

LEGACY

and his wisdom and experience
in the work to
assigned; all
place him in the front ranks
as a public officer, and to deepen
the regret occasioned by his
untimely loss.

It is with the view
of commemorating his virtues,
as well as for the value of the

*Communication leads to community that is,
understanding, intimacy and mutual valuing.*

that it has been published and
widely distributed

From Beirut, 1920
with love
Sarah

One bound copy
containing photographs has
been forwarded to each Captain
of the Revenue Marine Detachments



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 الصورة دائما في علاقة - جاك رانسبار

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CONSTRUCT YOUR PERCEPTION

POSTCARDS ARE NOT SIMPLE PICTURES WITH SHORT MESSAGES DELIVERED FROM A FRIEND OR RELATIVE LIVING ABROAD; THEY OFFER AN ENRICHING EXPERIENCE IN PRODUCTION AND RECEPTION OF MEANINGS.



Every element found on the postcard starting from the image to a simple fold holds a meaning that directs the viewer after several years in understanding the objective and purpose behind it. People are active viewers that construct the world and its meaning through the system of representation they deploy.

Thus it is important to highlight the relation between production, reception and the circulation of postcards and how the meanings changed since its production and how the meanings are always subject to change due to its circulation. What is implied from the postcards is categorized into five sets: Reproducing a stereotypical landscape, archiving historical events and activities, illustrating the status and wealth of the population, transmitting traditions and encouraging tourism. Whatever the purpose behind the image was during the production state,

after its circulation those meanings are directed depending on the text added and the countries it was sent to. In other words, this circulation enriches the postcard through producing a new set of social meanings.

*What does the image reflect?
What is being signified?
What are the signifiers?*



أبني تصورك

البطاقات البريدية ليست مجرد صورة لتسليم رسالة قصيرة من صديق أو قريب يعيش في الخارج، فهي تقدم تجربة غنية بالمعاني من خلال إنتاجها واستقبالها.

كل عنصر موجود على البطاقة البريدية يبدأ من الصورة إلى أضعاف بسيط تحمل معاني توجه المشاهد بعد عدة سنوات في فهم الهدف والغرض من ورائها. الناس مشاهدين ناشطين في بناء العالم ومعانيه من خلال نظام التمثيل. وهكذا فمن المهم تسليط الضوء على العلاقة بين الإنتاج واستقبال وتوزيع البطاقات البريدية وكيف تغيرت المعاني منذ إنتاجها وكيف المعاني تخضع دائما للتغيير بسبب انتشارها. ما مضمون البطاقات البريدية يصف إلى خمس مجموعات: استنساخ المناظر الطبيعية النمطية، وحفظ الأحداث التاريخية والأنشطة، مما يدل على مكانة وثروة من السكان، ويجعل التقاليد وتشجيع السياحة. أيا كان الهدف من وراء الصورة إذ في أثناء إنتاجها أو بعد تعميمها. تلك المعاني تختلف اعتمادا على النص المصنف والبلد الذي تم إرسالها إلى. وبعبارة أخرى، هذا التداول يثري البطاقة البريدية من خلال إنتاج مجموعة جديدة من المعاني الاجتماعية.

ماذا تعلق صورة؟ ما يجري تدل؟ ما هي الدلالات؟

Depot of the soldiers without units assignment
Date 1920
Photographer Unknown



Circulate to page 8 to proceed



جبل لبنان، القرية نعد
التاريخ 1920
التصوير
الغريب



انتقل إلى الصفحة التاسعة للمتابعة



According to Mr Sami Toubia at The Sursock Museum in Beirut in Hommage to Fouad Debbas,

Postcards endure our valuable news of our country and they witness the passing of time reproducing history through the events that the country passed through, the mandate, population, traditions, the streets and buildings that are not present anymore at our times.

Along with the picture it is important to note the significance of what is written by the sender of the postcard on the back or even on the picture. Toubia (2001) also states:

'On the back of one card a certain Albert relates the sufferings of a young soldier wounded during the revolt of Jbel Druze, while another speaks of the endless wait of a certain John anxious to get back to his sweet heart in England.'

The circulation and moving of postcards have led to the existence of personal comments, affairs and stories. Thus, are postcards only a piece of cardboard for correspondence circulating?

Postcards were and still under constant change

What will happen after its circulation?
How did the receiver perceive it?
What is the relationship between the text and image?
Are they dependant? Independent?
Did the circulation stop there? Who perceived it afterwards?
How did time affect the reception of this postcard and how did this reception change now after seeing it after all those years?
And how will future generations interpret the same exact postcard in interpreting now?

... Each postcard is unique by the dynamic relation one interprets according to his or her understanding and background

خلال تكريم لغزاد دباس، في متحف سرسوق في بيروت صرح السيد سامي طوبيا

للبطاقات البريدية تحمل وجهات نظرنا لبلدنا، ويصهرون سرور الولاة من خلال استنساخ التاريخ والاعمار التي مرت على البلاد، واهي، والسكات، والتقاليد في العوازم والبلدان التي ليست موجودة بعد الا في عصرنا.

ايضا من المهم أن نشير إلى أهمية ما هو مكتوب من قبل المرسل على الظاهر أو حتى في الصورة، طوبيا يتص أيضا :

'في الجزء الخلفي من بطاقة واحدة لألبرت جبر مماناة حندي شاب يهرجم خلال ثورة الدرروز في جبل ، في حين آخر يتحدث جوت عن الاضطراب الذي لا يلهي لأن الموتى، لا يلهي في الكتلار.

التداول والانتقال من البطاقات البريدية ويؤدي إلى وجود التعليقات والقصص المتعلقة بالأحوال الشخصية.

هل البطاقات البريدية فقط قطعة من الورق لتعميم المراسلات؟
و هل البطاقات البريدية وما يزال قيد التغيير المستمر
ماذا سمححت بعد تعميمه؟ كيف ينظر إليها المتلقي؟
ما هي العلاقة بين النص والصورة؟ مستقلة؟
هل توقفه عند هذا الحد التداول؟ من المتصور أنه بعد ذلك؟
كيف يؤثر وقت استقبال هذه البطاقة البريدية؟
وكيف كان استقبال هذا التغيير الآن بعد رؤيتها بعد كل تلك السنوات؟
وكيف سيكون تفسير مستقبل الأجيال للبطاقة البريدية نفسها؟

كل بطاقة بريدية فريدة من نوعها من جانب واحد يفسر علاقة دينامية وقتا ، تفهم له أو لها والخلفية



بعدا - جنود فرنسية تحفر الخنادق
تاريخ
١٩٢٠
النشر
سجل



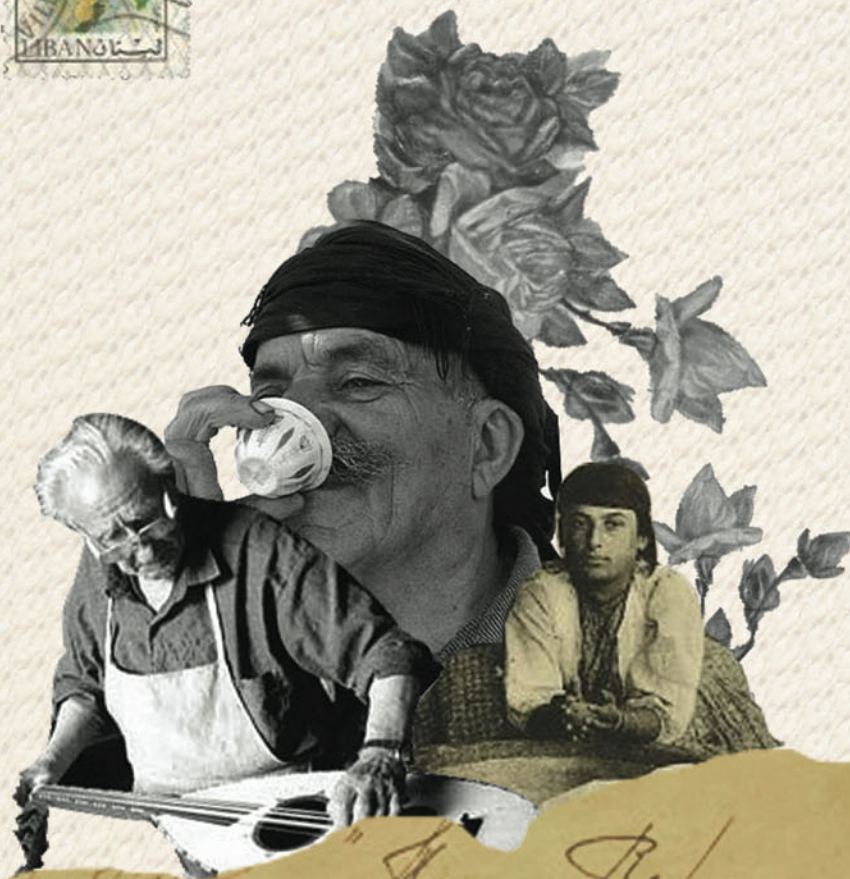
Book One
1900-1930



Introduction

We live in a world in which everything that we perceive has no fixed meaning and always subject to constant change because our world is arranged in a system where one should analyze the relationship between the codes and then construct the meanings based on his or her social background. Postcards are not just a simple mean of communication between friends and relatives on occasions of a voyage, it contains a history that attract collectors and socialigists that tend to archive and understand the message and the memories each postcard hold.

According to Toubia (2001), postcards endure our valuable views of our country and they witness the passing of time reproducing history through the events that the country passed through, the mandate, population, traditions, the streets and buildings that are not present anymore at our times. Thus, images on postcards tend to give us a glance of the Lebanese reality and way of living at that time. Considering the lebanese history and all the wars and mendates that existed, many cultures emerged and lead to the enrichment of the lebanese society through heritage, traditions ,cultures and languages.



"Jean Dupon"

Le P. 1

Production of Postcards

During the years between 1915 and the 1930 mostly all postcards had white borders around the picture because during this period (World War One) the white boarder helped in reducing the size of the image thus reducing the cost on ink. Most of the pictures on postcards produced at that time were in black and white or tones of sepia. Also: some of these models had a small thin door on the rear of their camera body that, when lifted, enabled the photographer to write an identifying caption or comment on the negative itself with an attached metal scribe. If we look back on Beirut during this period we come to notice that postcards emerged in the year 1897 in which the pictures were mainly capturing views of Beirut, Baalbek, Angar, Shouf and some countries, the traditions of the mountain villages and the local costumes that people used to wear at that time.



Les Savoyards et Comp^{te}
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Paris



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London W.C.



*Hannover
36, Oktober*



Objectivity, interpretation and culture



Mr. Frank Ford

Hannover