

# Picture Postcard Seminar

Taipei 2023

Jeff Long



## Evaluation of Picture Postcard Exhibits

Criteria for exhibits

○ <b>Idea, plan (10) and treatment (20)</b>	<b>30</b>
○ <b>Knowledge and research</b>	<b>35</b>
○ Condition (10) and <b>rarity (20)</b>	30
○ Presentation	5
Total marks	<hr/> 100 <hr/>

Similar to other philatelic classes.

Medals are awarded as in other philatelic classes.

# Idea, Plan, and Treatment

## Exhibiting and Judging



## Evaluation of Picture Postcard Exhibits

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○ Knowledge and research	35
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## Idea

### Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions

“exhibit is treated according to a geographical (topographical) topic, a thematic topic, or according to a special aspect (an artist, the printing, the material), or completely according to the exhibitor’s own choice.”

### Guidelines for Judging Picture Postcard Exhibits

“clear connection between title, structure and treatment”

“originality, imagination, and creative ideas will be rewarded”

## Title

### Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions

“title and plan must be presented on the introductory page”

“title must mirror the content of the exhibit in the best possible way.”

### Guidelines for Judging Picture Postcard Exhibits

“correspondence between the title, the plan, and . . . story”

# Title

## Examples

*Sandgate*

*A Rant for Nationalism*

*King Edward VII, the Man who Defined an Era*

*Port Elizabeth: a Compendium of Postcards*

*The American Great White Fleet Voyage of 1907-09*

*HSBC – Building the Bank since 1865*

*Paris by Night*

*Schlaraffia from Art to Lodge*

*Paul Finkenrath (1897 – 1910)*



## **Plan**

### **Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions**

“plan must be presented on the introductory page”

“plan must show the intention and the structure of the exhibit”

“main and sub sections of the exhibit must show the structure and logical development”

“demonstrate personal creativity, knowledge, and research.”

### **Guidelines for Judging Picture Postcard Exhibits**

“idea and plan will be evaluated according to the correspondence between the title, the plan, and the development of the story through the whole exhibit.”



# PEOPLE *of* BURMA *and* THEIR LIFESTYLES

FRAME	DESCRIPTION	PAGES
1. Young life	Family life, kids, education and growing up	2-7
Sports	Drill at school, boat racing and traditional ball game	8-9
Entertainment	Puppet show, dance performance, plays, group dance, circus	10-16
2. Professions	Jobs, professions and businesses for living	
	Agriculture, traders, arts and hand crafts makers, cigar rollers,	17-24
	timber industry workers, snake charmer, fortune teller,	25-28
	musicians, hunter, postman, textile makers	29-32
3. Fashions	Fashion and cloths of Burmese	
	Royal outfits, government officials' dress, gents' outfit,	33-37
	ladies' top, longyi, shawl, flower custom, umbrella fashion,	38-43
	Performer's fashion, monks' robe, nuns' robe	44-48
4. Ethnic minorities	The classification of ethnic minorities and their attires	
	<i>Kachin ~ Yawyin, Jingpo, Kayah ~ Kayaw, Karenni, Zayein, Kayan</i>	49-55
	<i>Karen ~ Kayin, Papun, Mopgha, Sgaw, Rakhine ~ Mro</i>	56-58
	<i>Chin ~ Kami, Shan ~ Pao, Tai, Kaw, Pa-O, Kwi, Lahushi</i>	59-64
5. Chapters of life and death	Transportation, village life, celebrities, people with leprosy, prisoners under corrective measures, funeral customs of Burma	65-80

## Suggested improvements:

- Does the frame by frame approach accurately reflect a logical treatment of the subject?
- Is Chapter 5 a genuinely separate section?
- Could have less text in “description” section.

# The Victoria Cross - Supreme Valour

## The Evolution of the Victoria Cross and Military Heroism.

### 1. CALL TO PRESENTATION 1854 - 1857 (Fr. 1)

The Crimea Calls, Parliament Calls, The Cross is Conceived, Maltese or Pattée Cross, Designer and Origins, Final Design, Metal to Manufacture, Netley Cross, The Victoria Cross

### 2. AGE OF INNOCENCE 1857 – 1913 (Fr. 2)

Indian Mutiny, New Zealand Wars, Japan VC, An Awkward Cousin, Anglo-Zulu War, Second Afghan War, Second Anglo-Boer War

### 3. AWKWARD ADOLESCENCE 1914 – 1938 (Fr. 3)

Changing Times, End of Innocence, Under the Sea, Citizen Armies, On the Land, Blue and Red, Medical Doubles, The Harder Edge, Aggressive Action, Ace of the Air, Going Postal, Royal Air Force, Laurent the Last, A New Warrant, Three Kings

### 4. MOVING TO MATURITY 1939 – 1945 (Fr. 4)

Britain Alone, Battle of Britain, Greece and Crete, U is for Upham, In the Presence of the Enemy, Devotion to Duty, Guernsey Hero, In the Jungle, Bomber Command, Enemy Recommends, Aggressive Heroes, D-Day, Onwards to Victory, Peace and Maturity

### 5. POSTERITY AND PRESERVATION 1950 - (Fr. 5)

Asian Excursions, Books and Stamps, Falklands War, A Philatelic Cross, VC Prodigy, Modern Heroes, Lord Ashcroft Collection, Future Generations, The Enduring Cross

## Suggested improvements:

- Good that chapters logically cover different time periods.
- Could have less text in chapter breakdowns.
- Page numbers would make it easier to find particular sections

# **MESOPOTAMIA TO IRAQ**

## **PLAN**

1. Ancient Mesopotamia [Fr. 1]
  - Babylon, the Royal Tombs
2. Religions [Fr. 2]
3. Waterways [Fr.2]
  - River Craft, Irrigation, Marsh Arabs
4. Everyday Life [Fr. 2 + 3]
  - Riverside villages, Dates, Transport
- 5. Major Cities [Fr. 3 + 4]
  - Baghdad, Basra, Nineveh, Mosul
6. World War I [Fr. 4 + 5]
  - Ottoman Army, British Invasion, Major Battles, Siege of Kut, Lives lost, End of WWI

Suggested improvements:

- Balance – frame 2 covers two and a half chapters.
- Do the chapters reflect the title – do they cover the changes from Mesopotamia to Iraq?



# A Study of New Zealand Picture Postcards

1	Origins of picture postcards	2 - 8
2	Earliest picture postcards; government, private firms, newspapers	9 - 32
3	Photographers and publishers, primarily of printed postcards	
	Nationwide photographer publisher; Muir & Moodie	33 - 48
	Specialised, regional photographers; W. Beattie, T. Pringle, J. R. Morris	49 - 64
4	Real photo postcard production	65 - 72
5	Photographers and publishers, primarily of real photo postcards	
	Nationwide photographer publishers; F. G. Radcliffe, D. J. Aldersley	73 - 92
	Specialised, regional photographers; Guy, F. N. Jones, J. Zachariah, Northwood Bros	93 - 108
6	Nationwide publisher; Fergusson & Taylor	109 - 120
7	A distinctively 'New Zealand' body of picture postcards	121 - 128

- London 2022 FIP – scored 10 out of 10 for Idea and Plan.
- Why?
- Not a frame by frame structure. Chapter headings give development of the title. Page numbering makes particular sections within the exhibit easy to find. Balanced.

## Title Page

What else could or should be on the title page ??

### Guidelines for Judging Picture Postcard Exhibits

“The introduction should lead to the story line which carries the viewer through the exhibit”

This means there should be an introductory statement expanding on the title and linking the title to the plan – sometimes called an intention statement.

The intention statement often starts with the words “this exhibit shows” or “the purpose of this exhibit is”

## Title Page

Intention Statement - expands on the title, links title to plan

This exhibit traces the development of New Zealand picture postcards from their origins through the postcard craze to the early 1920s. The postcards produced by the photographers of the time show the natural landscape, and the character of contemporary life, resulting in a distinctively 'New Zealand' body of picture postcards.

### MOVING THE MAIL

Dating back to earliest recorded times, messengers (later known as mail/letter carriers, now postman or posties), have been engaged in the task of moving the mail using various forms of transportation. As the saying goes, "neither snow, nor rain nor heat, nor gloom of night .., the mail must get through!"

**This social exhibit shows a brief overview of moving the mail, using classic and vintage period postcards.** The story focuses on major types of mail transportation since the 1600s by: foot, horseback, ship, coach. As technology progressed, quicker methods evolved: motor vehicles (p10\*), trains, aircraft, along with some unusual methods. Also electronics are now a major mover of mail.

## Title Page

What else could or should be on the title page ??

1. An explanation of how rarity will be shown in the exhibit (we will look at rarity in the next section)
2. A bibliography - for the benefit of viewers, and judges who get a copy of the title page.
3. An interesting item to create interest for the viewer and the judge



# SIX key aspects on title page

Title clearly indicates the content

Intention of the exhibit

Plan and structure of exhibit, including page numbering.

Interesting postcard to engage the viewer

Key to differentiate the story from technical information, and, how rarity is shown.

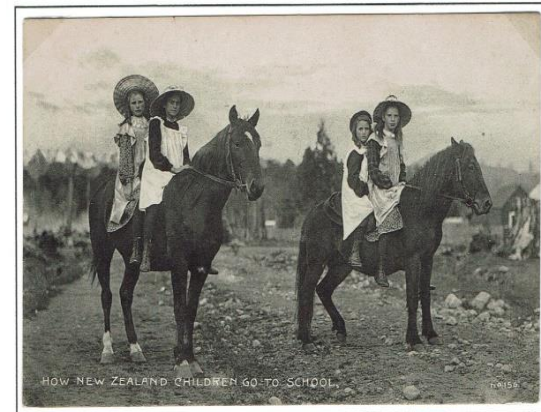
## Bibliography

### A Study of New Zealand Pictorial Postcards

This exhibit traces the development of New Zealand pictorial postcards from their origins through the postcard craze to the early 1920s. The postcards produced by the photographers of the time show the natural landscape, and the character of contemporary life, resulting an identifiably "New Zealand" body of pictorial postcards.

This is, necessarily, a selective rather than an exhaustive study. Photographers and publishers have been chosen for their output, subject matter, quality of image, or as representative of their time.

1	Precursors to pictorial postcards	2 - 8
2	Early pictorial postcards; government and commercial	9 - 32
3	Photographers and publishers, primarily of printed postcards	
	Nationwide photographer publisher; Muir & Moodie	33 - 48
	Specialised, regional photographers; W. Beattie, T. Pringle, J.R. Morris	49 - 64
4	Real Photo postcard production	65 - 72
5	Photographers and publishers, primarily of real photo postcards	
	Nationwide photographer publisher; F.G. Radcliffe	73 - 84
	Specialised, regional photographers; Guy, J. Zachariah, Northwood Bros, F. N. Jones	85 - 100
6	Nationwide publisher; Fergusson & Taylor	101 - 112
7	Themes in New Zealand Pictorial Postcards	113 - 128



W Beattie & Co. Publishers Auckland. Moa Series N° 156.

#### Key

Section headings are in red, and are followed by an introductory paragraph

Story about the development of New Zealand pictorial postcards is in black

Information about individual postcards is in blue. Scarce postcards are shown by a red frame

#### References

William Main & Alan Jackson. (2005) *Wish You Were Here*. New Zealand Postcard Society Inc.  
*Postcard Pillar*. Quarterly Journal of the New Zealand Postcard Society Inc.  
[www.digitalnz.org.nz](http://www.digitalnz.org.nz)

A one frame exhibit  
but still the six key aspects are  
on the title page.

And again on the next slide.

## MOVING THE MAIL

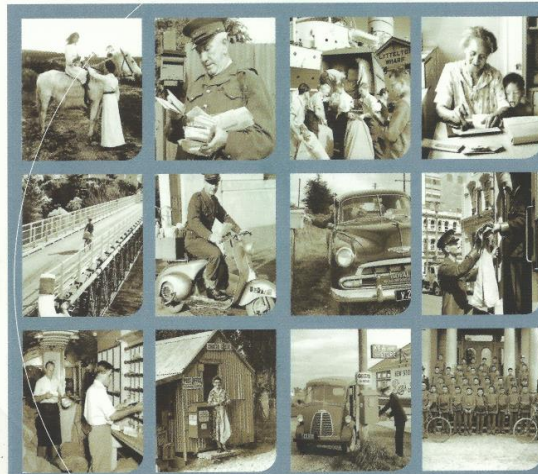
Dating back to earliest recorded times, messengers (later known as mail/letter carriers, now postman or posties), have been engaged in the task of moving the mail using various forms of transportation. As the saying goes, "neither snow, nor rain nor heat, nor gloom of night ..., the mail must get through!"

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### 2004 CALENDAR

Celebrating New Zealand Post's Heritage

New Zealand Post 



### THE PLAN

Title/Introduction .....	1
Foot .....	2-3
Horseback .....	4
Water .....	5-6
Coach .....	7-8
Bicycle & Motorcycle ...	9
Motor Vehicles .....	10
Rail .....	11-12
Air .....	13-14
Unusual Methods .....	15
Electronics .....	16

*Methods of mail delivery in New Zealand:*

*Calendar card, NZ Post 2004 'Celebrating New Zealand Post's Heritage'  
(plain back, unused)*

### References:

- 1 *Collecting Postal History*, Prince Dimitry Kandaouroff, 1973
- 2 *Picture Postcards of the Golden Age – A Collectors Guide*, Tonie and Valmai Holt, 1971
- 3 *The Post a universal link among men*, G North, et al, 1974
- 4 *Wish You Were Here – The Story of New Zealand Postcards*, William Main & Alan Jackson, 2005

### Key: font style, size and colour indicates different information:

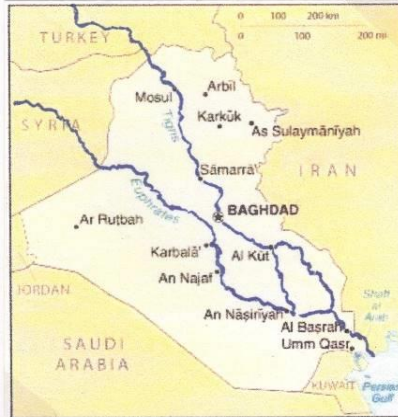
- Storyline: New Times Roman 12 black
- *Technical info: Arial italics 10 blue*
- *Other info: Arial italics 10 black*
- \* Denotes seldom seen item (see page 10)
- Unused means not postally used & no message on back; PU = postally used; MOB = message on back



## MESOPOTAMIA TO IRAQ

Mesopotamia was often called the "Land Between Two Rivers" – the Tigris which rises in Turkey and the Euphrates which rises in Syria. These two rivers shaped the country often flooding and burying ancient cities or changing course to deprive fertile land of its water supply.

**The exhibit shows some of the ruins of earlier civilisations through to modern everyday life of the country which became Iraq and ends in 1918 with the end of World War I.**



**Mesopotamia:** map shows Rivers Tigris and Euphrates which converge at Qurnah just above Basrah to form the Shatt-El-Arab which flows into the Persian Gulf.

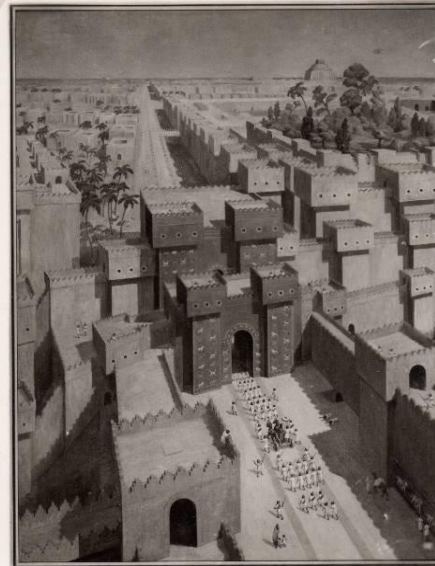
The Shatt-el-Arab provides an important trade outlet to the sea and forms the border with Persia.

**Babylon:** one of the oldest and best known cities in Mesopotamia. It was first recorded in Cuneiform text in 2004 BC.

Postcard shows an image of a reconstruction by M Bardin of 6<sup>th</sup> Century Babylon based on the findings of Eckhard Unger who was part of the team excavating Babylon.

### PLAN

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  - Riverside villages, Dates, Transport
5. Major Cities [Fr. 3 + 4]
  - Baghdad, Basra, Nineveh, Mosul
6. World War I [Fr. 4 + 5]
  - Ottoman Army, British Invasion, Major Battles, Siege of Kut, Lives lost, End of WWI



BABYLON IN THE DAYS OF NEBUCHADNEZZAR  
SIXTH CENTURY B.C.  
PAINTING BY M. BARDIN after E. UNGER  
THE ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO

### Card:

*Published & Printed by the Oriental Institute,  
University of Chicago. Real photo card.*

**Rare and privately produced cards** are backed on red.

### Bibliography:

- "A Concise History of the Middle East" – Arthur Goldschmidt Jr, 1979, Westview Press, Colorado
- "The House of Wisdom" – Jonathan Lyons, 2009, Bloomsbury Publishing, London
- "Loyalties - Mesopotamia 1914-1917" – Sir Arnold Wilson, 1930, Oxford University Press.
- "Postal History of Iraq" – P C Pearson & E B Proud, 1966

## **Treatment**

### **Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions**

“treatment must be according to the title and plan.”

“each picture postcard must have a connection with the topic.”

### **Guidelines for Judging Picture Postcard Exhibits**

“treatment . . . choice of the items . . where they are placed within the storyline . . . text in relation to the item.”

“variety of the material is important.”

“treatment . . . of printing method, and printer/publisher is equally important.”

## Treatment

Henrik Mouritsen on treatment (Postal History seminar)

- Is there agreement between the title, the plan and the content of the exhibit?
- Does the exhibitor tell a well-connected, structured, complete and balanced story in the exhibit and on the pages?
- Is there a close connection between the story and the material shown, and does each item help progress the story/subject?
- Does the story/theme flow smoothly from page to page and item to item?



# *William Thompson Wilson*

*Photographer and Postcard Publisher, Auckland, New Zealand*

This research exhibit which records all known information about his family, his business and about Wilson himself, nearly all of the information discovered by the exhibitor.

## **Exhibit Plan**

1. Family Background	1-16	7. Employee Cassie Richards	81-88
2. Starting in Business	17-32	8. Identifying Wilson Cards	89-96
3. The Catalogue, Auckland	33-44	9. Technical Printing Aspects	97-112
4. The Catalogue, Outside Auckland	45-54	10. Links to Other Photographers	113-127
5. Greetings Cards	55-64	11. W T Wilson - his Legacy	128
6. The Auckland Exhibition	65-80		

## *Cassie Richards; Employee and Girlfriend*

Cassie Richards was Wilson's girlfriend, and also worked in his photographic studio.

Her family lived at Matakana, and at least until 1908 she lived at 'Oakleigh' in Matakana. Wilson took quite a number of views of Matakana. It is doubtful they were big sellers, so perhaps he took them on visits to Cassie.



# Main and sub sections

**Real Photo postcard production**

**Photo-mechanical**

**Real Photo postcard production**

**The Box Brownie camera**

**Real Photo postcard production**

**Sensitised photographic paper**

**Real Photo postcard production**

**Unsensitised photographic paper**

**Real Photo postcard production**

**Border negatives**

**Real Photo postcard production**

**Private postcards**



# Knowledge and Research

## Exhibiting and Judging

With a focus on **extending technical knowledge of cards**, but not including printing methods.

(Printing methods were covered in the Cape Town seminar, now on the F.I.P. website)



## Evaluation of Picture Postcard Exhibits

### Criteria for exhibits

○ Idea, plan (10) and treatment (20)	30
○ <b>Knowledge and research</b>	<b>35</b>
○ Condition (10) and rarity (20)	30
○ Presentation	5
Total marks	<hr/> 100 <hr/>

Informally, Knowledge and Research is broken into  
15 marks for knowledge of the subject  
**20 marks for knowledge of the cards**

**Knowledge and Research;** . . . card knowledge only

## Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions

“Research is a pre-requisite for knowledge of the topic and the Picture Postcards, and this is demonstrated in a brief text in connection with each Picture Postcard”

## Guidelines for Judging Picture Postcard Exhibits

“choice and variety of material”

“may contain information about photographer or artist”

“information about printing method, and printer/publisher.”

## Card knowledge and research

- Knowledge and research about the postcards shows a wide understanding of technical knowledge in relation to the exhibit material, which may include;
  - Publisher
  - Photographer
  - Production method
  - Distribution method
  - Postal usage to help establish when the postcard was issued.

## Card knowledge and research

This knowledge should be demonstrated **across the exhibit**, rather than necessarily for each postcard.

Technical information should extend **beyond** that printed on the postcards.

## Ur – Panoramic View of Excavations



Excavations at Ur took place 1922-1934 by archaeologists from the British Museum and the Pennsylvania Museum.

During the excavations it was proved that the cemetery had been in use for 3 centuries.

### *Card:*

*Published by:*

*A & K Naman, Baghdad.*

*Card No. 25.*

*Real photo card.*

*Divided back.*

Panoramic View, Ur of the Chaldees.

25

Technical information is shown in blue italics to distinguish it from the story line.

But – could this technical information be extended beyond what is on the card?





*The Trocadero. The cross shows where the Wellington Auctioneering Co.'s premises stood (the origin of the fire).*

*Photographer; unknown. Publisher; unknown.*

*Date of issue; unknown. Divided back.*

*Printing method; letterpress half-tone.*

What if the card doesn't have much information?

Many cards do not have any information about photographer, or publisher, or dates.

Don't tell the viewer what you don't know.



## Card knowledge - publisher, photographer

The first cohort of volunteers for the New Zealand Expeditionary Force, about 8,500 men, and nearly 4,000 horses, sailed from Wellington on 16 October 1914, to Albany, Australia, and then to Egypt to train with Australian troops as part of the Australia and New Zealand Army Corps (ANZAC). From Egypt they were sent to the Dardanelles and Gallipoli.



*The NZ Expeditionary Force passing along Hutt Road October 10, 1914. D.J.A.*

David James Aldersley, photographer, had a firm in Wellington from 1902 to 1929.

## *The Estuary; Moncks Bay*

Two boating clubs were established in Moncks Bay. John Monck, an early farmer, built a jetty in the 1860s (Moncks Jetty), which became the home of the Christchurch Sailing and Power Boat Club, now known as the Christchurch Yacht Club.



*Muir and Moodie. Real Photo. N° 7819.*

*Muir and Moodie was a major N.Z. photographic and publishing firm. Their first postcards used Burton Bros' 19<sup>th</sup> century plates. From 1908 George Moodie re-photographed N. Z. to update the catalogue.*



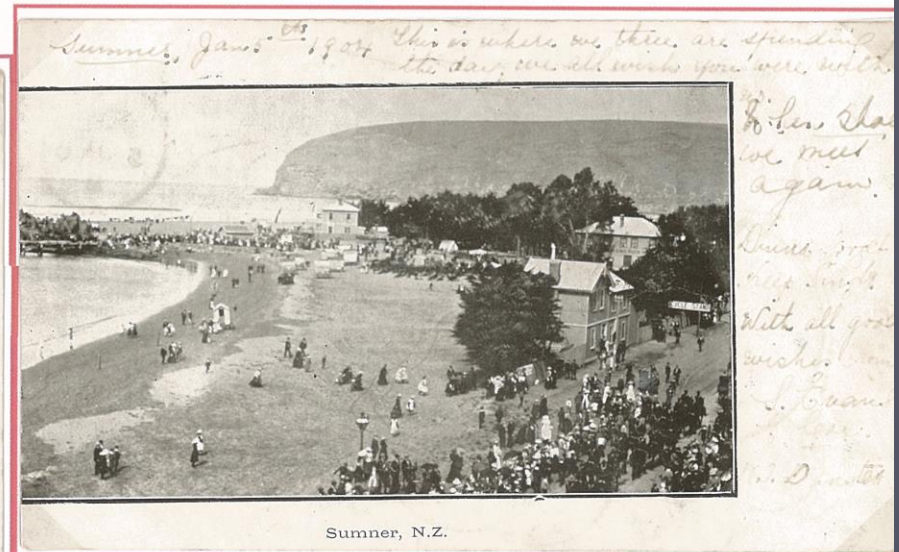
# Card knowledge – distribution method

The stone lookout on Cave Rock was built in 1898,  
after the photograph below was taken.



*D. Craig & Sons. Christchurch publishers.  
Undivided back. Vignette image on front.  
Published in 1903, although the photo was taken before 1898.  
Printed using letterpress halftone.*

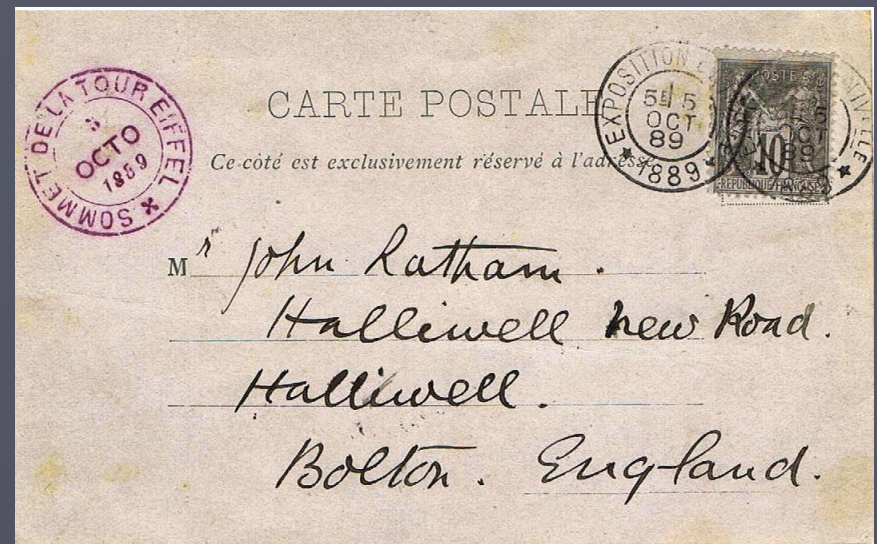
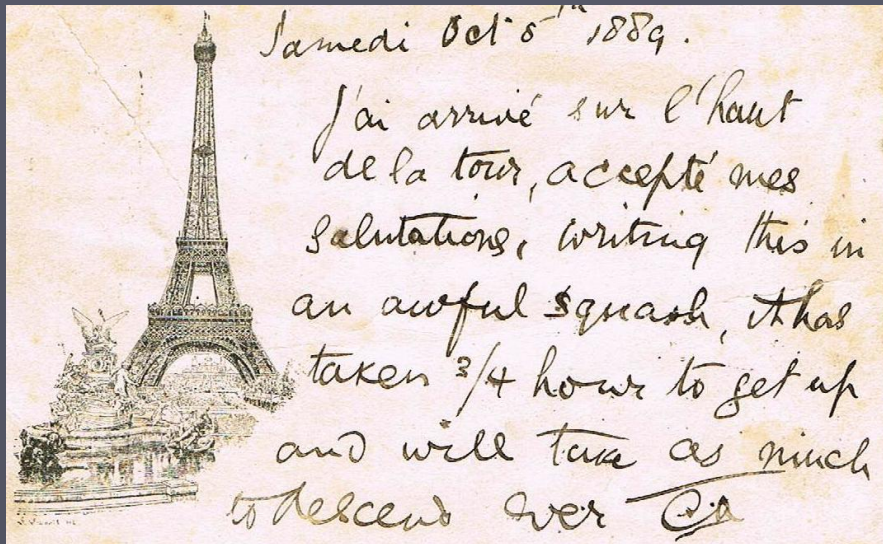
Sumner Beach in 1900



*Posted 5 Jan 1904.  
Published by The Weekly Press, Christchurch,  
to promote the newspaper  
Original image published by the Canterbury Times in Dec 1900.  
Letterpress halftone printing*

# Rarity

## Exhibiting and Judging



## Evaluation of Picture Postcard Exhibits

### Criteria for exhibits

○ Idea, plan (10) and treatment (20)	30
○ Knowledge and research	35
○ Condition (10) and <b>rarity (20)</b>	30
○ Presentation	5
	<hr/>
Total marks	100
	<hr/>

## Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions

Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition.

### Guidelines for Judging Picture Postcard Exhibits

Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition.

- How difficult would it be to duplicate the exhibit.
- Some 'Real Photo' postcards may be close to unique, as they were often produced only in very small numbers.
- Even some printed Picture Postcards can be extremely difficult to find.
- Picture Postcards showing details with people, activities, transport, etc. are more important than general views.

Often there are two approaches seen in exhibits

“Judges should know what is rare”

or

“everything in my exhibit is rare”.

BUT . . .

Rarity is worth 20 points, so, it would be better for you to explain to the judges which of your items are rare, and why.

And, how you are going to show the judges the rare items?



How do you show which items are rare?

On title page explain how rare items will be identified

Scarce cards are shown in a red frame

**Rare and privately produced cards** are backed on red.

or – an asterisk, or a star



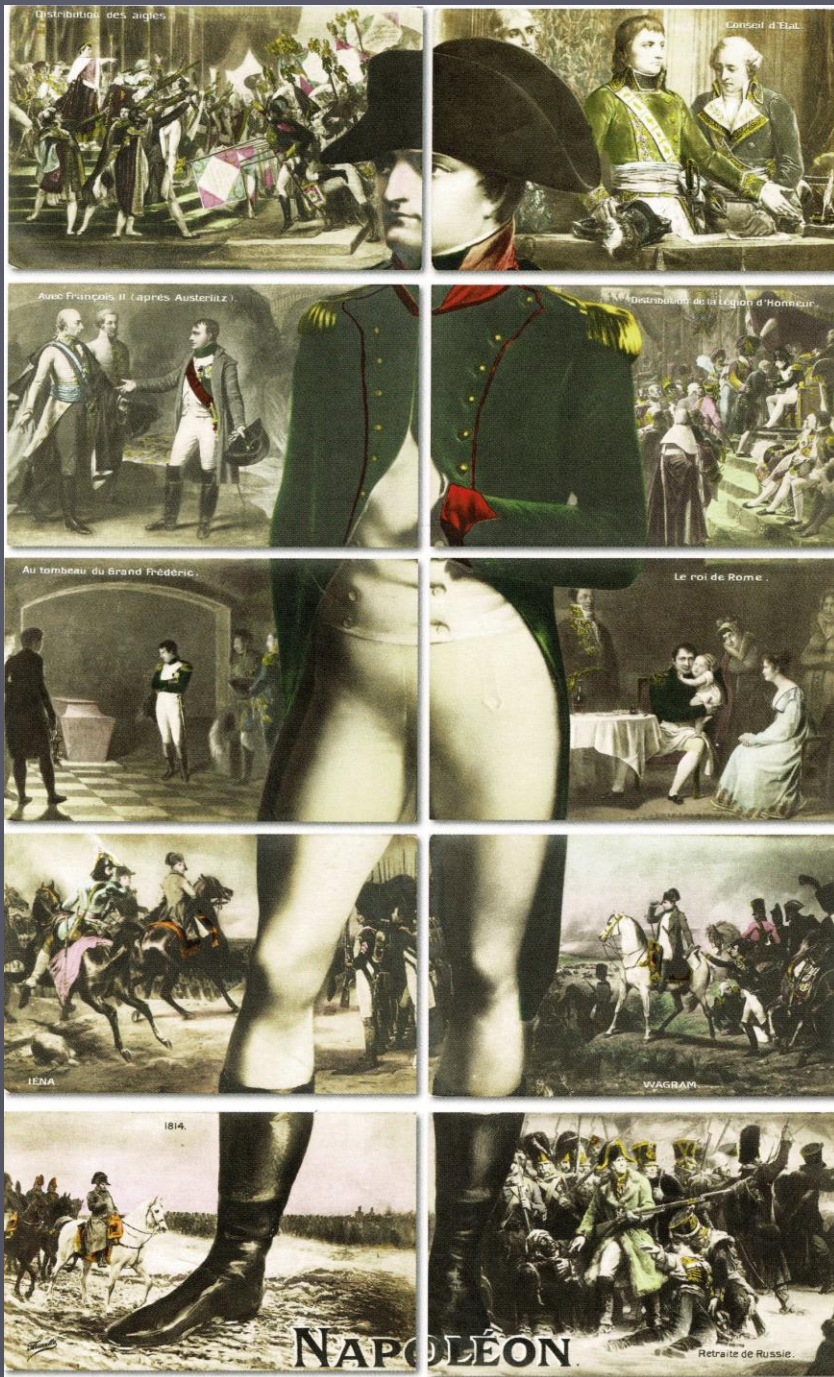
## How do you know which items are rare?

Picture postcards can be rare for different reasons.



One of only three postcards made in a photographer's studio with a Maori portrait, known to William Main, author of many books about NZ postcards, after sorting through thousands of Maori picture postcards.





A complete set of instalment postcards, which were meant to be sent one at a time, then put together to make a picture.



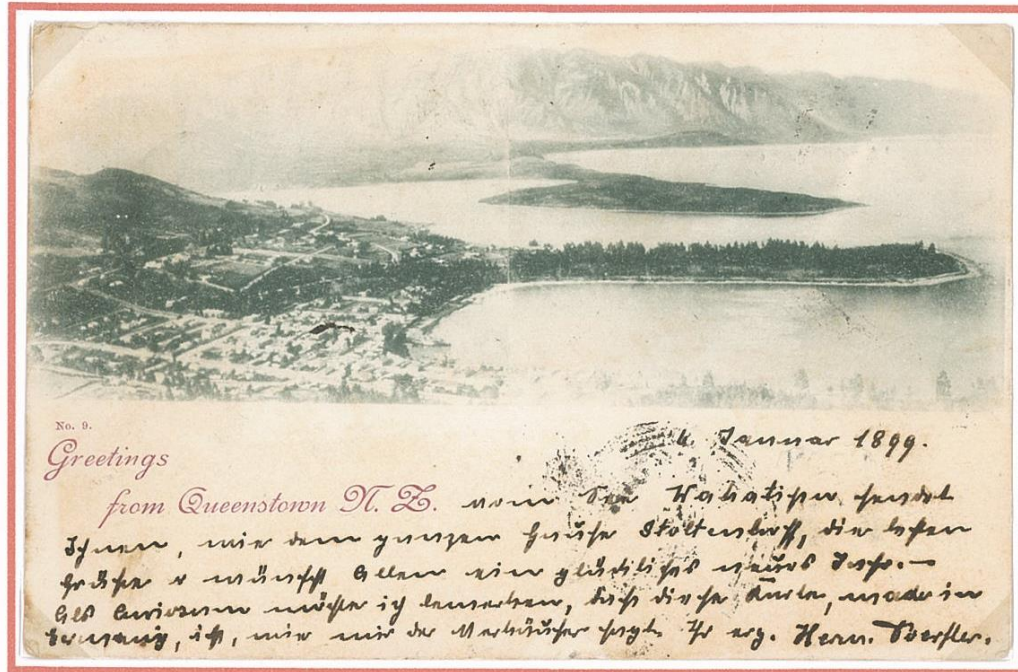
An early (1905) Real Photo postcard.

It shows three German princesses.  
Published in small numbers.  
Of special interest to history  
collectors.



This is the earliest recorded New Zealand picture postcard, message dated 4 January 1899.

This series of postcards must have been printed in 1898, a year after the December 1897 Post and Telegraph Department postal stationery postcards, and before the Department of Tourist and Health Resorts 1902 picture postcard issue.



The message on the card (in German) is dated 4 January 1899. Printed using collotype. Photographer and publisher not given, but research shows it was published by Lewis Hotop.





Advertising cards were usually give-aways, so the number given away, and then kept, is low.

A novelty hold-to-light card showing a map of Australia.



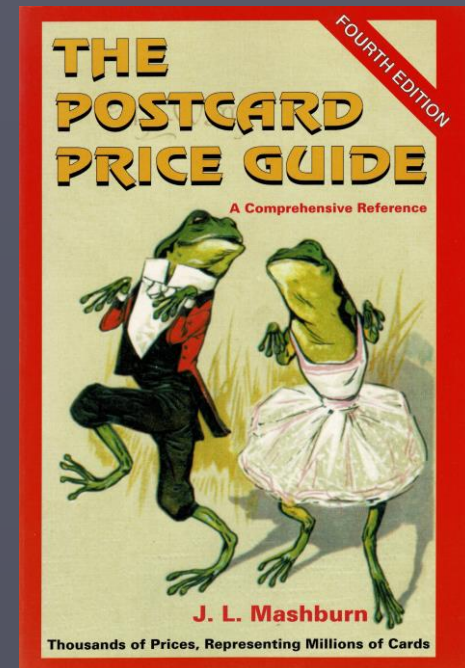
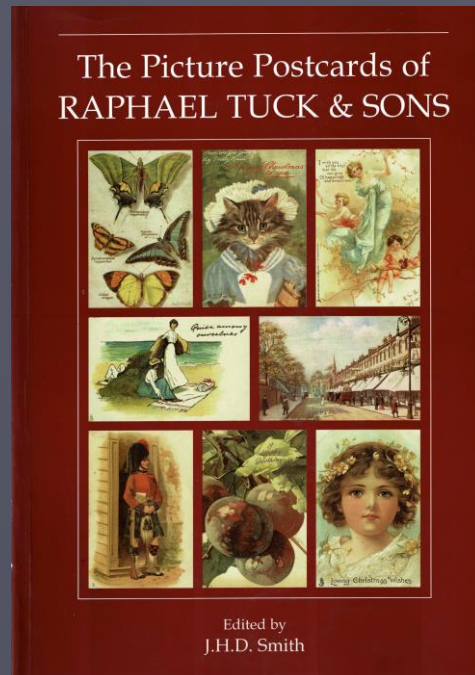


Silk card naming a regiment.

Queens Own Royal West  
Kent Regiment

What other factors might make a picture postcard rare ??

Would specialised books / auction catalogues / websites / collectors' organisations be useful?



Because there are often no catalogues or scarcity ratings related to your subject, rarity is often a question of your own knowledge and experience.



The end

Questions ??

The end

- . . . except for developments in Picture Postcard exhibiting
- Regulations and Guidelines are being reviewed and combined into one document.
  - One major change, which is likely, affects the definition of a picture postcard.



## Definition of a Picture Postcard

A Picture Postcard must have an illustration. Furthermore ...

- i) Used Picture Postcards (circulated through the postal service or in any other manner treated postally) must show that they have been through a postal service.
- ii) Unused (non-postally treated) Picture Postcards must have printed text or printed address lines, for example a postage area, which shows that the card is meant to be posted without an envelope.