card publishers to want to use them, and many splendid series were issued, notably by the firm of Gale and Polden, already well-known for their printing of 'scraps', those glossy cut-out pictures used to adorn scrapbooks.





## THE BEDFORDSHIRE REGIMENT.

(16th Foot.)

### BATTLE HONOURS.

The United Red and White Rose.

"Blenheim,"

"Ramillies,"

"Oudenarde,"



"Malplaquet,"

"Surinam,"

"Chitral,"

"South Africa,"

### HISTORY AND TRADITION

Formed in 1688 the regiment participated in the following year. It took part in the battles of Steinkirk, Namur, and numberless other campaigns, including the peace of Ryswick in 1697. To the regiment's credit it took part under Marlborough in the battles and sieges, including Blenheim and Malplaquet. It was in Holland that it took part in the battle of Dettingen, the British King commanded on the field, and was won against every adverse odds. It took part in the Maroon War in 1804 was present at the capture of the Cape. It took part in the Isazai Expedition in the Chitral Expedition including the capture of the Pass. During the South Africa campaign it took part in some of the hardest fighting of the campaign.



This regimental series is one of the more popular and larger series; and the highly detailed painting of two members of the Royal Irish Regiment is by Harry Payne, by far the best and most collected military artist of the day. He first worked for Raphael Tuck, and later moved on to Gale and Polden.



# VULGAR FRACTIONS



A nice bit of mutton for the week-end, Mister?

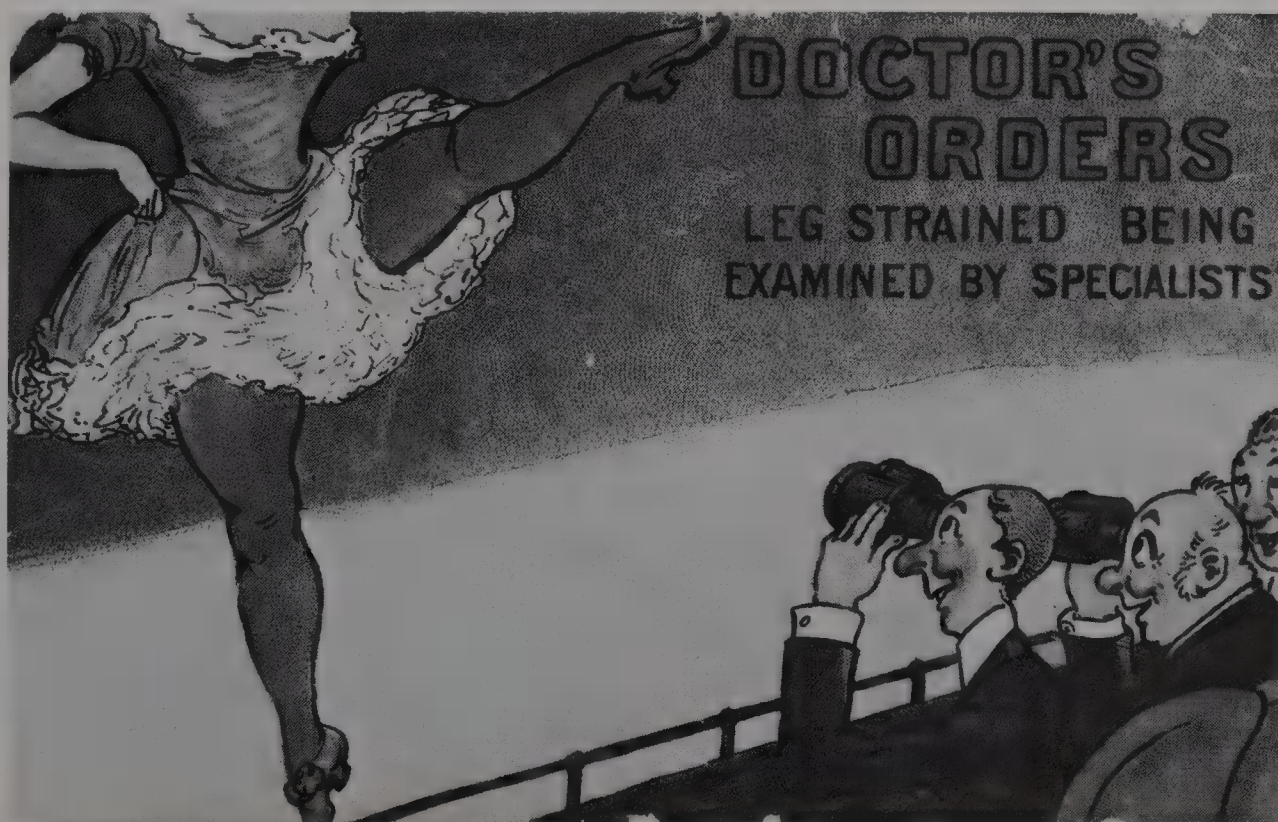
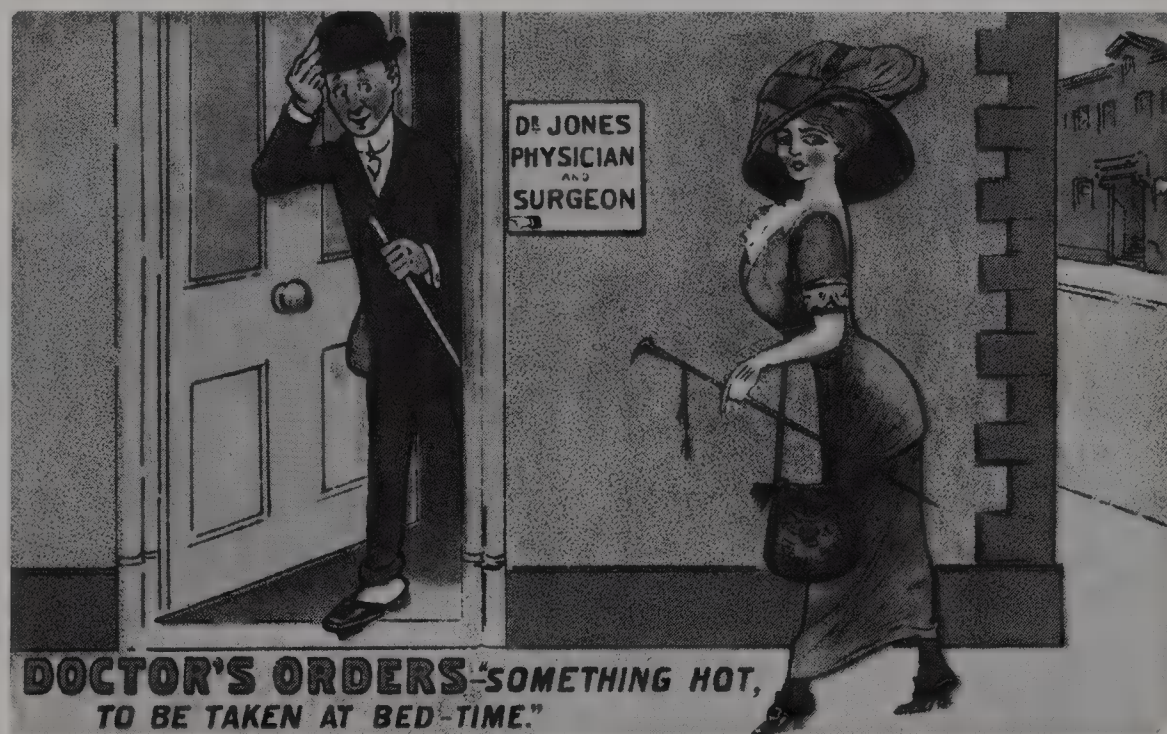
'Good honest British vulgarity' it is sometimes called, though some would argue whether it is either good or honest. I personally see no harm in the *double entendre* – it is the very basis of a certain brand of humour; the examples on these pages speak for themselves.



PLEASE MA'AM, HERE'S THE RAILWAY PORTER  
COME TO TAKE YOUR BAGS OFF.



A couple of 'Doctor's Orders', a series by an anonymous artist, which leave no doubt as to their intended meaning.







This type of card is usually not only vulgar in content, but equally crude and brash in colour and design.

I think the word tart meant, in those days, a fast type of girl, rather than its present professional connotation.





Ladies' drawers featured a good deal more than most things in postcards of this sort. Perhaps because there was a good deal more to them then than now. They certainly appeared to have been voluminous affairs, going by these two examples.





**THE WIND IS SO STRONG HERE, IT NEARLY BLOWS  
YOUR CLOTHES OFF**



More voluminous knickers and more double meanings. Even Mary is managing to show her unmentionables in this oft-told joke.

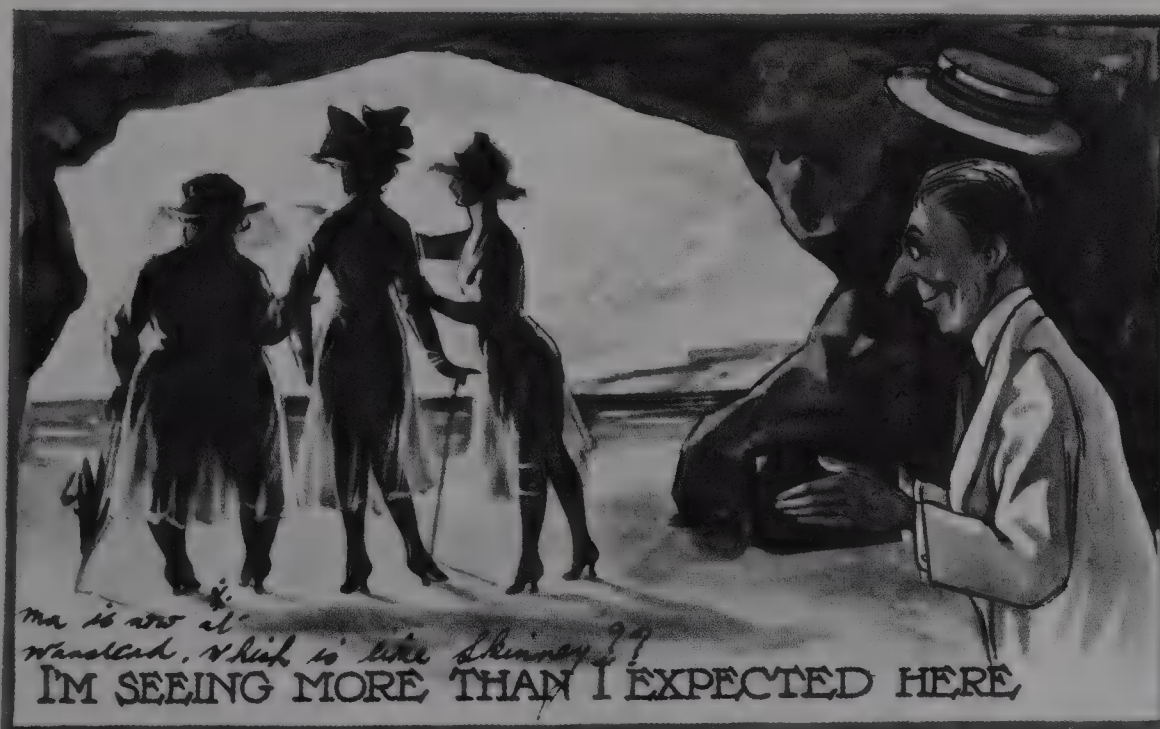
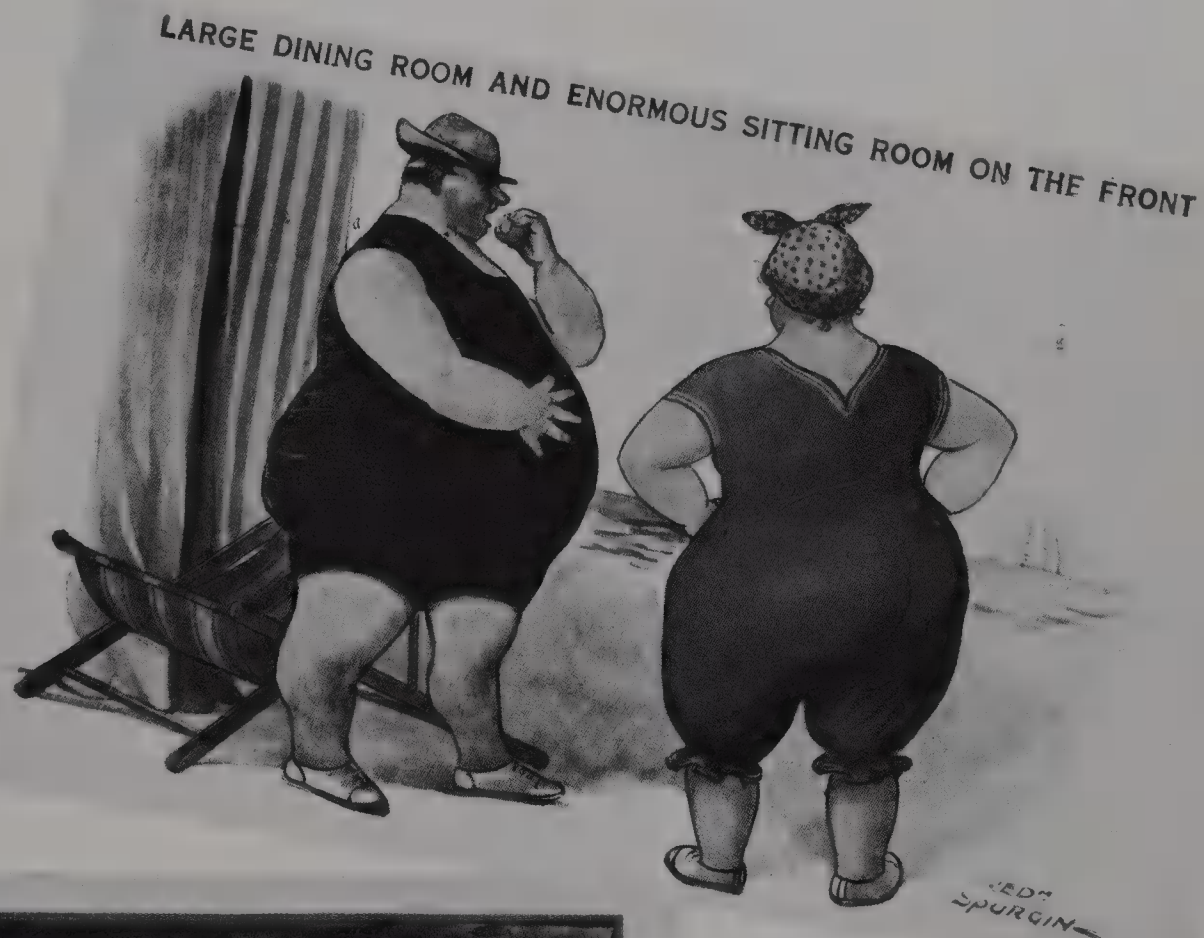
**"BILL! TURN MARY OVER AND TAR HER BOTTOM!"**





The wording from a seaside boarding house advertisement, graphically translated into reality by the great comic artist Fred Spurgin...

... and a saucy seaside silhouette, warning against the dangers of standing with one's back to the light.





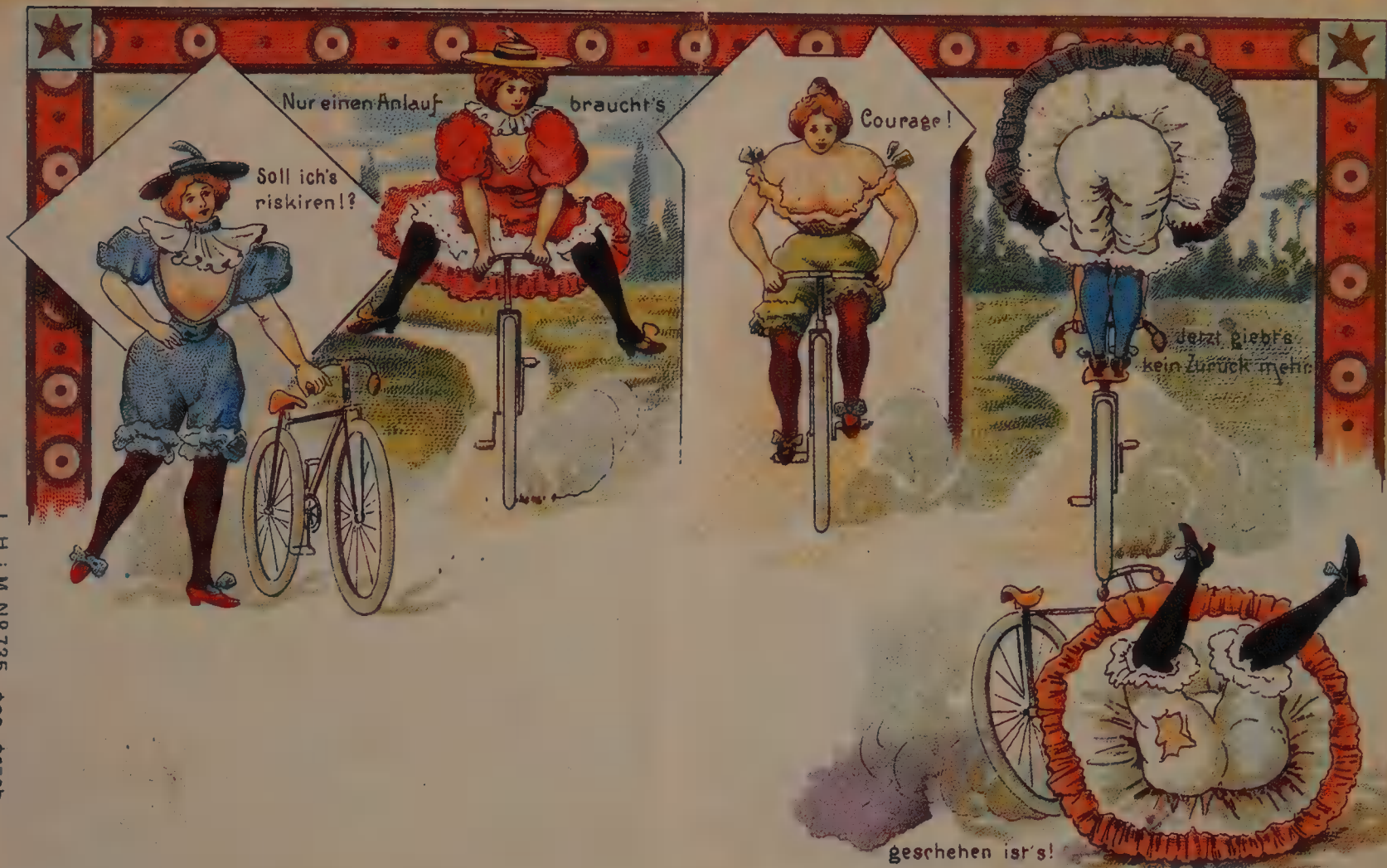
Vedere e non toccare, è una cosa da... crepare.



9 Voir et ne pas toucher, c'est une chose à... crever.

Sehen und nicht greifen ist Zum verzweifeln.







# PATRIOTIC

This type of card was almost solely confined to the war period, and was, in the main, French. It presented a very stereotyped and somewhat cardboard view of life in the



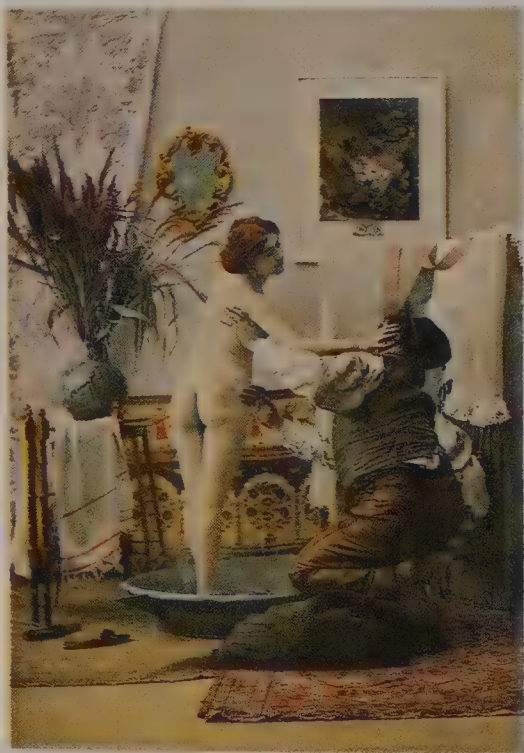


trenches, and often included allegorical figures, angels, or maternal relatives, either in vignettes, or sometimes actually hovering, somewhat pale, next to the *poilu* or Tommy in question.





# STRIPTease SETS











With this sort of set, we are wandering into the area of titillation and semi-eroticism, and it is in this sphere that the French artist, be he of pen or camera, really shone.





This set, which erupts into colour on the following pages is, to my mind, unsurpassed in its wealth of detail, its piquant sense of period, and above all in the irrepressible *joie de vivre* of the vivacious girl as she entertains a lover in her boudoir.





AC 80 PARIS

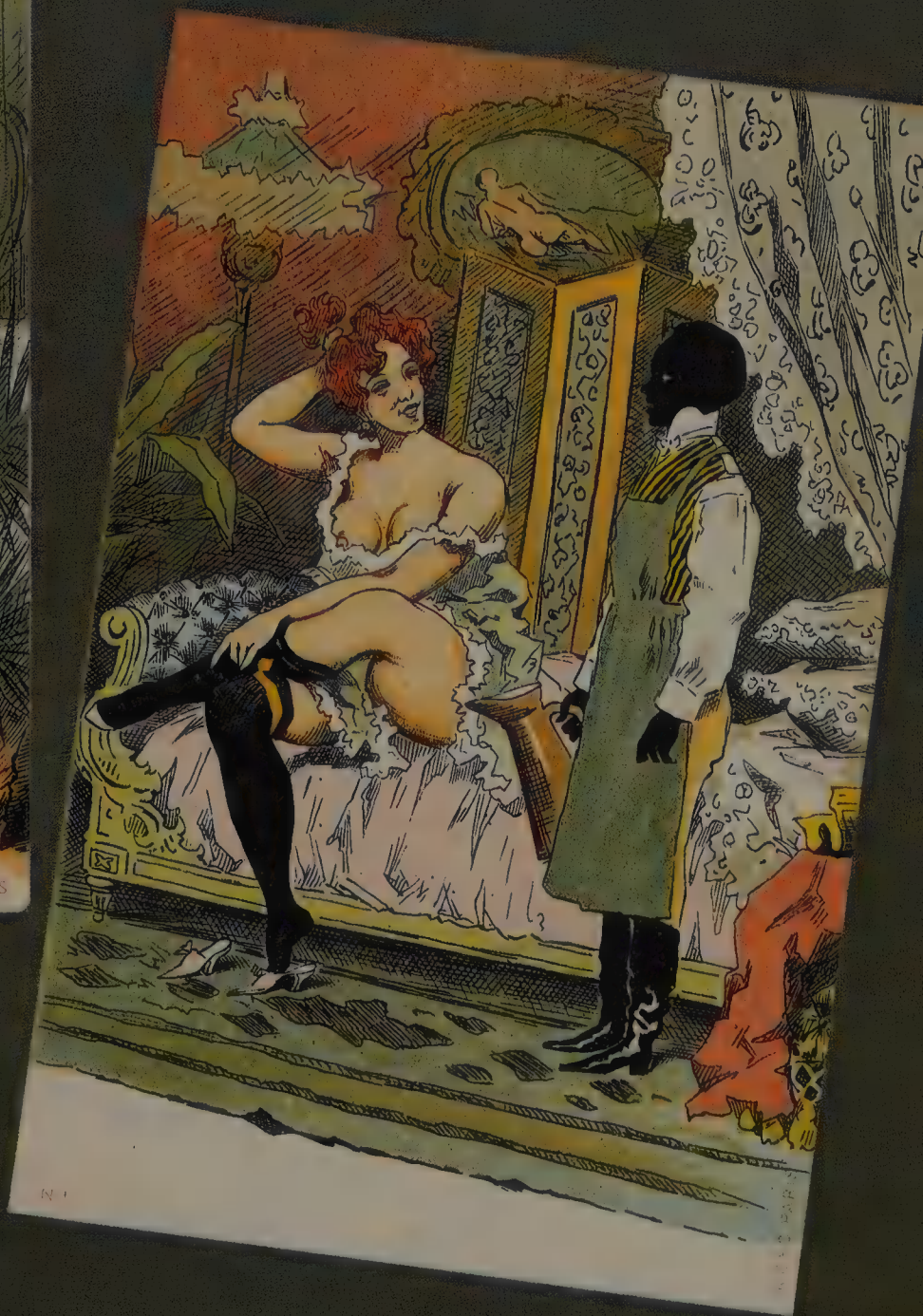
N 5





N 2

A G S C PARIS



N 1

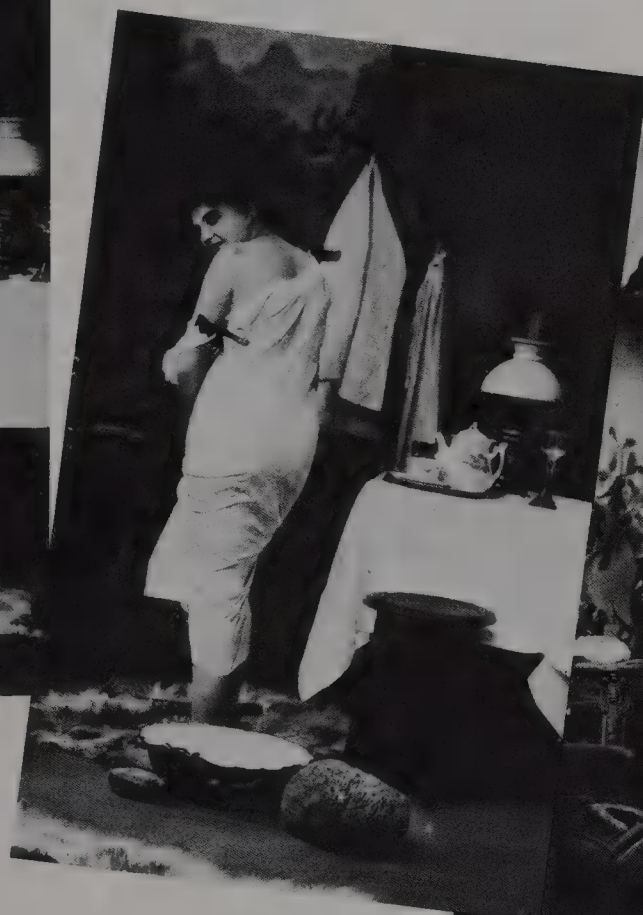




These striptease cards were often sent one at a time to the same person, which is why so many of them remain together, all meeting up once again in the same album.







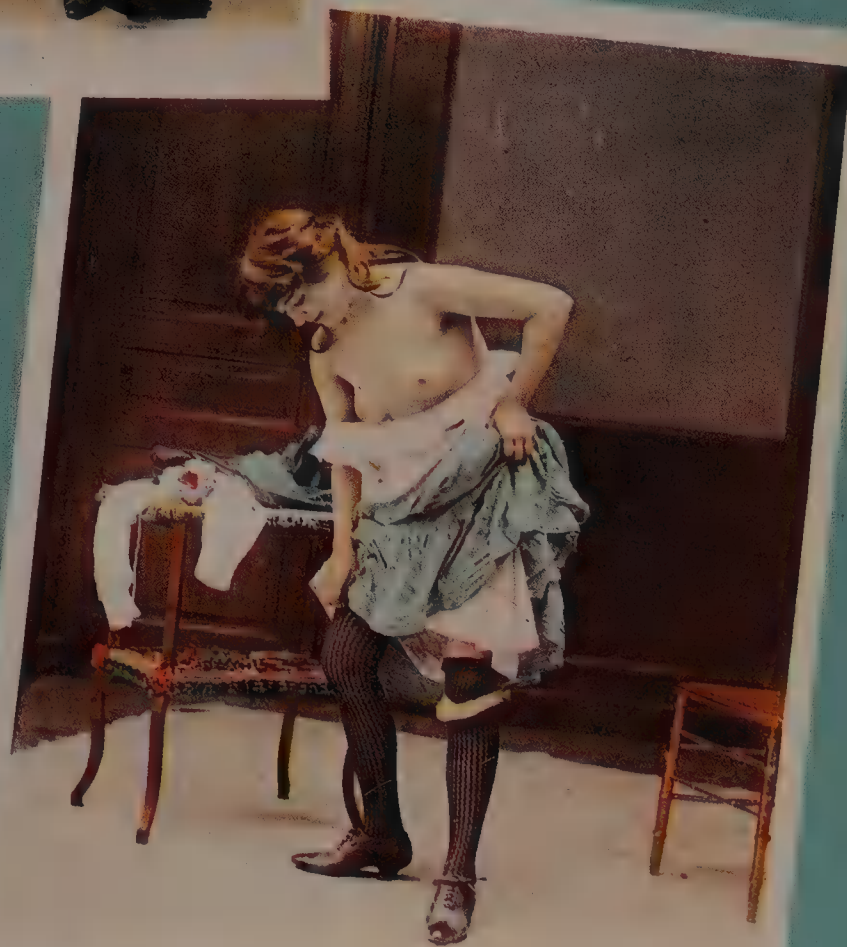
These, in contrast to those on the previous pages, are quite a homely set of pictures. A sweet demi-mondaine, obviously very much at home, bathes her aching feet and enjoys a cup of coffee and a cigarette before retiring, as a pink dawn begins to streak a Paris sky.



A rather naughty conception this;  
part of a set of 'The Temptation  
of St Anthony'.







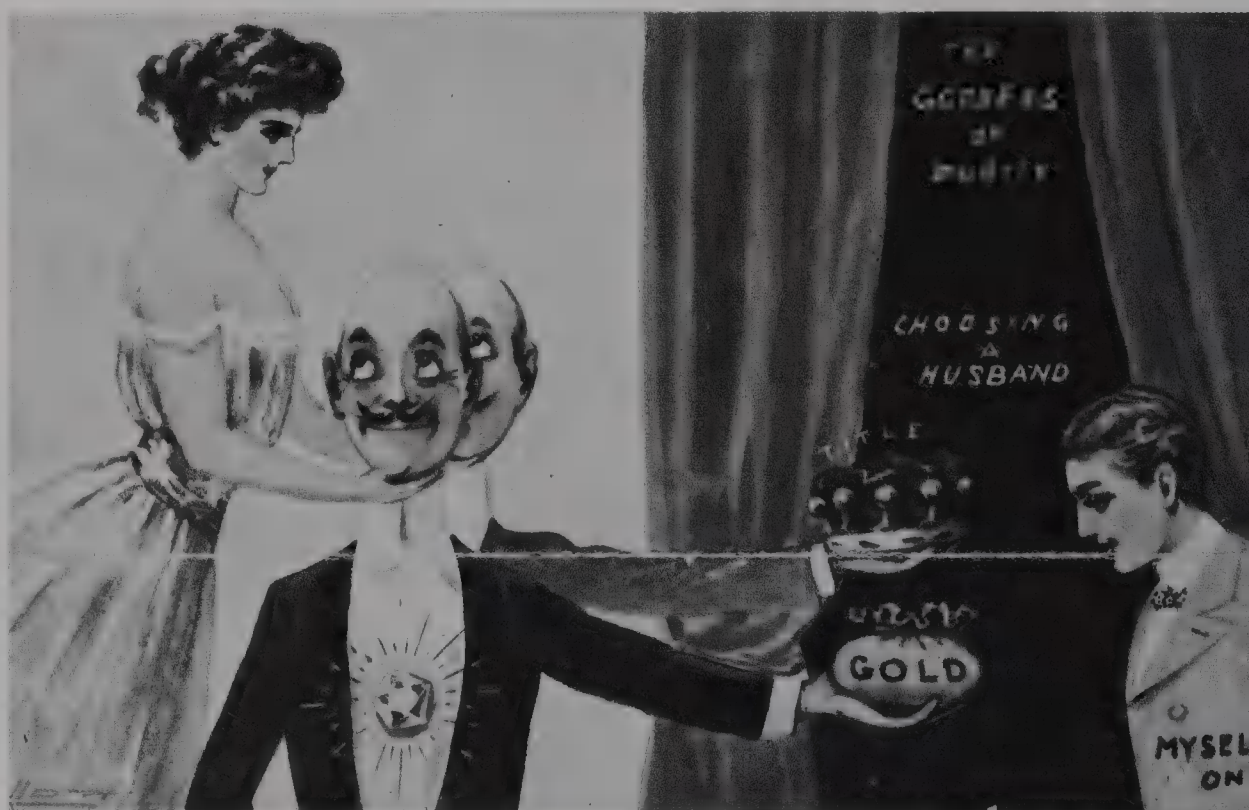
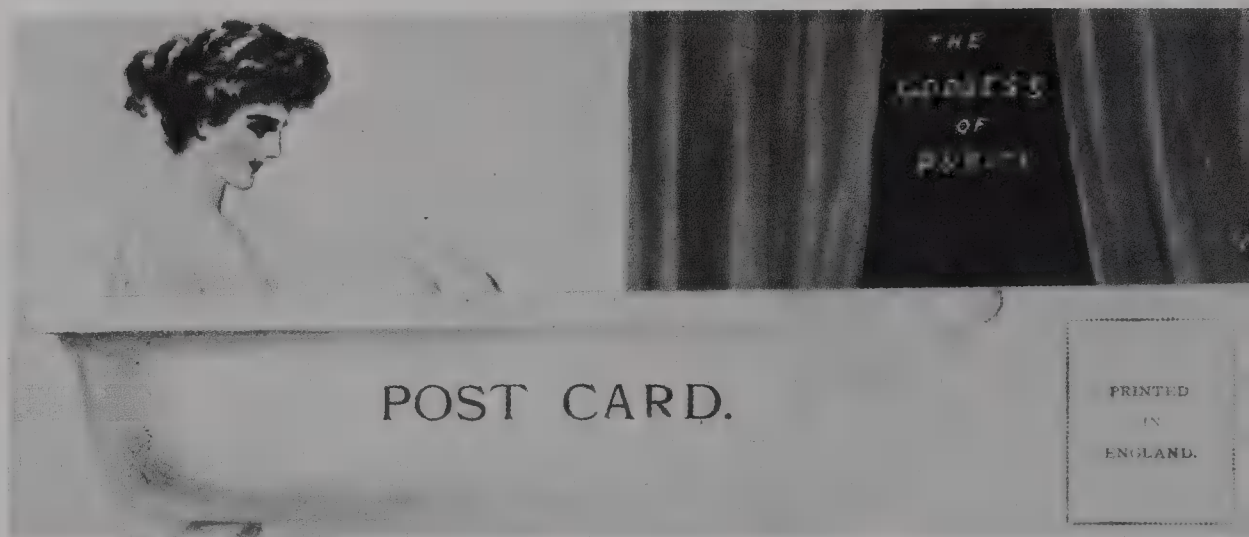
This rather daft-looking girl appears slightly tipsy.  
At all events she is obviously a very messy  
undresser.



# MECHANICAL

The term 'mechanical' when applied to a postcard means any sort of movable part, or folding or cut-out section which, when operated, changes the card in some way.

The lady in the bath, when unfolded, is revealed as a money-grabbing gold-digger.





Two circular holes in this card are meant to accommodate the fore and middle fingers of the recipient. By wagging them, the bathing belle appears to be splashing a rather sturdy pair of legs in the water.



Not strictly mechanical. Nevertheless the two figures do appear to kiss if the directions are followed. (In reality, one merely goes cross-eyed).



By pushing and pulling a tab at the base, this man's hand rises and falls in a truly spanking display.



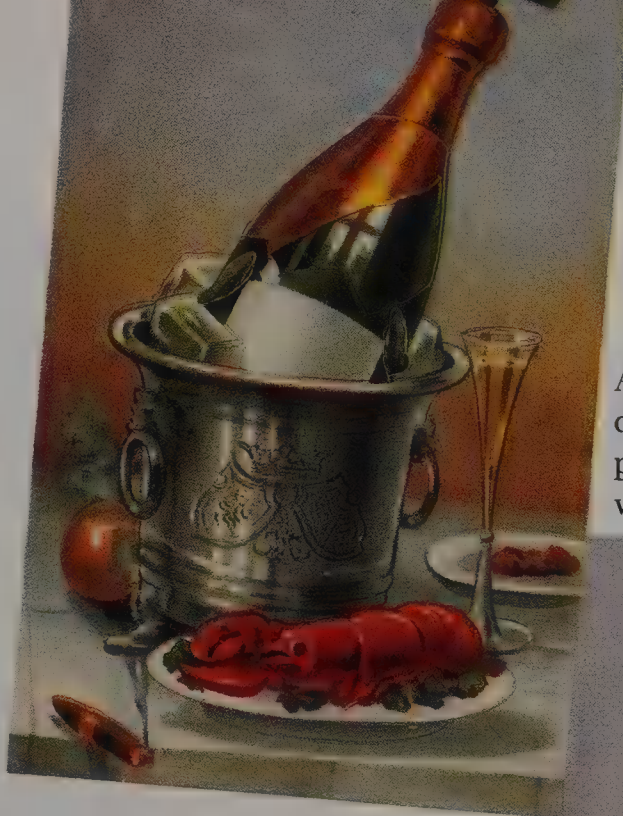
In this pretty card, we glimpse a delectable girl through the water jets...



*If you move the spray from left to right  
The surprise is sure to give you a fright.*







A most ingenious mechanical device makes the cigarette girl pop up and kick out her legs when the cork is pulled.

But the water jets are movable, and a rather rude shock awaits us.



*If you move the spray from left to right  
The surprise is sure to give you a fright.*





# COMPOSITES





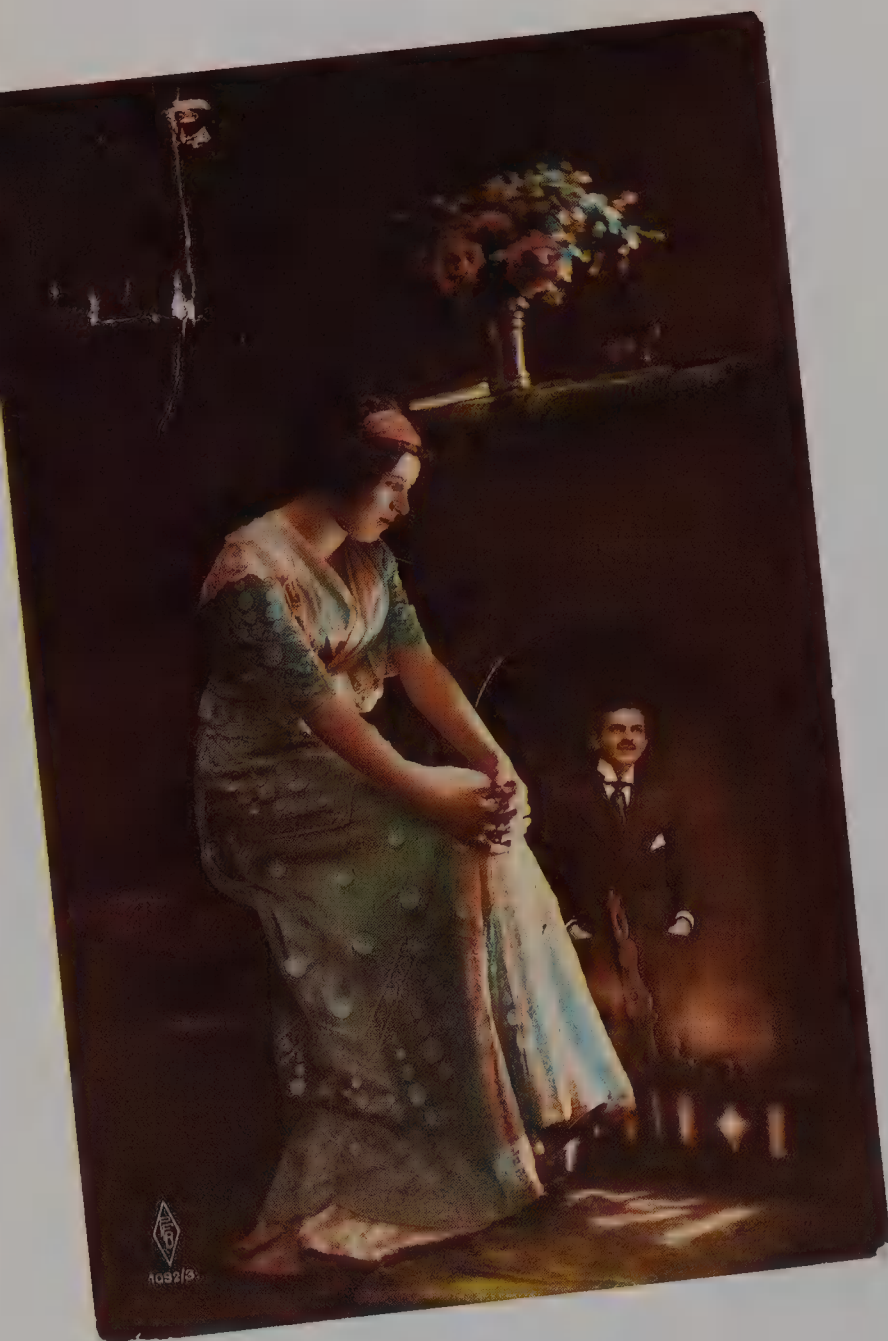
Comparatively rare, these cards are usually found in sets of twelve and, placed together, form a large picture. This is my favourite.





# WEIRD & WONDERFUL

Ever since I began collecting, these odd cards have always taken my fancy. At first, they were great for sending to other actors on first nights, but the best specimens now get kept.





The criterion of this category is that the card should be unintentionally humorous, or humorous for the wrong reason.



2190 - A CARLOAD OF RASPBERRIES FROM

P. R. BLOWER



Copyright 1910 by Edward H. Mitchell, San Francisco.







The centre of interest on this card is obviously unintentional.

*There is plenty to  
interest one here*



And here we have a gentleman proudly showing off his array of cups, awarded to him for having the tallest trousers in the county.



# SILKS



Greetings  
from France



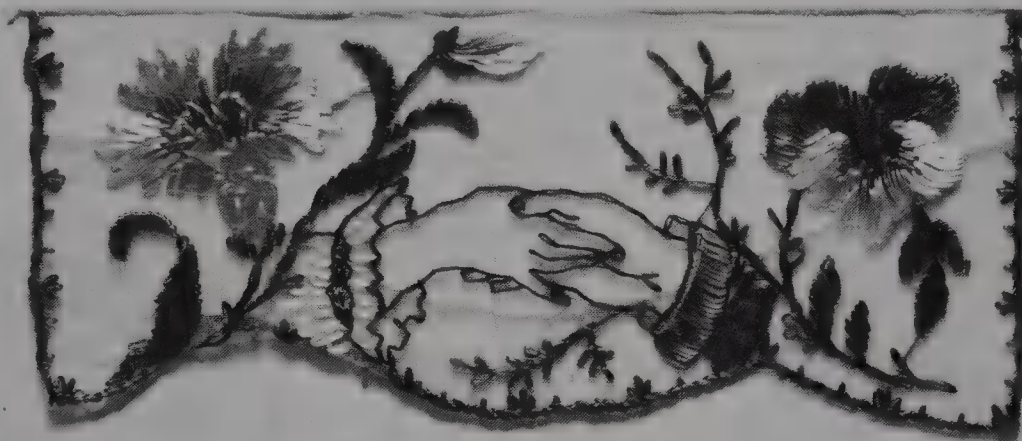


These pretty cards are actually hand-embroidered. They date almost exclusively from the 1914–18 War, and were sent from our troops in France to loved ones here in Britain. Some of them had little lace flaps incorporated in the design, into which were tucked cards of the type shown here.

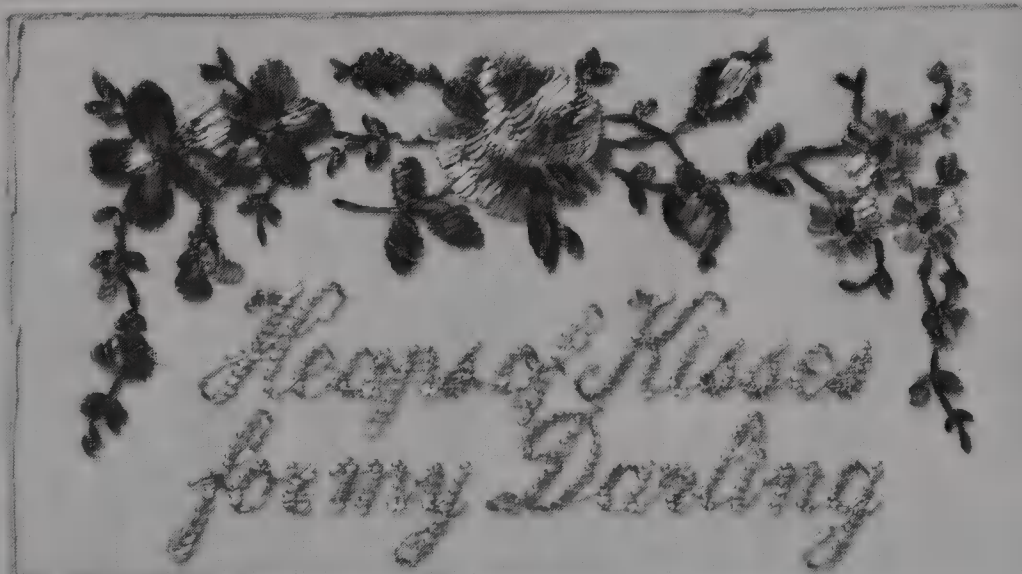
Many of the designs incorporated flags of the Allies – here we have a lady whose skirt is made up of the flags of France, Britain and Belgium; with a simple French kiss as a greeting.





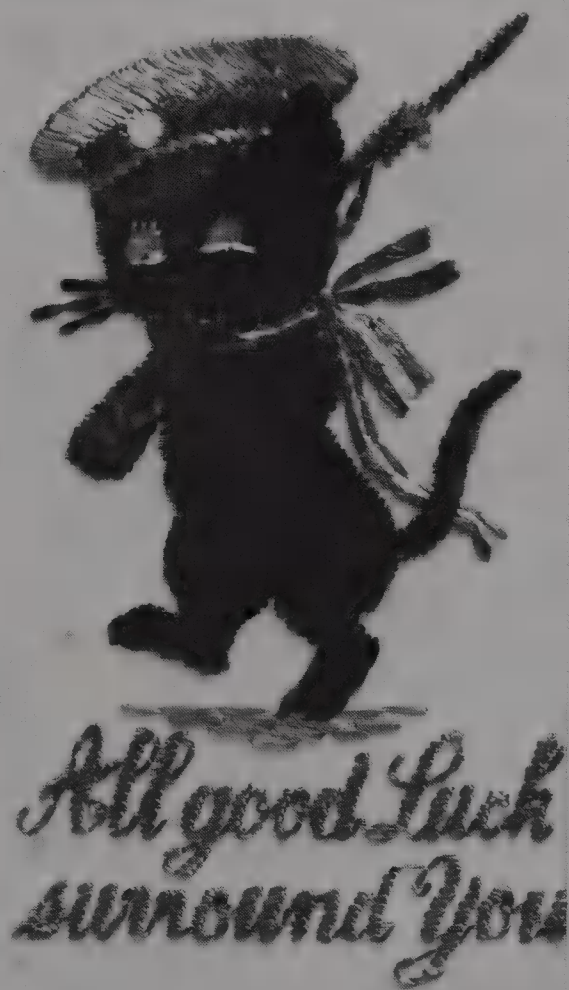


The extremely fine embroidery work, especially the two delicate hands, makes this card one of my favourites.



'Heaps of Kisses for my Darling' is a sentiment that a tongue-tied Tommy might find difficulty in expressing face to face, but this sort of card will say it for him, exquisitely.





A couple of the more ambitious cards, entailing a lot more embroidery. I don't know what the cards originally cost, but would imagine this sort to be more expensive because of the work involved.



# FAITH HOPE

Faith, Hope and Charity had a certain popularity in the early period of the Picture Postcard, and these examples were most handsomely gilded, and on very good quality board.





# & CHARITY

In order to ring the changes, the designers introduced other virtues, still continuing the lilies and crucifixes theme – among them Patience, Purity, and Innocence. I am always on the look-out for others, hoping one day to find Honesty, Neatness, Tact or Punctuality, but so far no luck.

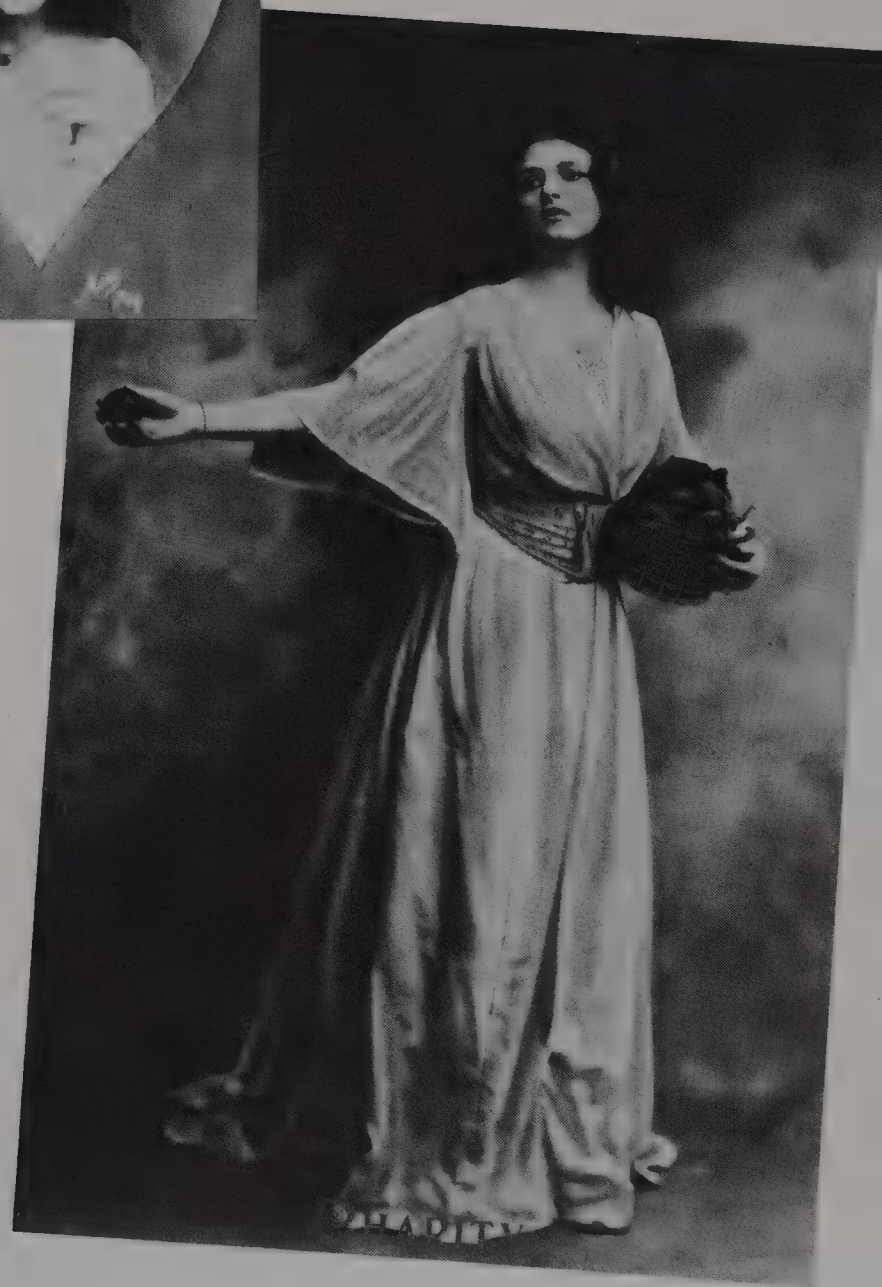
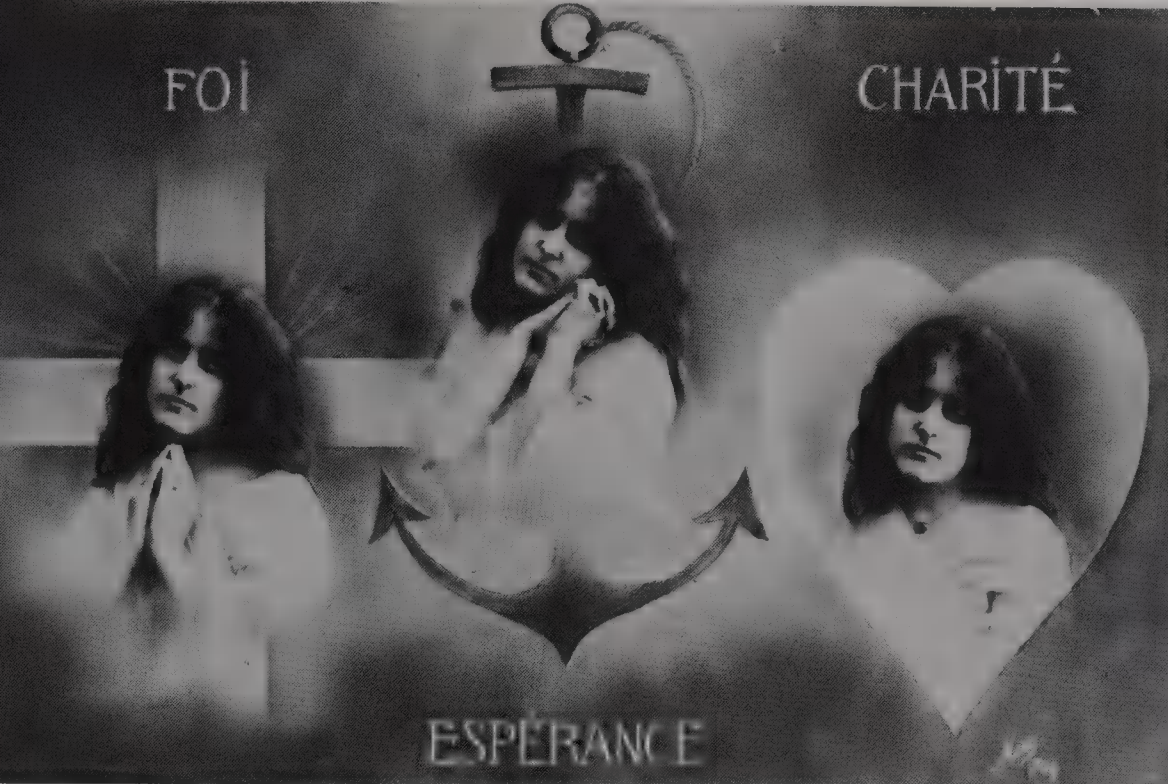






This particular set has got its captions rather mixed up; the Cross of Faith is labelled 'Hope', and the Anchor of Hope is marked 'Faith'. Charity is still backed by its big heart, however, which tends to restore one's faith (or is it hope?).





A French version of the same theme, this time getting the symbols right; and a charming early study of the much-photographed star, Miss Gladys Cooper, taken while she was as yet too young to be anything but an anonymous model.



# NUDES



212

*Au harem*



IE 67



# OF ALL NATIONS

These cards were originally, I suppose, the rather genteel end of the market offered to the Englishman abroad, the opposite end of the range being too vile to contemplate within the covers of this, or any



No. 61. Study of a Singhalese Woman of Ceylon.

PUBLISHED BY ANDREE, CEYLON.



725 - *Types d'Orient.*

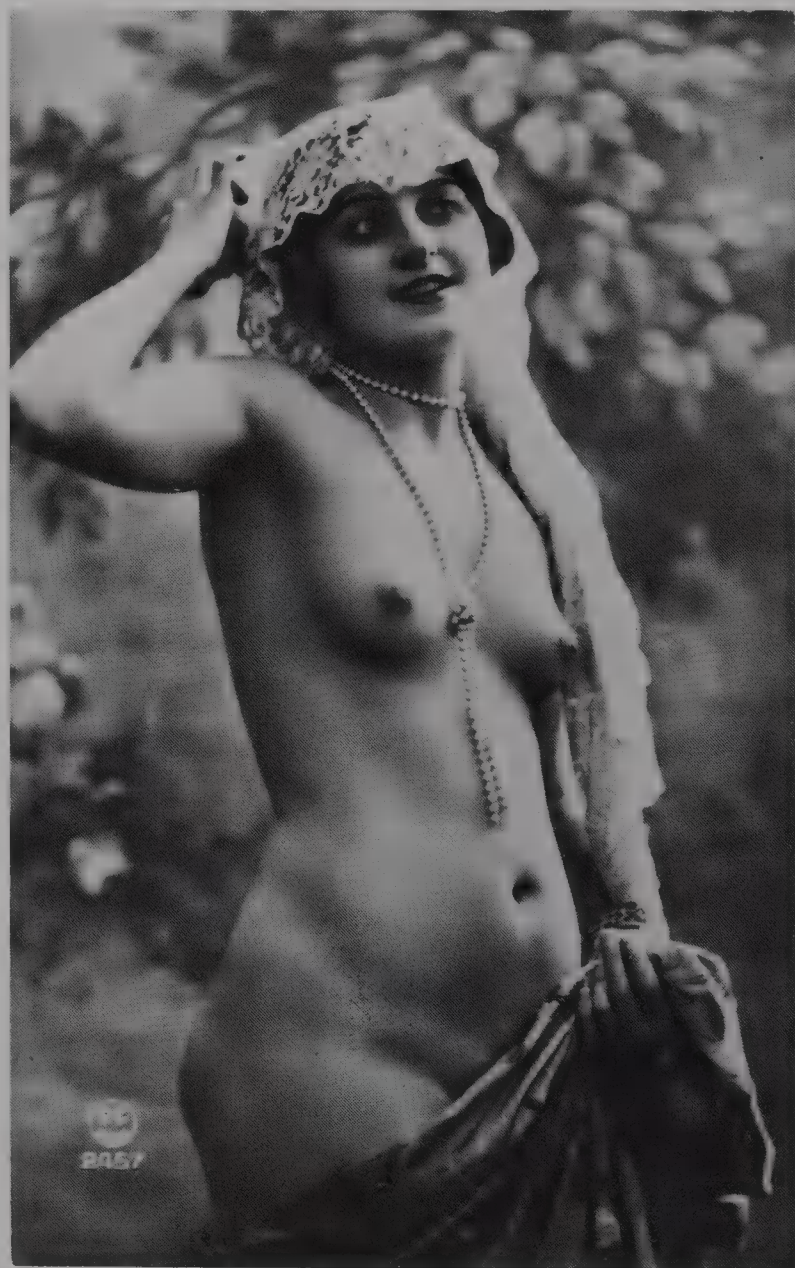
725 - *Tipo orientale.*

other respectable publication. In the following pages will be found middle-eastern beauties, far-eastern femmes fatales, as well as les belles dames de l'Europe. Description, in this case, seems superfluous.





A couple of succulent chunks of Turkish delight are here on offer – beads and a lace tablecloth for good measure.





No identification here, but I would guess either a bunch of Swedes or a selection of Danish pastries.



And this looks to be a blackfoot Indian.







105

*Fathma*









The German frau­lein and the Spanish se­ñorita both know how to present their best features when posing for the eager camera.





A Greek goddess, 'smooth as monumental alabaster'.



And finally, a glimpse of the genuine Australian outback.



# BABY MONTAGES



What strange and wonderful cards these are! Montages of babies, starting, I believe, with this potty-time one. Others quickly followed, and soon there were upwards of a hundred designs.



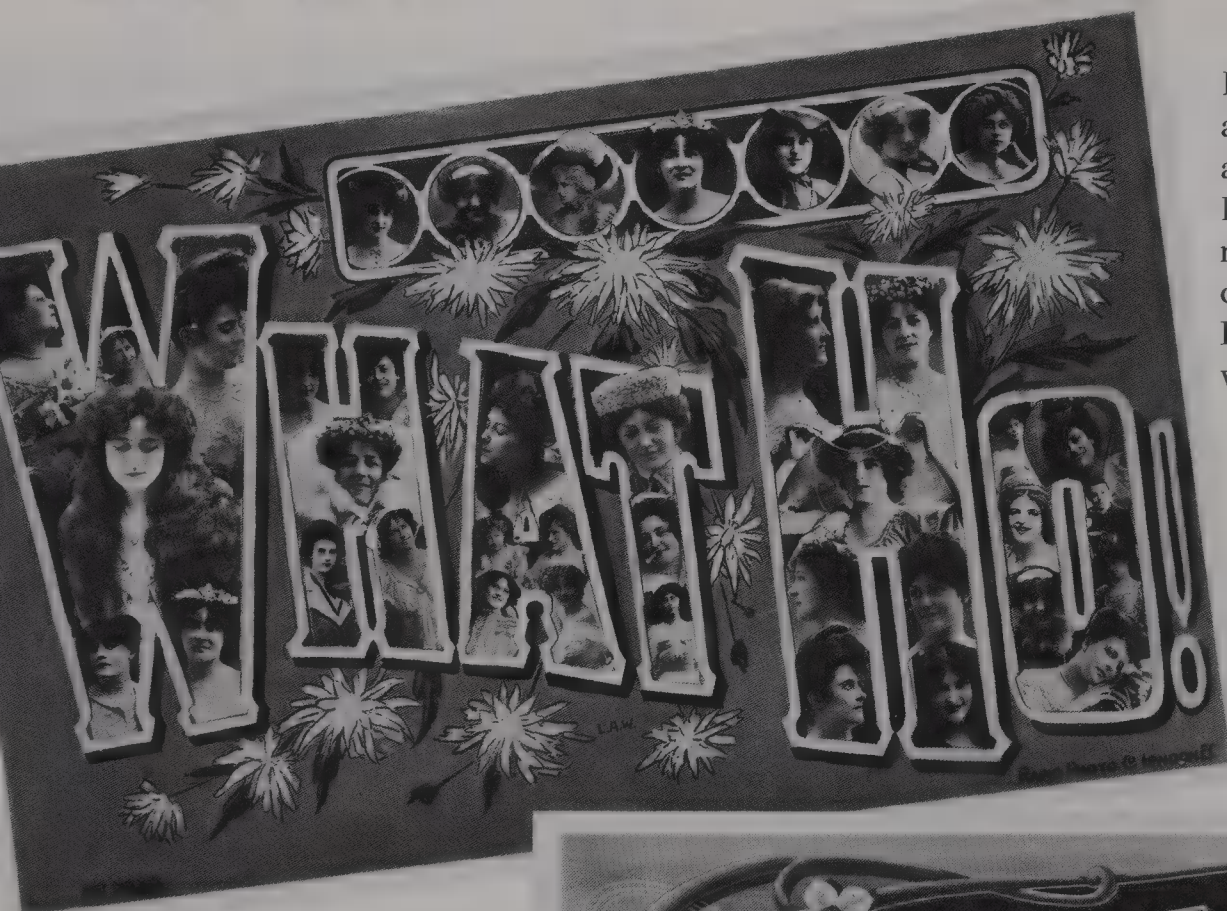


Two popular myths are illustrated here – that babies either came from eggs, like chickens, or that they grew in the cabbage-patch. (This is the French version of our gooseberry bush story).

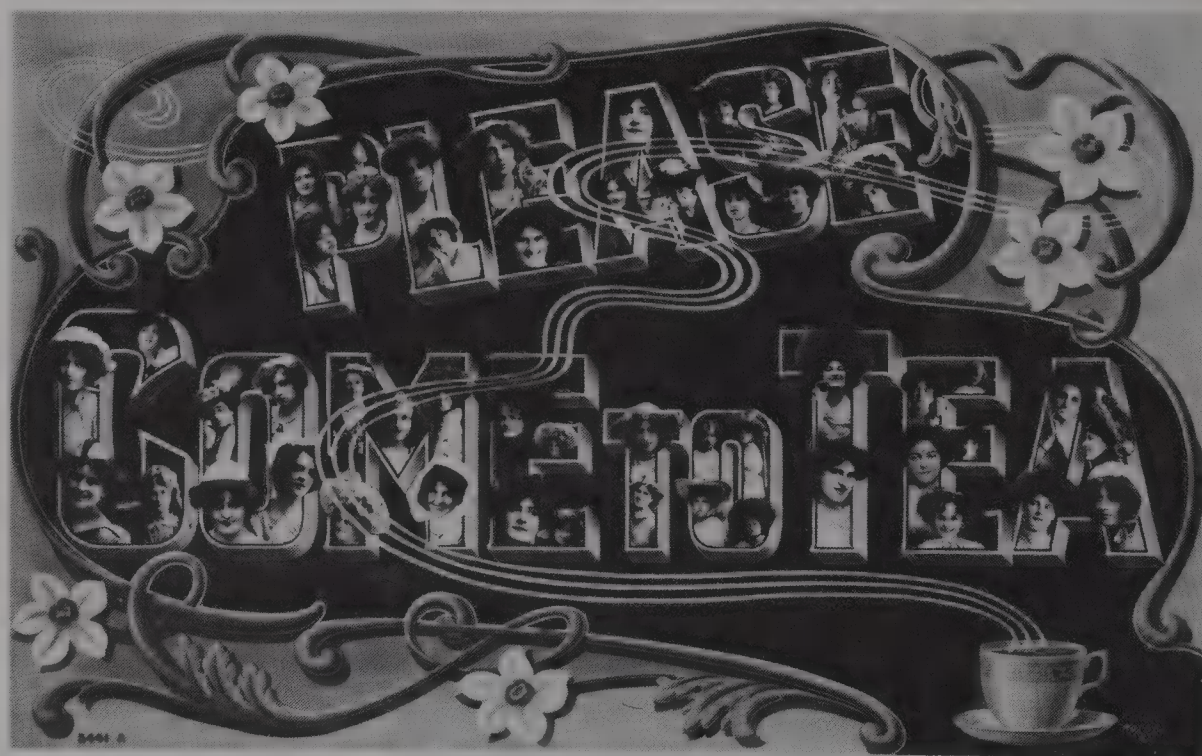




# BON MOTS



Messages made up of girls' heads, albeit trivial, were fun to send as a change from the view of the High Street, and, of course, the message 'Please come to tea' could mean 'Come to tea today'. It would be delivered locally within hours.





'Dinna' does not, of course, refer to dinner, and has nothing to do with 'Come to tea'. It is Rabbie Burnesque for 'Do not'.

And it goes without saying that the invitation on the lower card is not to be taken literally – not to Dinna, at any rate.

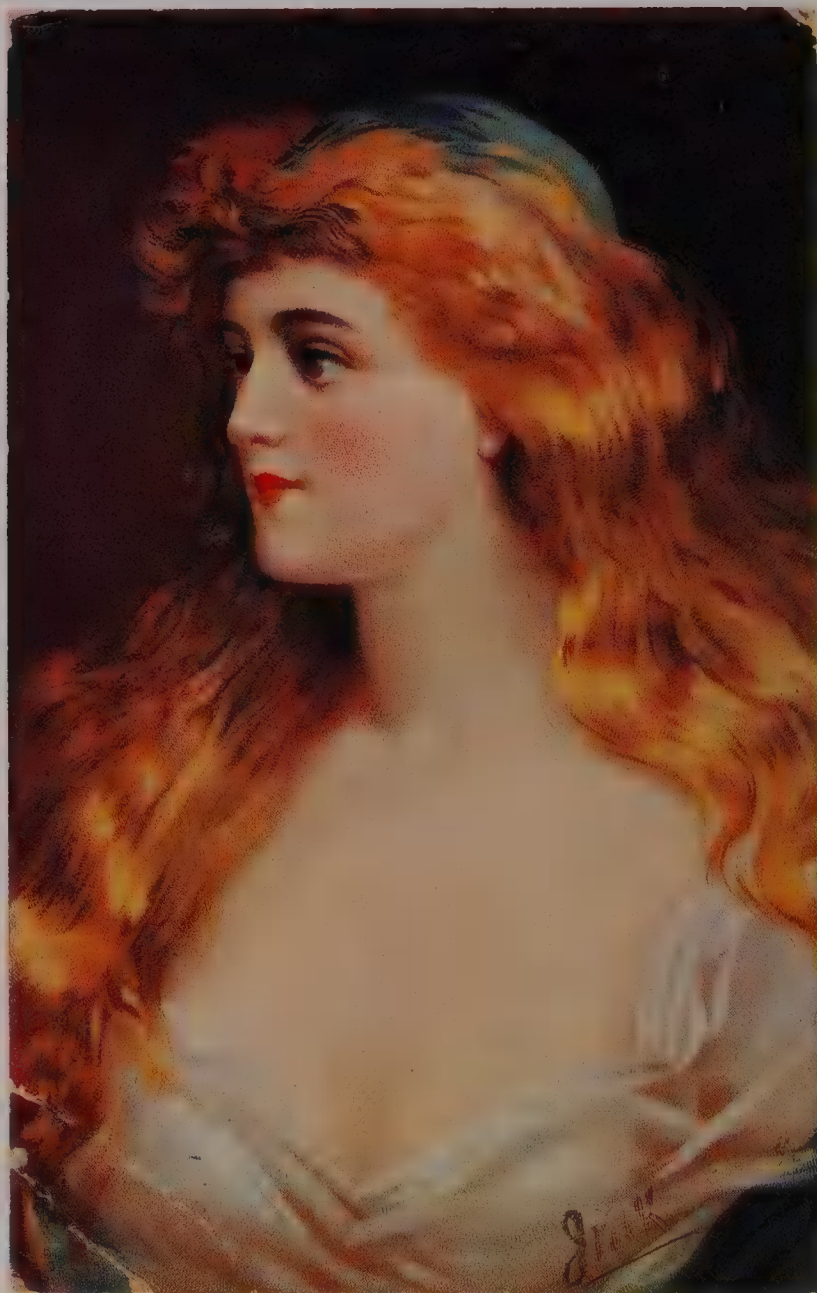




# HEADS WE WIN



We now approach the end of this little collection, but I cannot possibly leave aside these wonderfully colourful girls' heads and flowing white breasts. This type of card, originally drawn by a gentleman named Asti, soon had many imitations, good, bad and indifferent. These are some of the better examples.





And so the last page approaches. I hope you have enjoyed looking through these pages half as much as I have enjoyed preparing them. I do hope you enjoy the other album, too!







# POST CARD

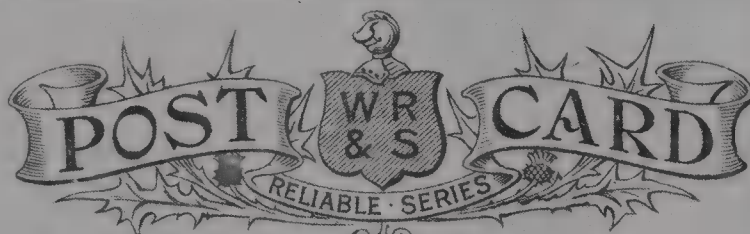


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FOR CORRESPONDENCE.  
Dear Friend

FOR ADDRESS ONLY.

Hope you have enjoyed these  
P.P.Cs - I'll try to write more when  
I have time. All well here, looking  
forward to our next meeting -  
As ever,

P.S. Heather glorious.

Ronnie Barker











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