

CAN ISSUE #13 BOREAL



ATCs

(ART TRADING CARDS)

ZE WORLD IS ON FIRE AND
WE STILL PLAY WITH
ART-TRADING-CARDS
LIKE SMALL KIDS!



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INTRODUCTION

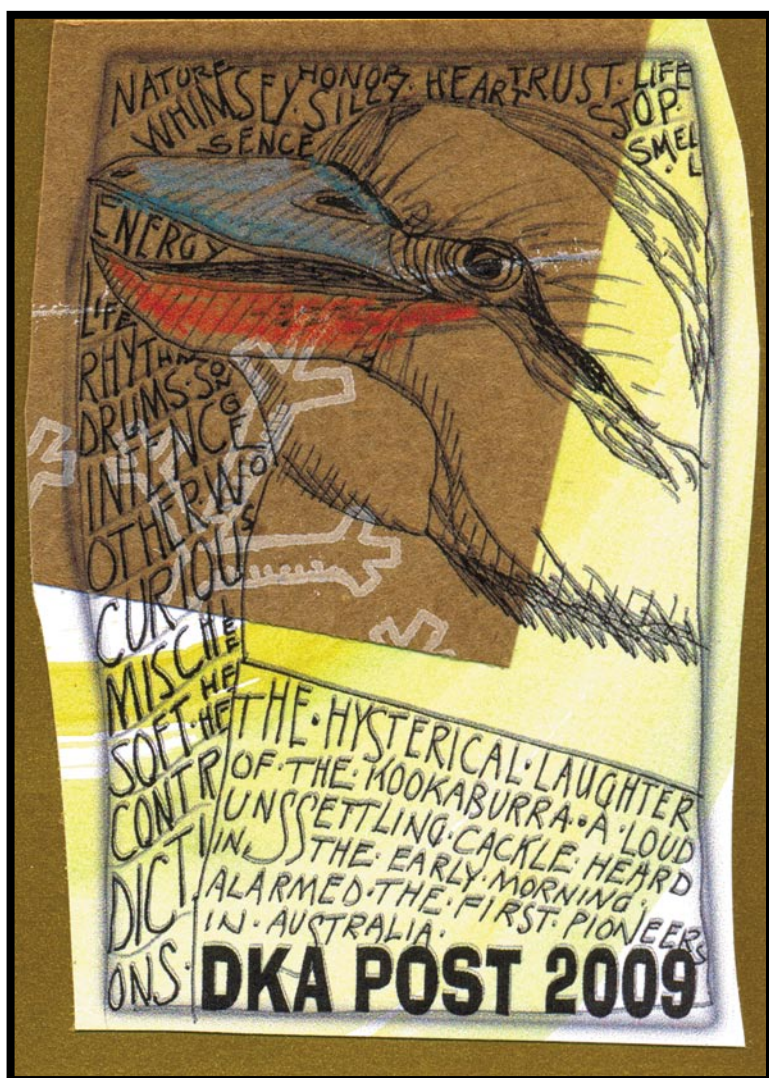
This is the thirteenth issue of "*Can Boreal*," a pamphlet devoted to several art-disciplines such as photography, visual-poetry, drawing, collage, etching, Letterism, prose... And to anything else produced in mixed-media which might "come handy" in an -always unpredictable-future.

"*Can Boreal*" is an anagram of "Barcelona," the city where I live (survive, against all odds). It means "dog from the north." "Dog" is anagram of "God." There is no God, but plenty of stray dogs. Or so I think.

This issue #13 belongs to this current year of 2013. Darlene Altschul and I decided to devote this issue to a very dearly format that is quite popular among Mail-Arters: The quite compact format of "art-trading-cards."

I want to thank the artists CZ Lovecraft (USA), Darlene Altschul (USA), MusicMaster (USA), Shmuel (USA), Carol Stetser and Linda Winkler (USA) for joining me in this issue. Also, thanks again to Darlene Altschul for editing -as usually- the zine.

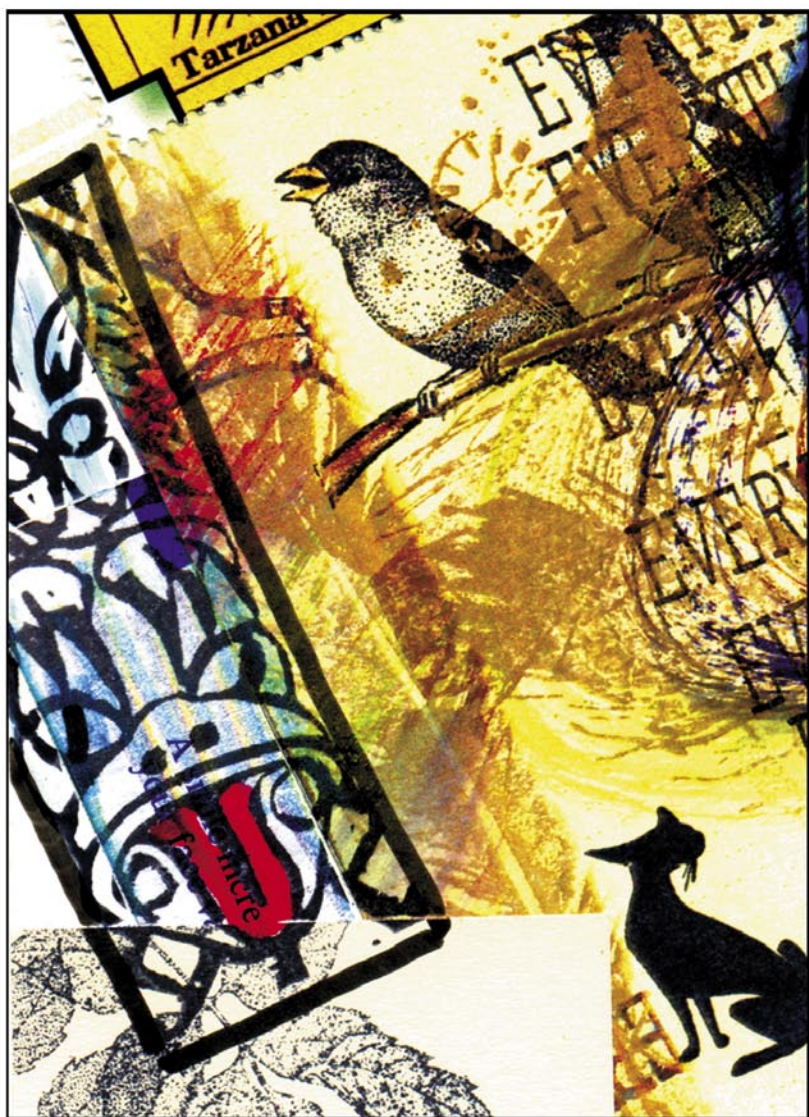
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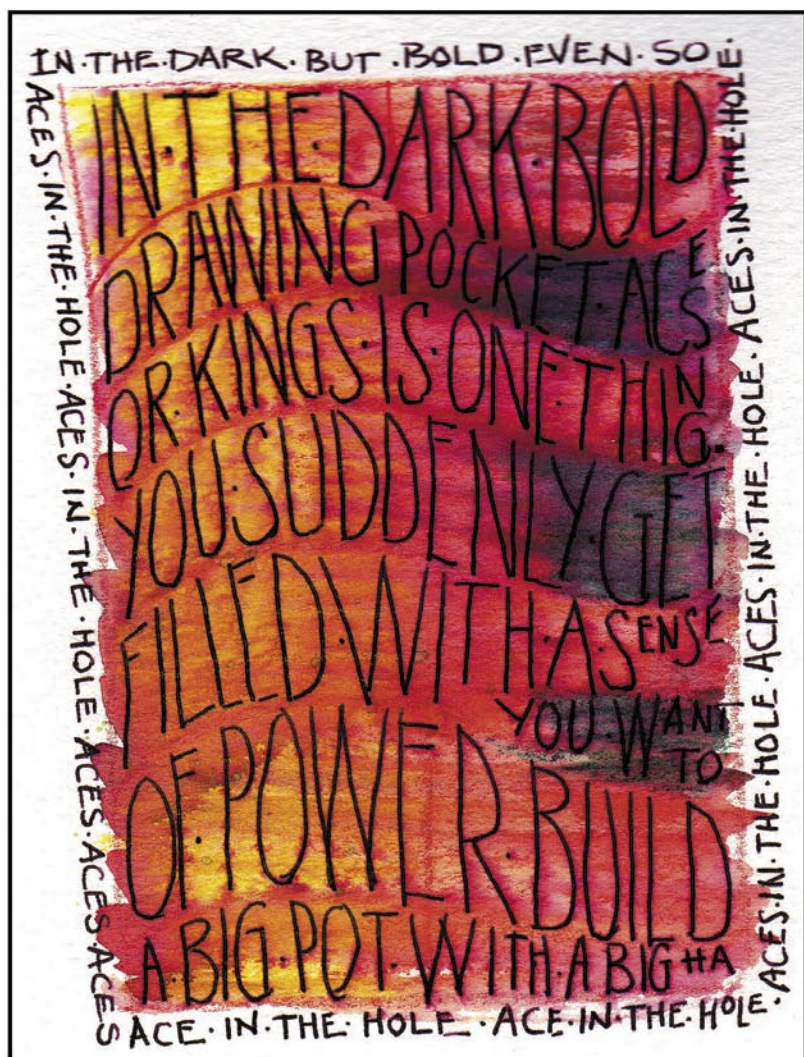
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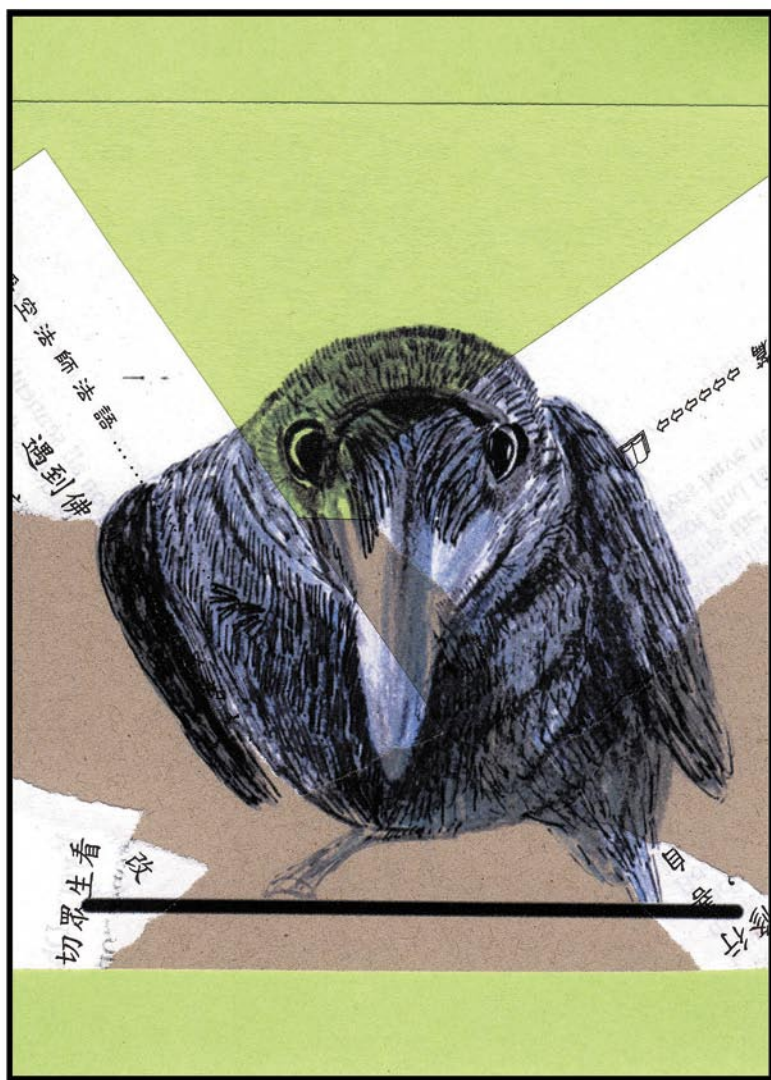
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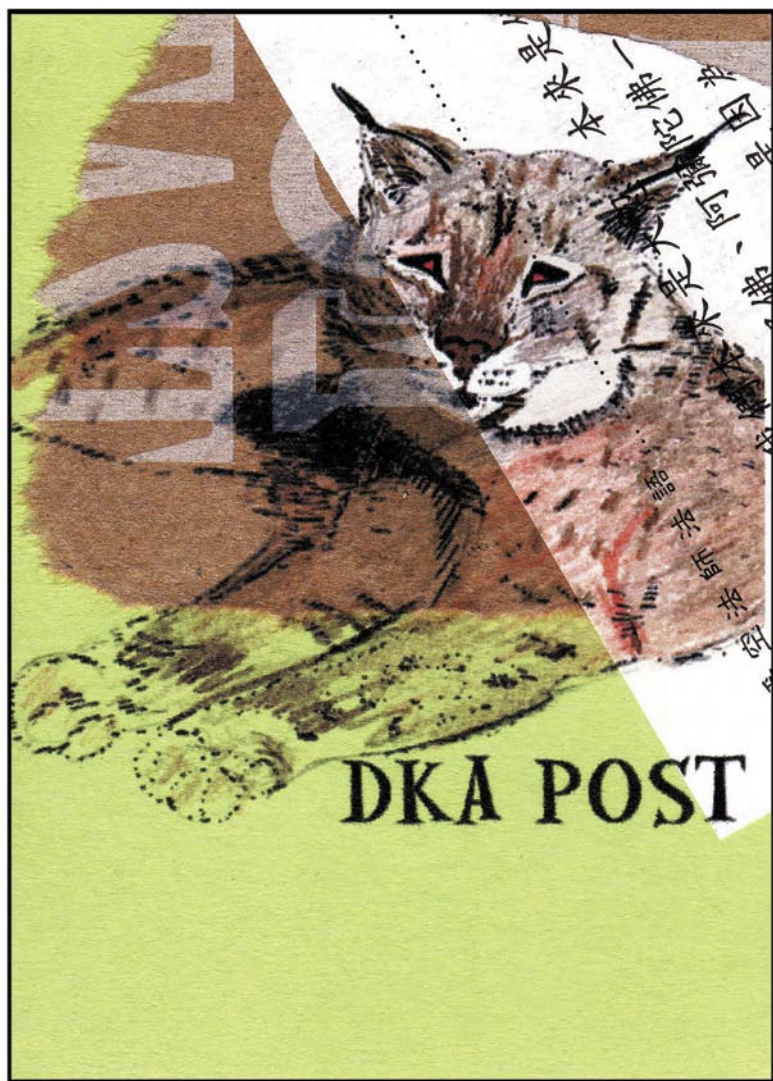
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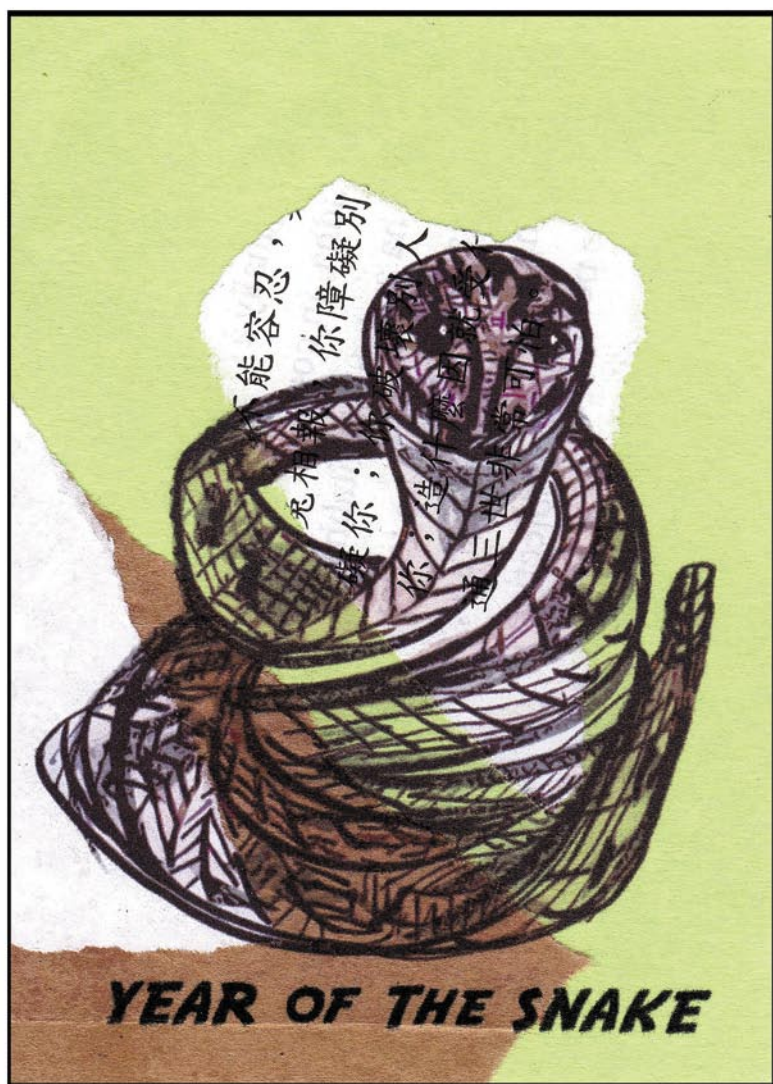
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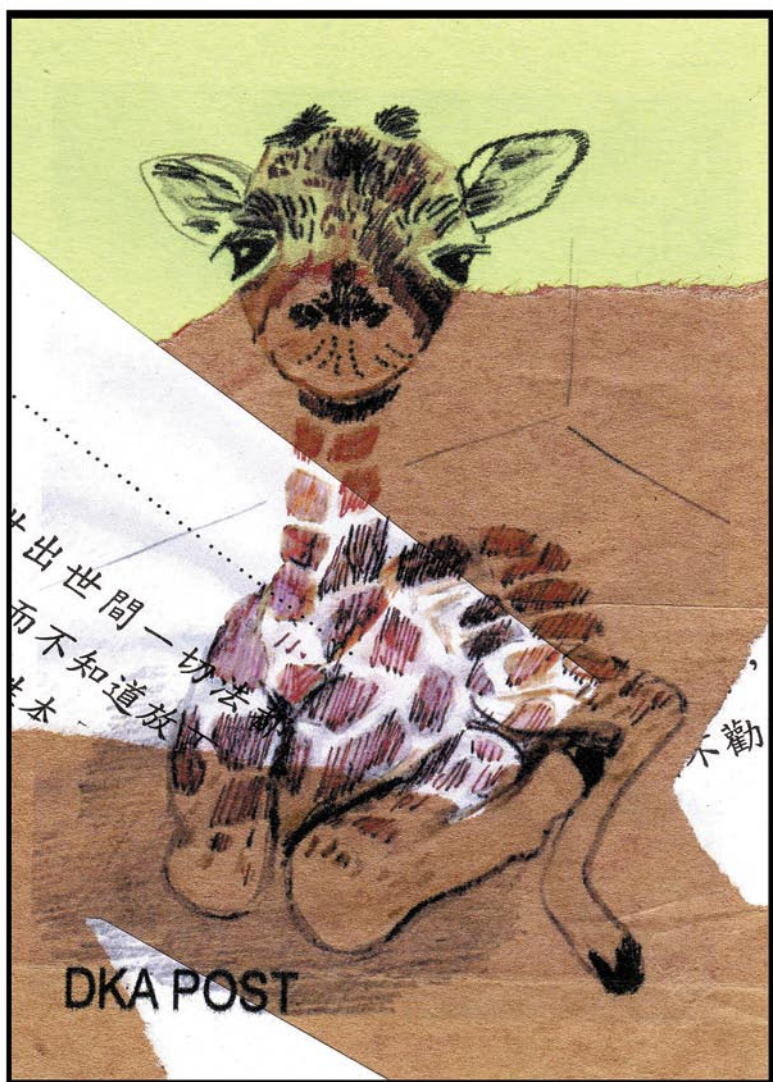
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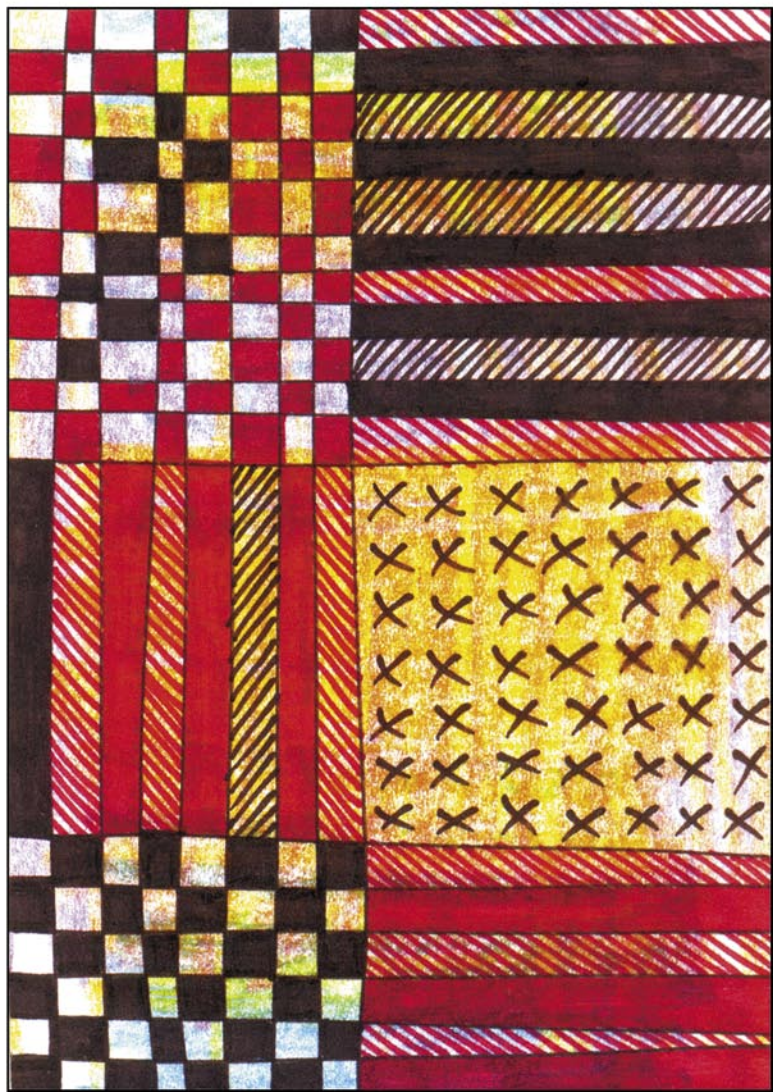
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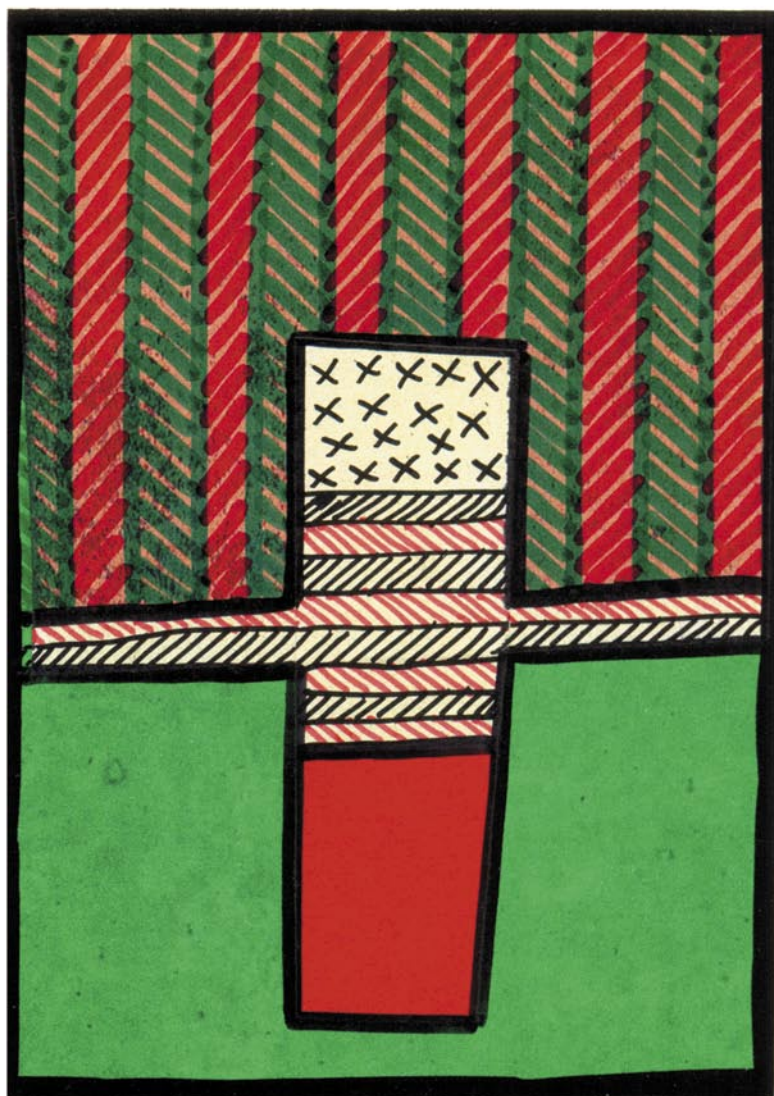
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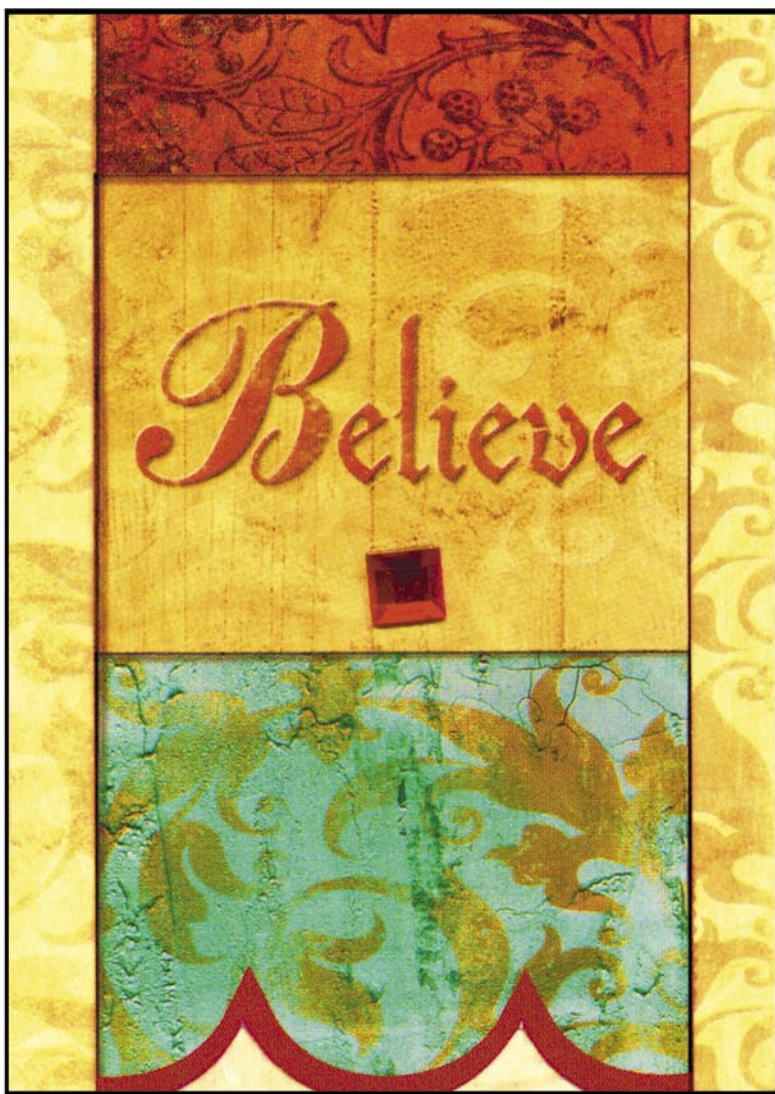
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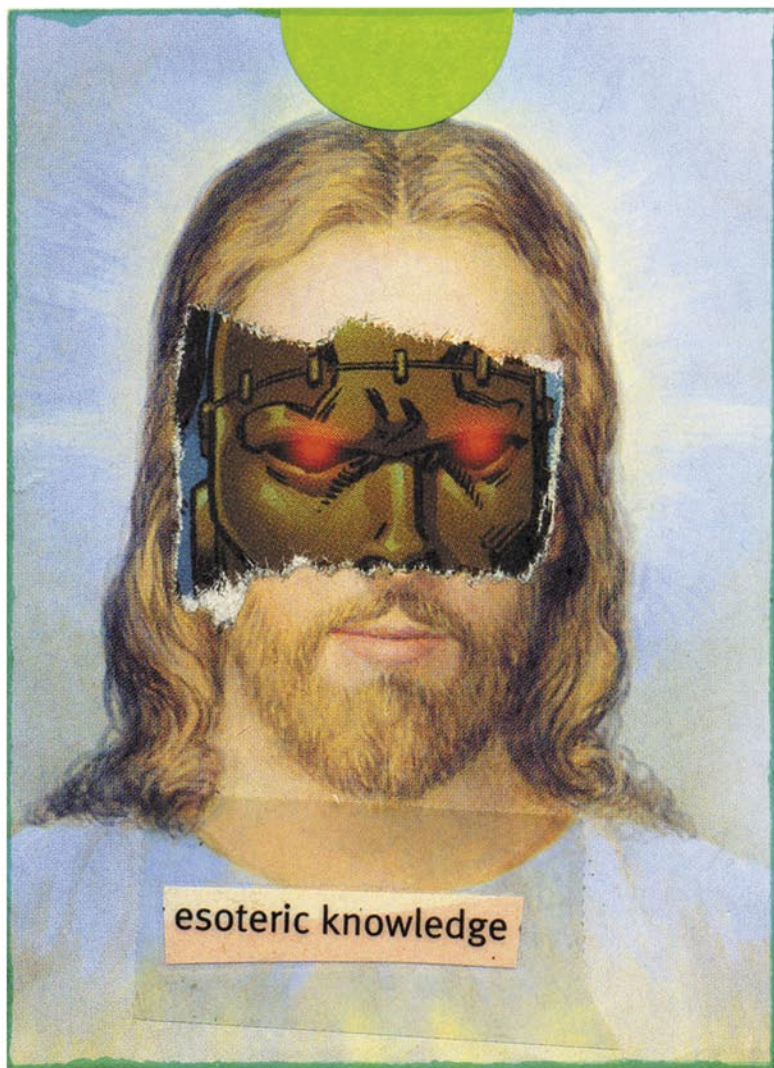
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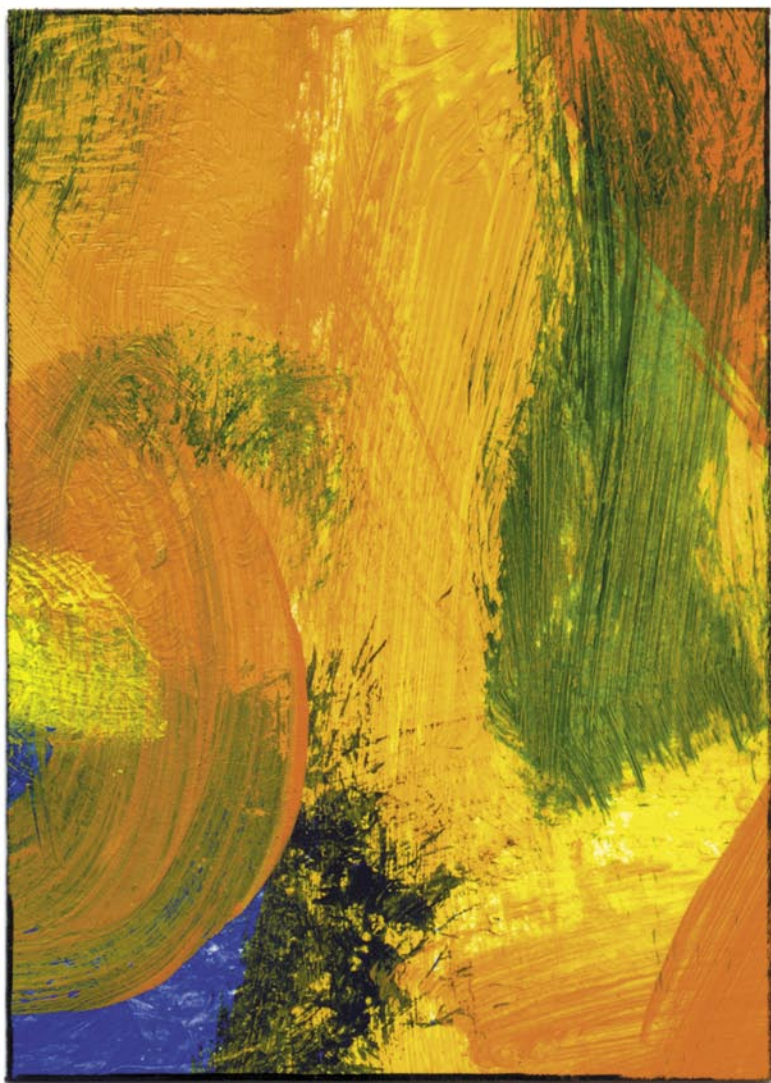
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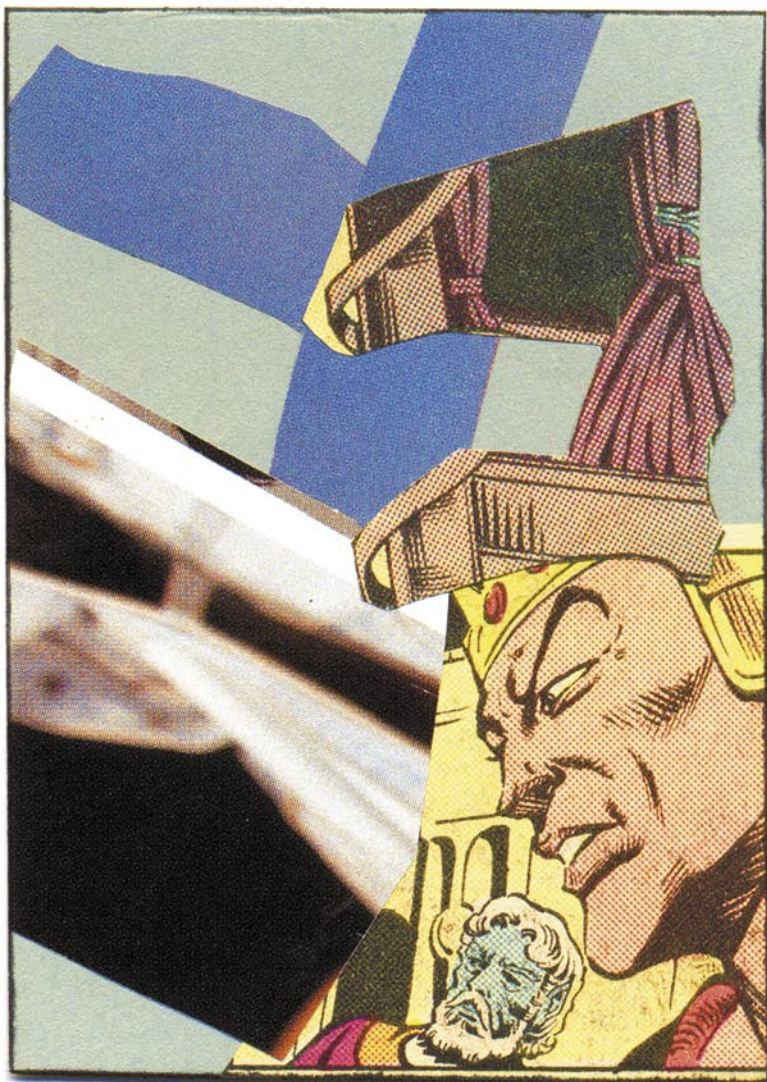
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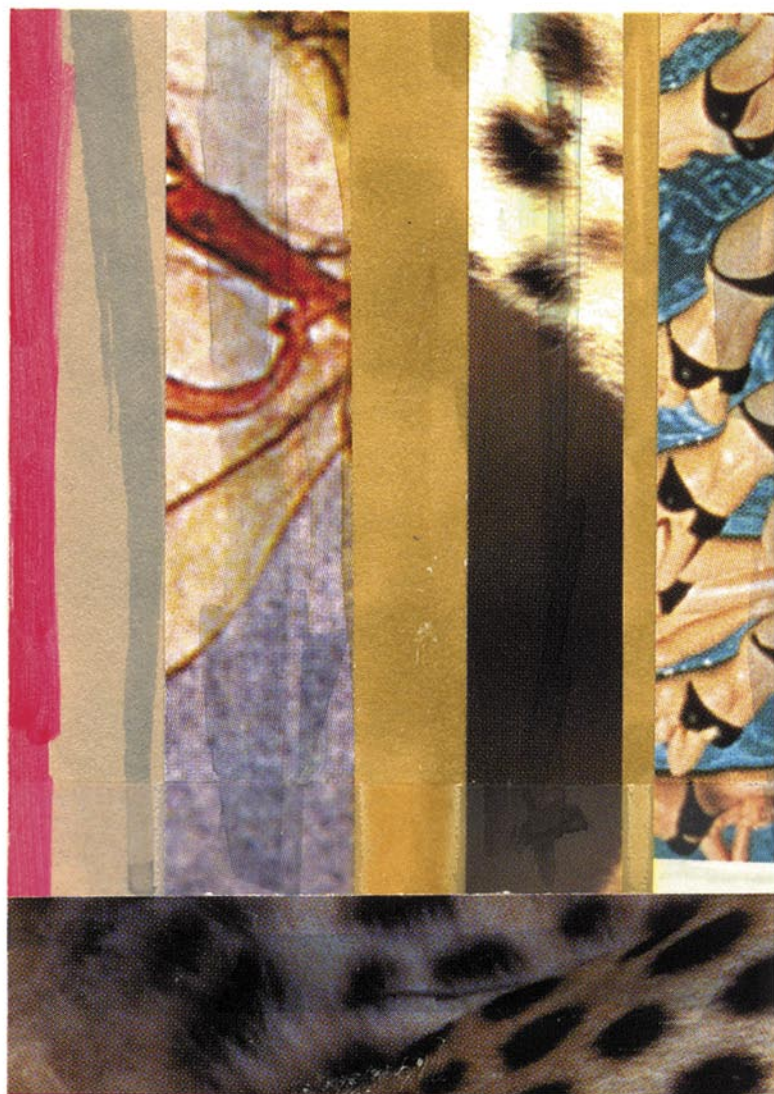
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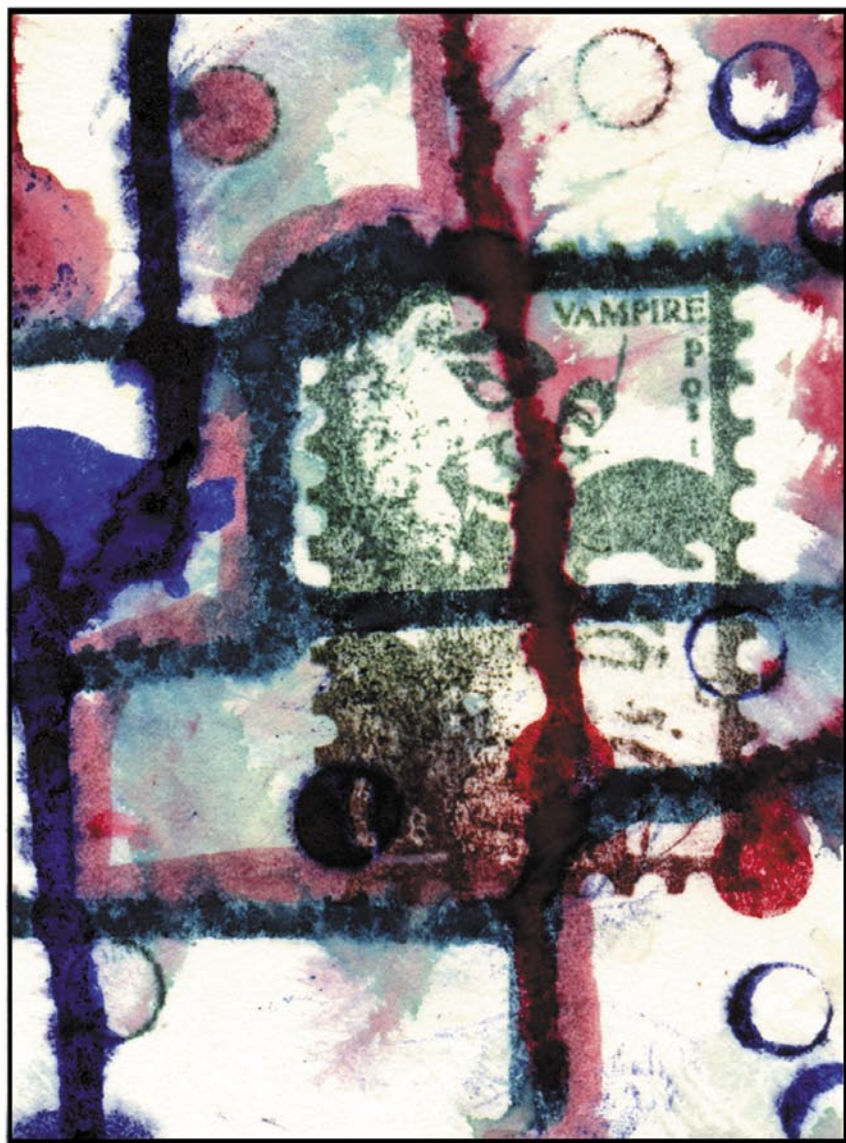
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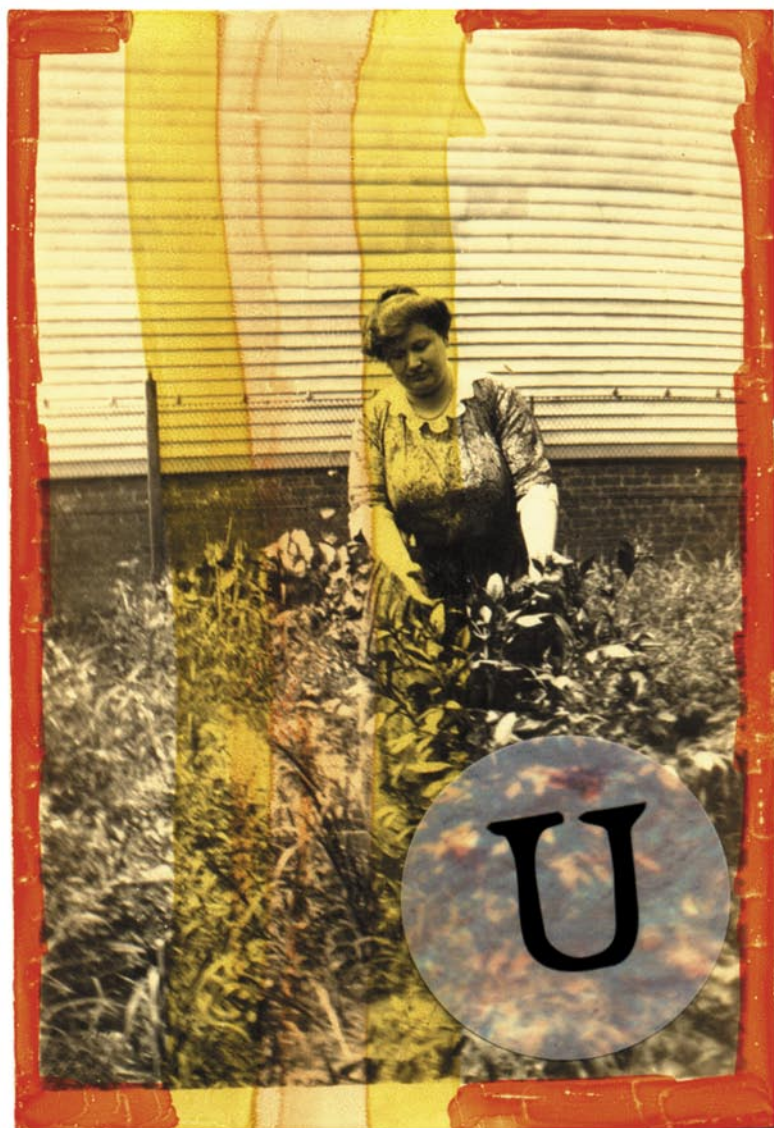
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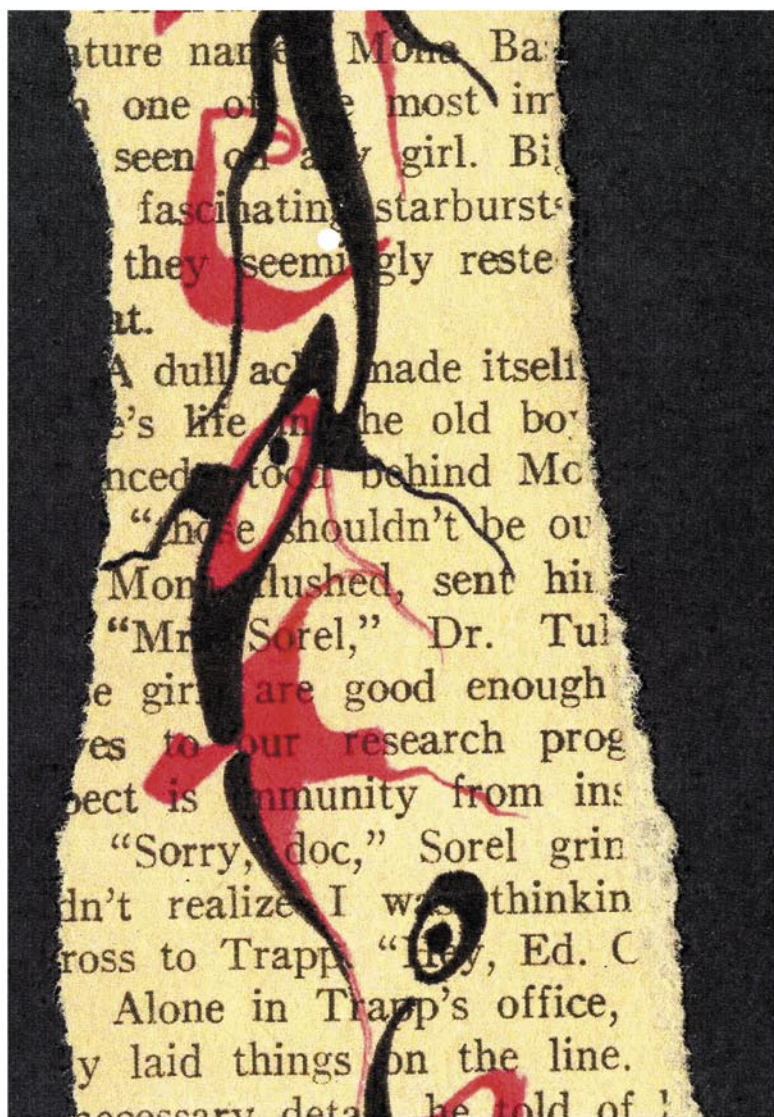
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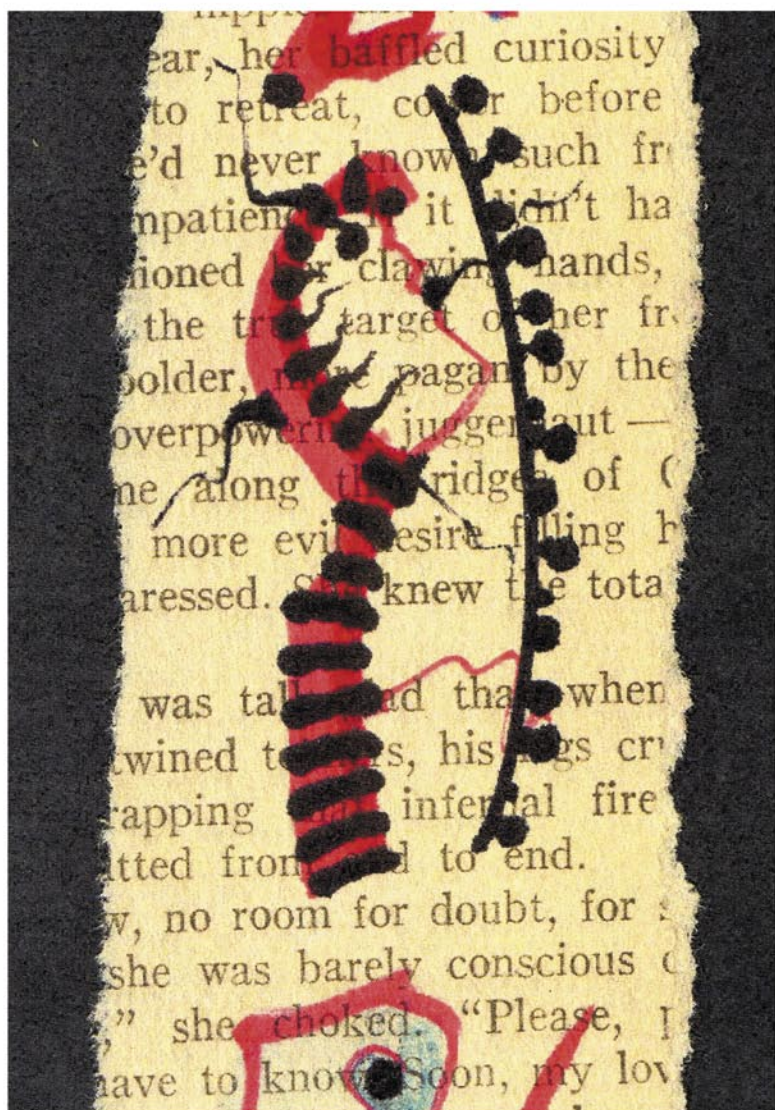
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— Quand M. le vicomte aura-t-il besoin de moi ? insista l'ancien valet de chambre.

— Je ne sais. Peut-être dans six mois ou dans un an, ou dans deux ; je ne sais pas ; mais il me suffit de savoir que tu ne me feras point défaut.

— Oh ! soyez tranquille.

Le vicomte ne dédaigna point de serrer la main d'Ambroise ; puis il remonta en voiture et murmura :

— Il faut absolument faire disparaître l'enfant de Diane.

XXIX

Cinq ans s'écoulèrent.

Le général de Morfontaine avait alors soixante-quinze ans environ.

C'était un beau vieillard, d'un caractère en lui, en dépit des années, la tête couverte d'une forêt de cheveux blancs, portant une longue barbe, qui lui descendait sur la poitrine, comme chez ses pères.

M. de Morfontaine ne perdait plus Bellombre.

Assez amiable à sa manière séculaire, demeuré le dernier d'une vaste forêt disparue, et n'ayant plus auprès de lui qu'un fiévreux rejeton, M. de Morfontaine élevait Danielle, la fille de sa fille, le sang de son sang.

Danielle avait huit ans ; elle était toujours blanche et rose.

Elle avait le grand œil bleu limpide et le sourire charmant de sa mère ; elle avait la blonde chevelure de l'infortuné comte Hector de Morfontaine.

Danielle était devenue la dernière joie de ce malheureux vieillard, que la Providence semblait oublier sur la terre alors qu'elle avait ouvert les yeux de tous ceux qu'il avait aimés.

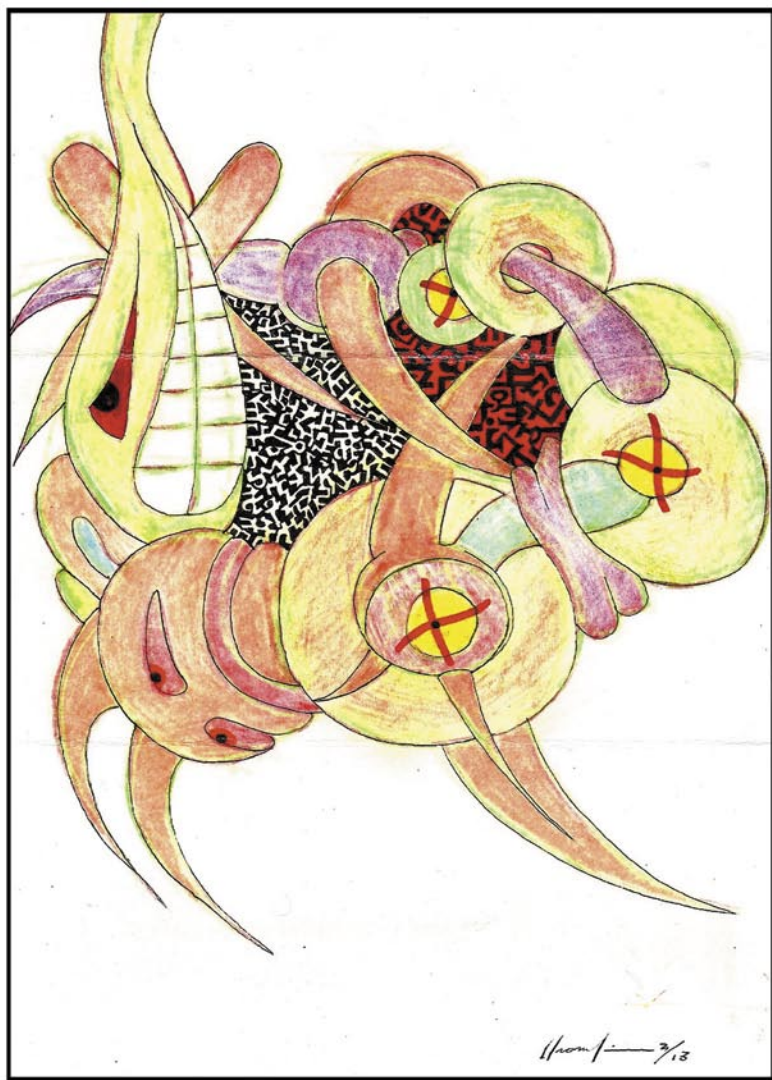
Danielle s'asseyait sur ses genoux, passait ses petits doigts dans sa barbe blanche, et l'appelait « mon père » avec un accent qui rappelait à l'oreille la voix de la pauvre Diane enfant.

Danielle enfant était devenue la petite fée, l'idole de Bellombre.

C'était pour elle que les jardiniers semaient de fleurs les gazons du parc ; pour elle que le vieux Mathurin, le vieux



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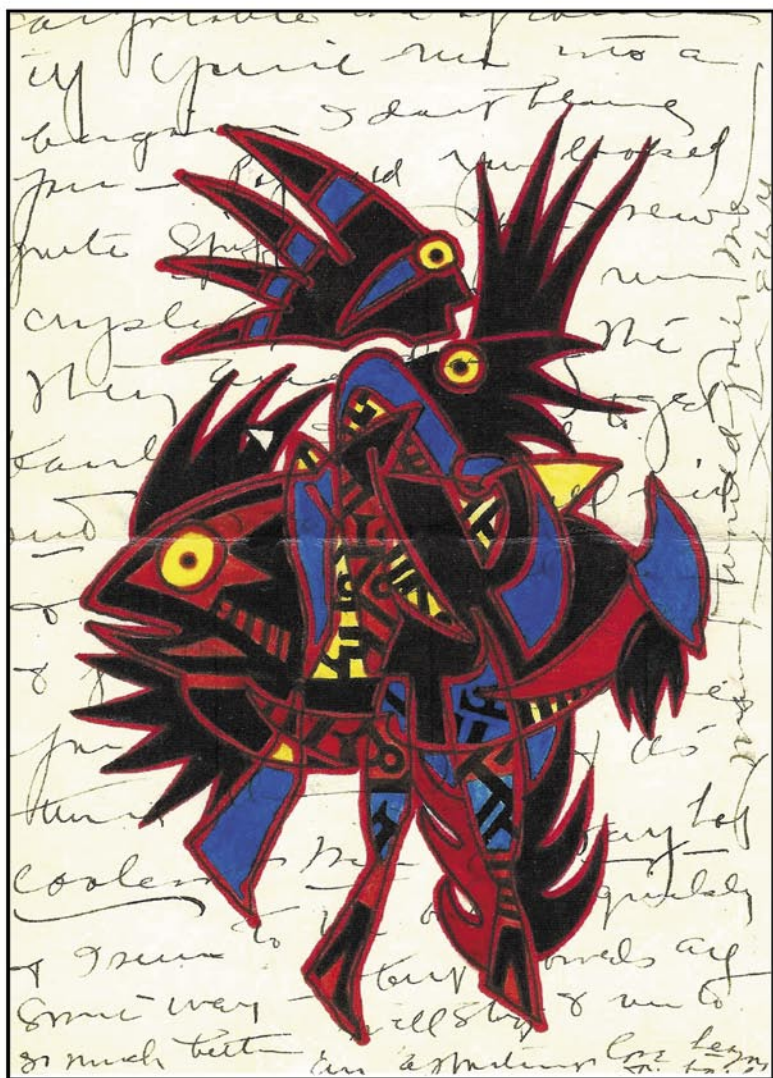
from the roof, the walls were ivy-covered, the multi-paned windows twinkled in happy welcome. As they drove up the winding, oak-flanked drive, she marveled at the rolling, verdant lawns, she estimated that there must be at least twenty rooms in the house. And yet it seemed so warm, friendly, there was no forbidding coldness or staidness about it.

A moment later they swept past a fabulous bank of flowers and shrubs, pulled to a stop in the flower-centered, circular drive. "Here we are, Miss," Atkins said, opening the door, immediately going for her bags.

And as they entered that vast, elegant foyer, as she saw the chandeliers, the magnificent curving staircase leading upstairs, she was even more enchanted. Cort had told her about the house briefly. But he hadn't led her to believe it was this lavish, this warm and beautiful.

She wanted to just stand, luxuriate in the mood, in its stunning impressiveness. But Atkins denied her. "This way, Miss Wanzer. I'll show you your room." Then as he left her, "Oh, tell Mr. Pauley you're here."

Nila was in the living room. Waiting and admiring simultaneously, her amazement growing by the moment. So preoccupied was she that she didn't see the spindly, somewhat gawky girl enter. Something uncertain, frightened in her eyes, Denis stared at the lovely, poised redhead, shrank slightly. And then, finally screwing up courage enough, "Good afternoon, Miss Wanzer," she said in a soft voice. "Father told me to come down and entertain you until he was free.



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dit un pâtre. Sans doute qu'elle joue avec le chevreuil.

La femme de chambre courut vers la futaie, appelant toujours :

— Danielle ! Danielle !

Danielle ne répondit pas.

Mathurin, qui suivait la trace de l'enfant sur le gazon, exclama tout à coup :

Mon Dieu ! la rivière !

Il se mit à courir et jeta un cri terrible.

Sur la rivière, en cet endroit profonde et calme, flottait le chapeau de paille garni de plumes, et la ceinture de soie verte de l'enfant....

On fit de vaines recherches pour retrouver le corps de Danielle, le courant l'avait emporté et entraîné au loin.

Trois mois après, le général mourut dans un état de complet idiotisme, et ses trois neveux se partagèrent fraternellement son héritage.

La finissait le manuscrit du domino.

Le baron Gontran de Neubourg le remua lentement et le remit dans sa poche.

Un moment de silence suivit cette lecture et les quatre convives de la Maison d'Or se regardèrent.

— Eh bien ! messieurs, dit enfin Gontran, que pensez-vous de cela ?

— Je pense, répondit lord Galwy, qu'il faut, avant tout, savoir quel rapport il peut exister entre les personnages de cette étrange histoire et la femme qui vous a remis ce manuscrit.

— Nous allons le savoir, messieurs.

Le baron sonna, un garçon vint.

— N'est-il venu personne pour nous ? demanda Gontran.

— Pardon, une dame.

— Comment est-elle ?

— Masquée et en domino.

"Budaai-Blue" — The Hungarian Short Face Tumbler

By ALEX RAWSON, Brooklyn, N.Y.

Known as the Budaai Blue, or as a Hungarian Short Beaker, this beautiful bird has captivated many a heart here in America. The extreme shortness of beak, full broad frontal and the bony backskull bump of the head is almost unbelievable. The untouched photograph of the bird owned by Rudy Strnad clearly shows these features well.

This variety is the Hungarian breeders' contribution to the fine family of square or triangular shapes in heads. While there is shown some similarities and relationship with the German Stettiner, the Austrian Vienna Short Face Tumbler and also the Czech Prager Short Face Tumbler, there are also many differences.

The Budaai comes in Red, low, Black and White. It is barred in Blue and also has the grizzle, intermediary course are found various mottles, etc. bred when crossed with white. The Budaai is called "The Budapest".

The blue must have dark eye color, circling white bolting eyes. The head and beak as you can see are as described. The standing position

thinner neck, longer thinner legs than the Vienna or Prager type.

Its general disposition must be extremely alert and racy. The body is short feathered and tightly composed. Color is generally of the darker blue. Outcrosses to improve the color have been made with Blue Stettiners. These when shown against the darker blue have not "cut the mustard" enough to win. Somehow the crossing caused the loss of type and proper expression. Continuing crossing to gain back the proper type brings us back to the dark blue again.

Rudy Strnad, Newbury, N.J., one of the leading fanciers in this variety, has a great success in crossing this the white and Budaai we Budapest. Strnad's crizzles from these have been used to improve the blue and the grizzle. The Budaai has improved these.

It is much to Rudy's credit to develop from the fair importation of The Empire Short Face must be credited to him.



BLUE BUDAPEST PIGEON

This beautiful Blue Budapest Shortface Tumbler bred and owned by Rudy Strnad of Kennerly, N.J. is a frequent prize winner at the Empire Shortface Tumbler Shows.

The book took two years to finish. The following is a form showing standard for the Budapest, which will help new breeders in the finished pigeon.

Standard For The Budapest

White, gray to black an
standard and rounded tail
short, width and
same dimensions. Back
belonging part of the
marked upward.
well dented, the
weight, but slightly
of the head.
frog eyed, pearl
three rings and
little same thick-
small, closely
black at root of
slender slightly
the body ending
sweeter, wine kinder
well folded, slightly
fewer than the wings.
medium size, clean,
thick too male

Any good breeder of short faces forgets all the disappointments and realizes it's all worth while at the end of the breeding season when he sees one or four exceptionally fine show birds, because he knows with these next year he's on his way with breeding stock to work with.

The Space Needle in Seattle, Wash.

MYRON BERGER, Spokane, Wash. By sunlight or moonlight, the Space Needle Restaurant is a welcoming place. Dazzling views of Seattle unfold as the restaurant revolves, almost a full 360 degrees each hour. The super's continental and American cuisine is complemented by a fine selection of wines and cocktails from the Needle's lounge. Open for lunch and dinner seven days a week.

The ride to the Observation Deck is fast and highly scenic. Capsule elevators make the 520-foot trip in less than a minute; just enough time (Continued on page 411.)

Part

The Budapest is a bird of Europe, and the Budapest some 35 years ago, there soon came the realization that there were going to be quite a few problems in the raising of these birds and that patience and most of all perseverance was needed. The first hurdle that had to be jumped was underfed and unfed youngsters, especially when they were about ten days old. There soon came a time when the parents tried but couldn't get the food into their short beaks; they were then switched to foster parents, thus enabling them to get double pigeon milk which makes them much stronger.

Patience and perseverance are virtues that are often lacking in the few. It is a long and arduous task of short face raising, and it is a task that requires a great deal of patience and perseverance. There is a great deal of work involved in raising these birds, and it is a task that requires a great deal of patience and perseverance.

There is a great deal of work involved in raising these birds, and it is a task that requires a great deal of patience and perseverance. The line that constrains the task of raising short faces must first be fully known, and the standards of the bird and acquainted. It takes careful study to interpret the true meaning of the standards; therefore, it is of great importance that they should be memorized.

When I first attempted to raise short faces of all varieties, my specialty being the Budapest some 35 years ago, there soon came the realization that there were going to be quite a few problems in the raising of these birds and that patience and most of all perseverance was needed. The first hurdle that had to be jumped was underfed and unfed youngsters, especially when they were about ten days old. There soon came a time when the parents tried but couldn't get the food into their short beaks; they were then switched to foster parents, thus enabling them to get double pigeon milk which makes them much stronger.

Many birds from the Buda Blue and Vienna and Prager types, but the finished bird is a true Budapest. The birds must remain in quarantine three weeks before you are allowed to see them. Sometimes they die in quarantine or are sickly.

In 1953 the Empire Short Face Club came out with a new book of standards on all short face pigeons. Many outside clubs were good enough to give us a helping hand in writing these standards, which has our wholehearted appreciation. The writing of

WHITE BUDAPEST
A White Budapest bred and owned by Rudy Strnad, Kearny, N.J.

ing when in a kit by themselves,
which I said before, is impossible to
describe — a fancier must see for
himself. This hooking is almost al-
ways done on a roll, and on certain days
the right wind and weather con-
ditions, the night will "do nothing."
The conditions are I believe caused
by atmospheric disturbances which
pass over so similar to those that
kill Redstarts. On some certain
days, there is no hook back hook
an evening and it is called "rolling
nothing." The rolling nothing is
lightning and rain, very out-
right lightning and rain, usually

A close-up photograph of a bird's head, showing its eye and beak. A red line is drawn across the image, passing through the bird's eye. The background is dark and out of focus.

The Flight has never been known to have a homing instinct as good as other flyers such as Tipplers, Rollers, etc., but at one time, they were known to come from New York City (Point of View) and New York City (Smiles). Several young birds, like the new birds, rollers until they stop, and then in the pigeon hole way. Two birds sit on my shelf, and I sold her five times, no more. I lived from had purchased liberation, she shot few straight and so much as a circle. I had 100 like her).

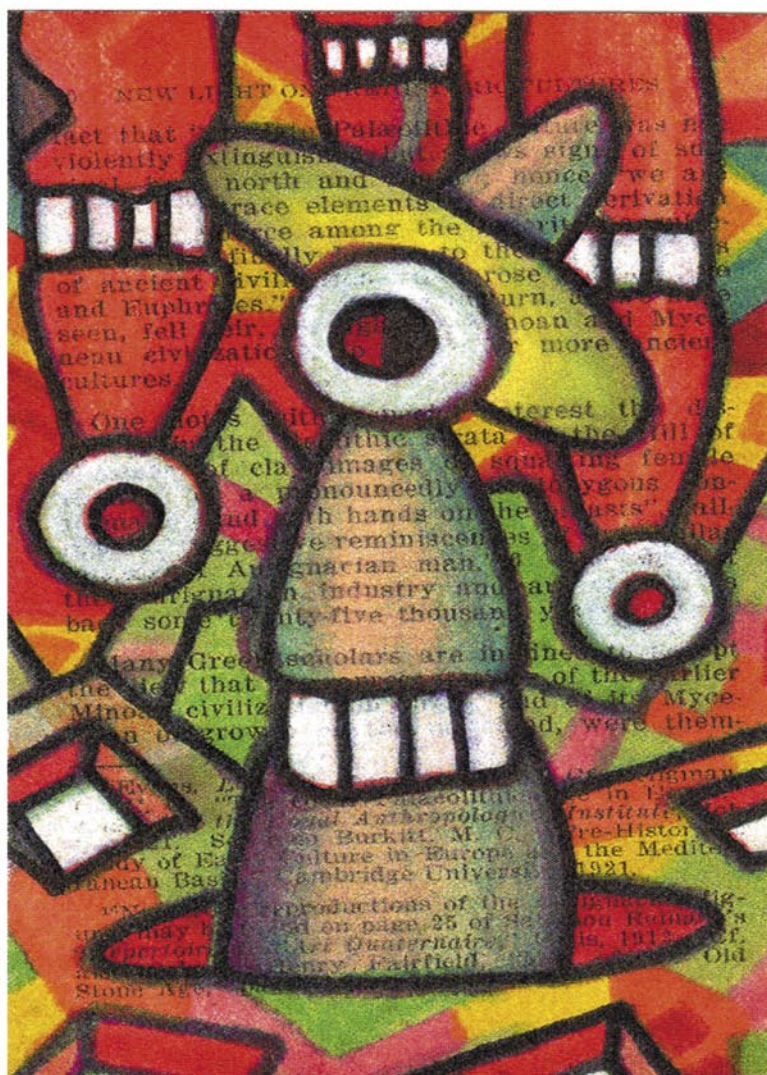
In the years, the Flight has pretty smart, dumb, weird, but the lack of these birds will your memory and you will always remember and show them with their heads and have a good fly them before.

I do well and there is a stock in block or so, remains many square miles in every square mile. The numbers are gone.

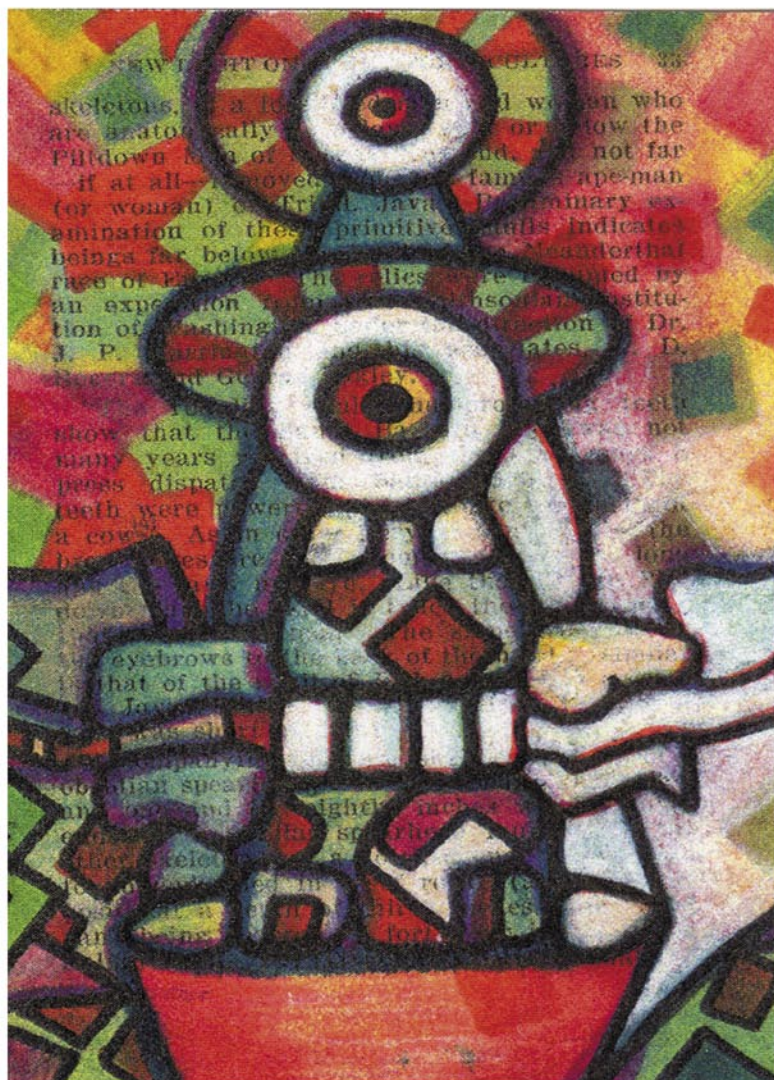
They will all be gone. Gone are the names of "Booty caps," "Button Heads," "Baltimore Tipples," etc. and many more years, until we know what will happen. "Keep 'em flying."

Sold Out. — We are completely sold out on September Pouter Special, October French Mondain Special, November Jacobin Special, and December Modena Special, and February Pageant of Pigeons Special.

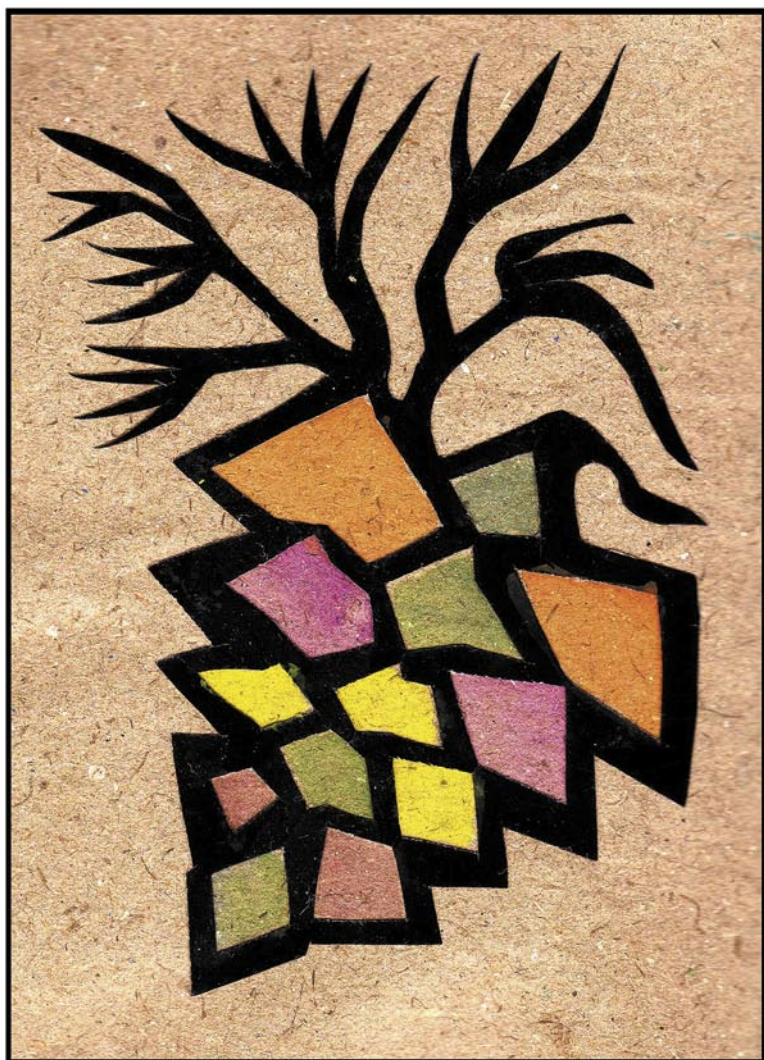
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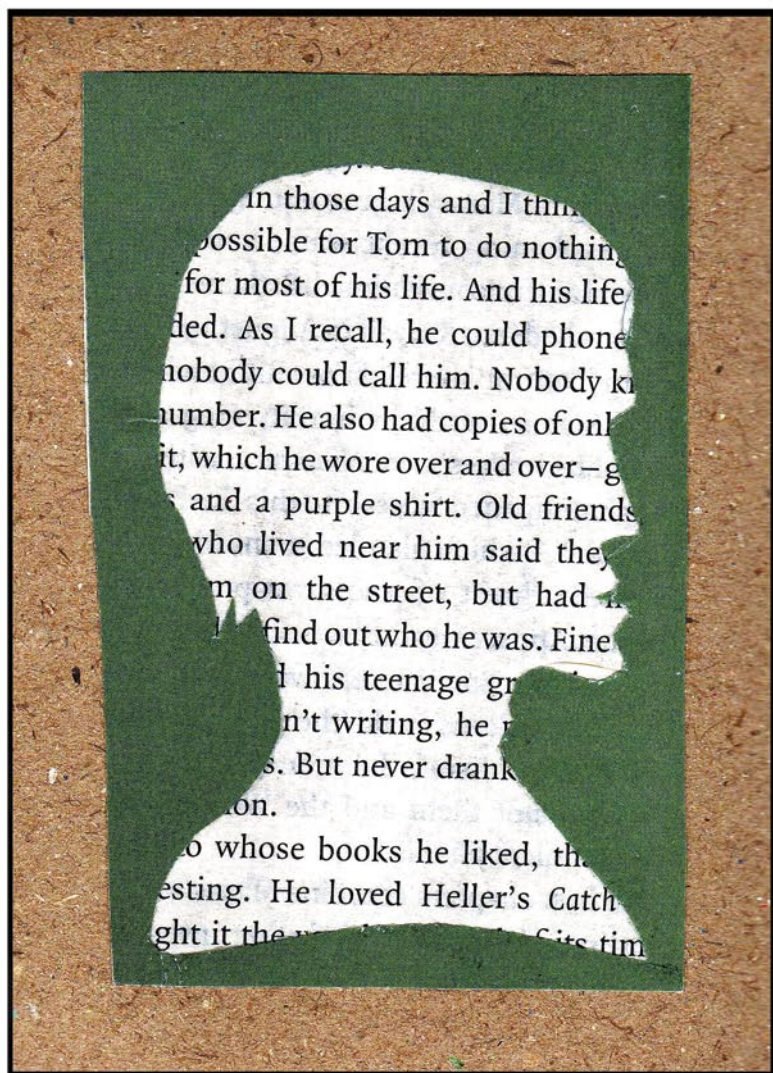
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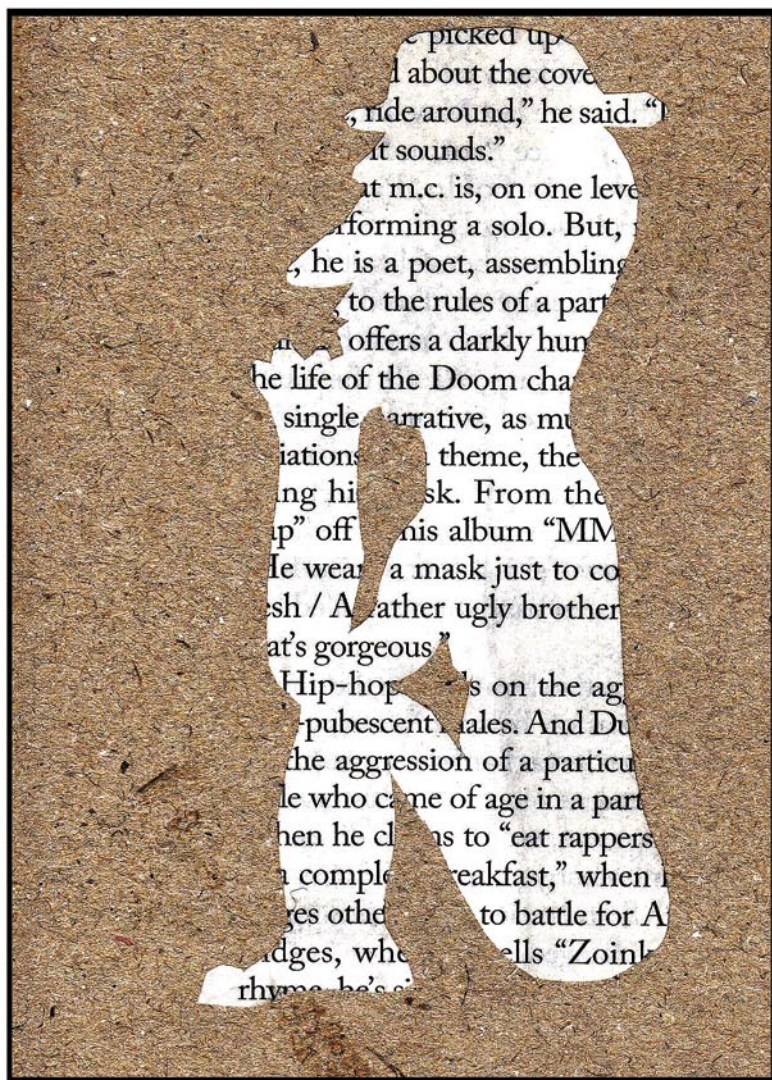
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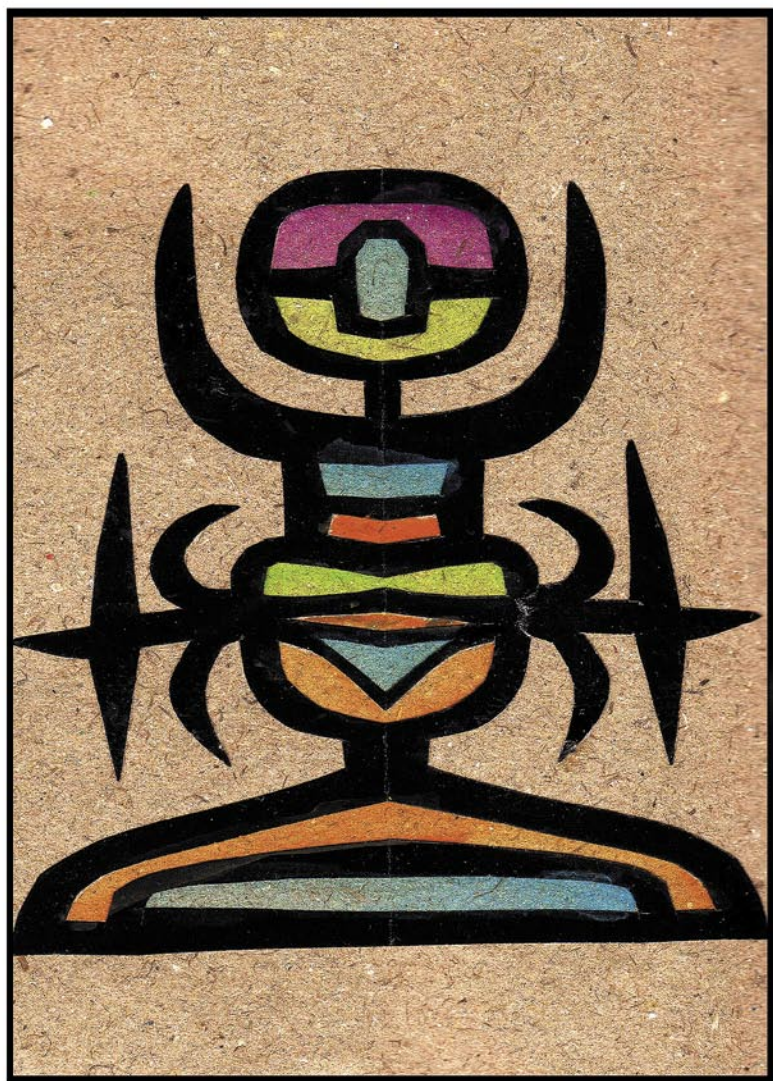
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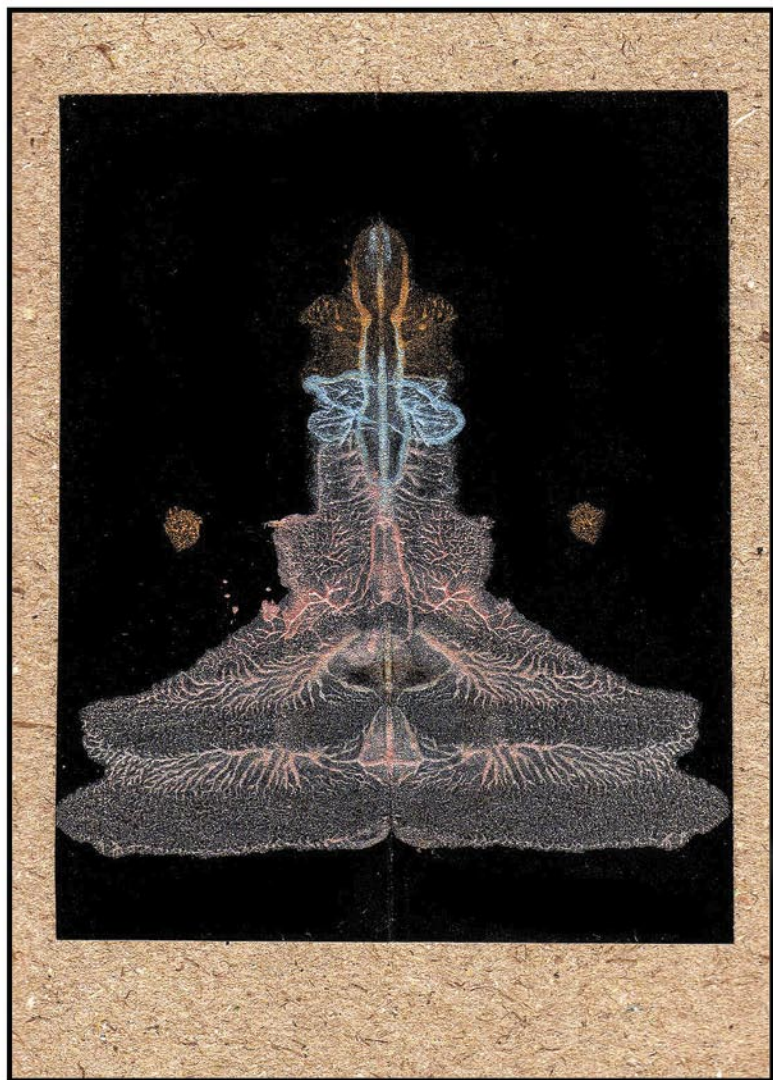
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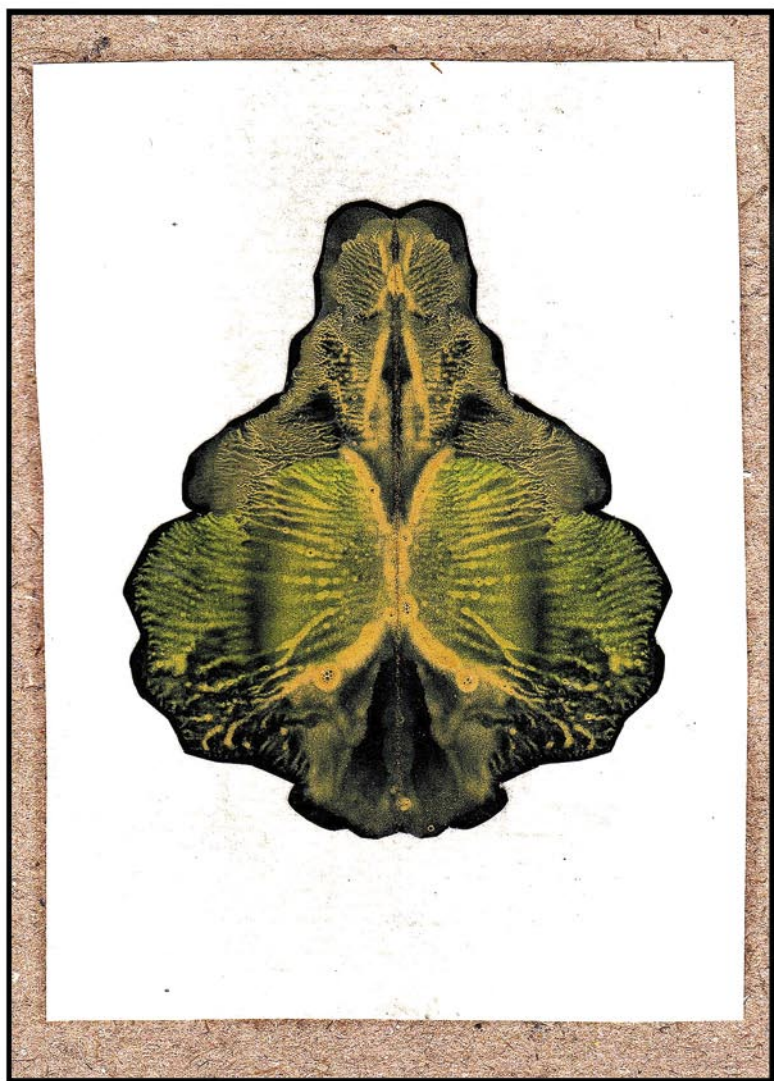
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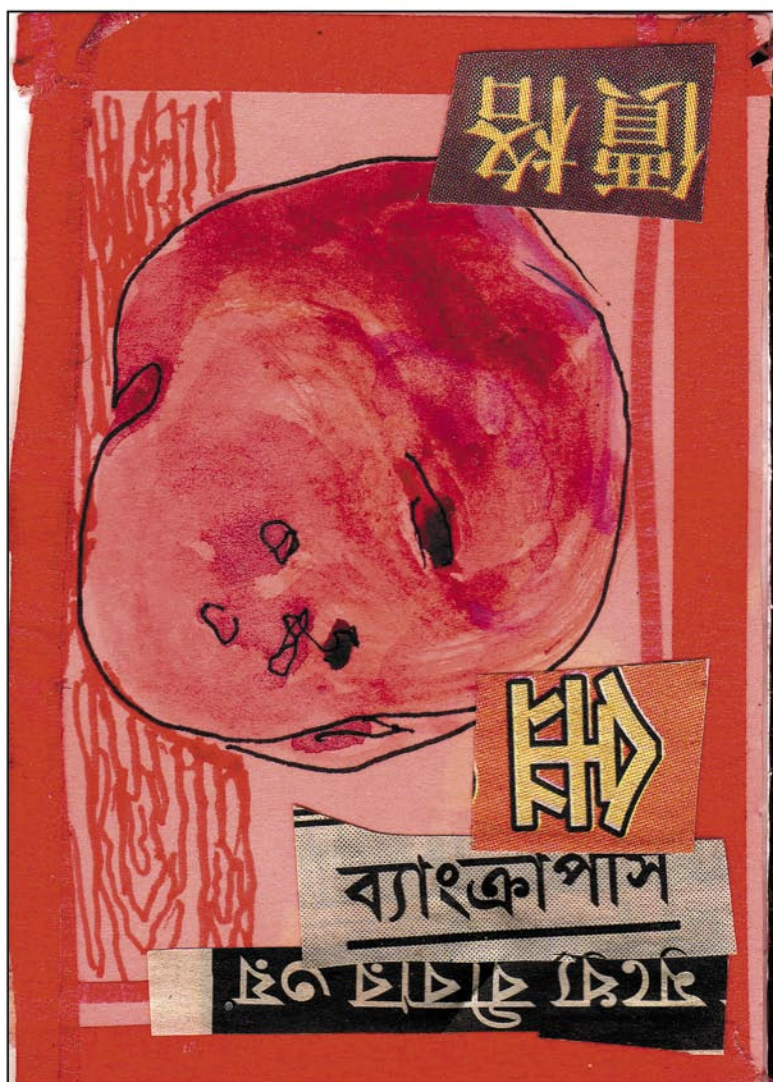
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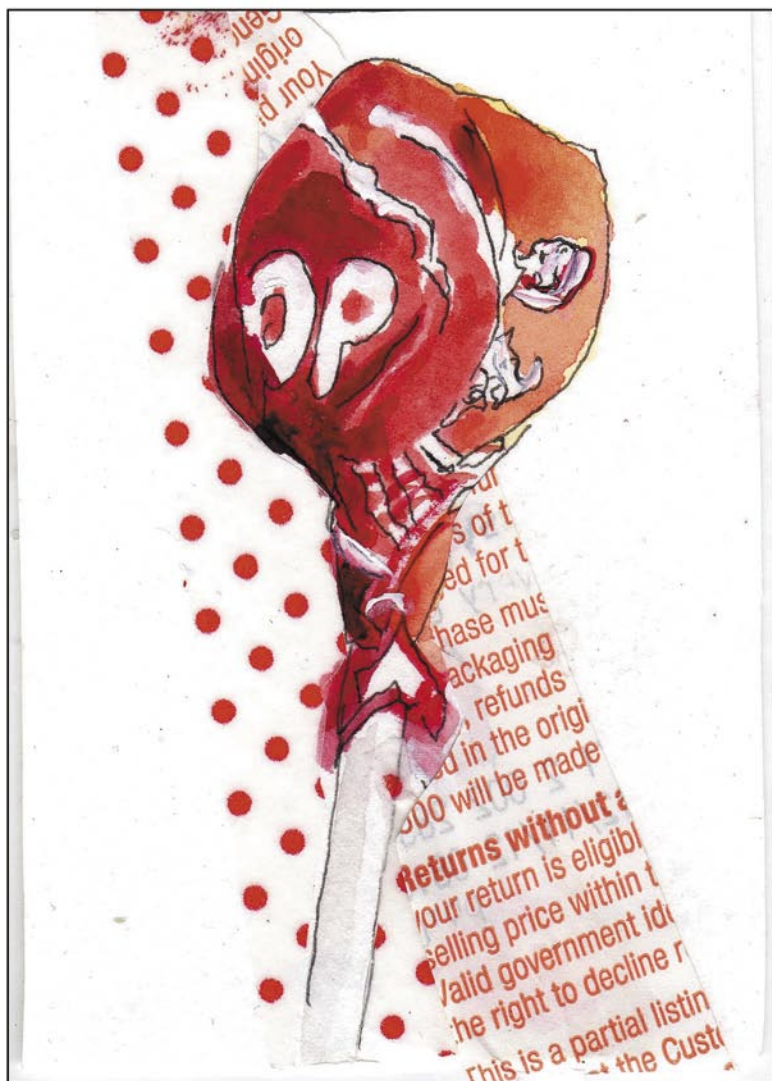
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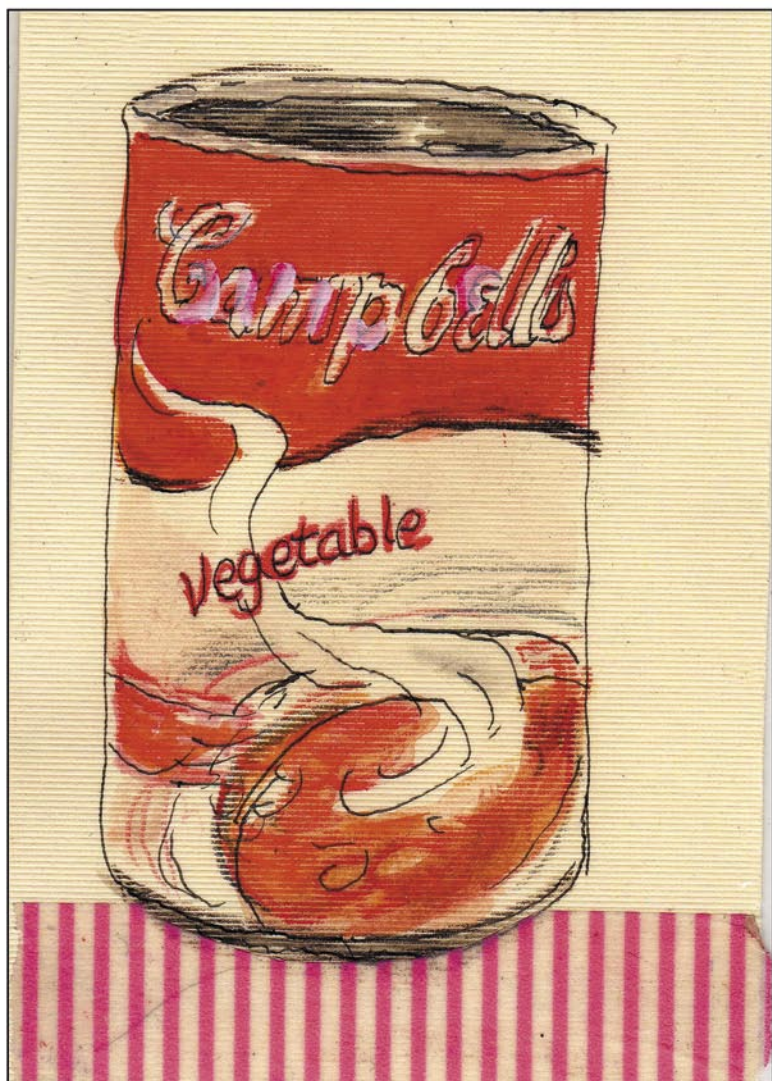
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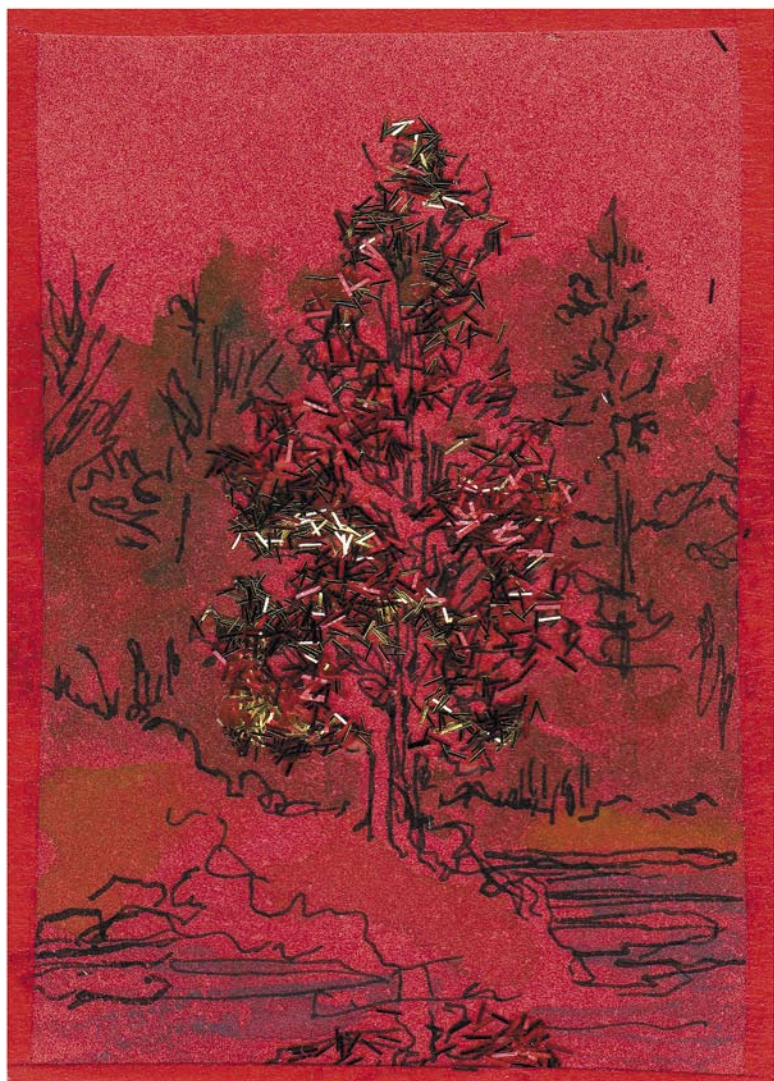
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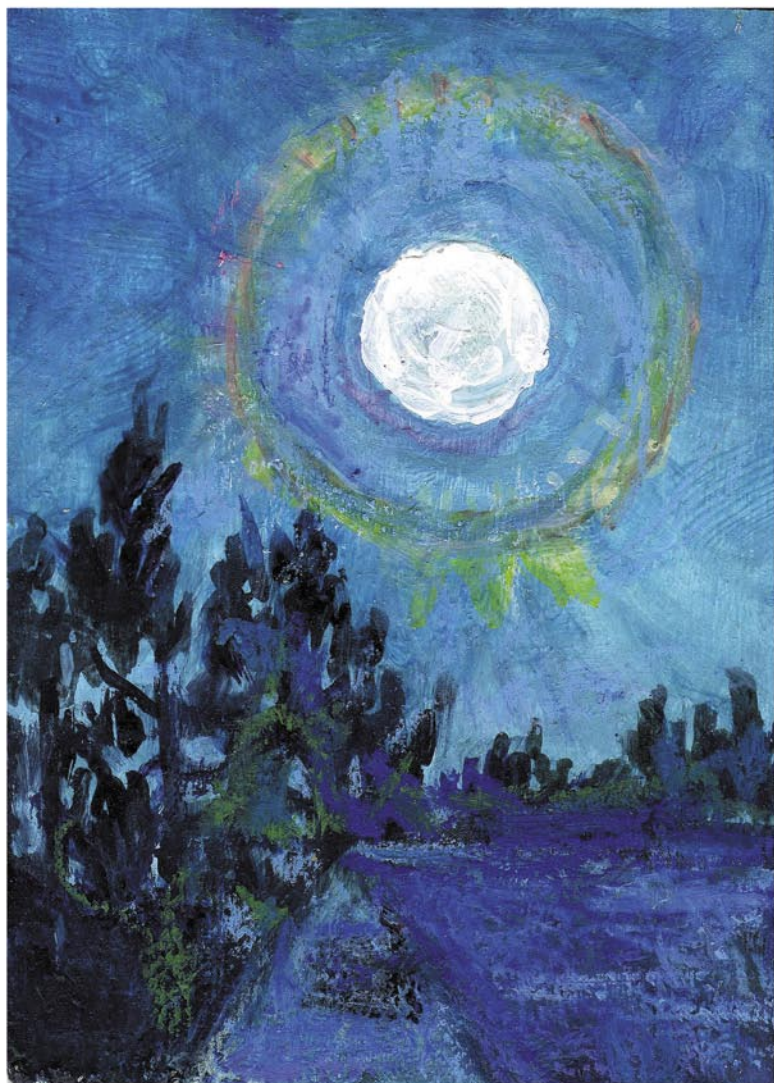
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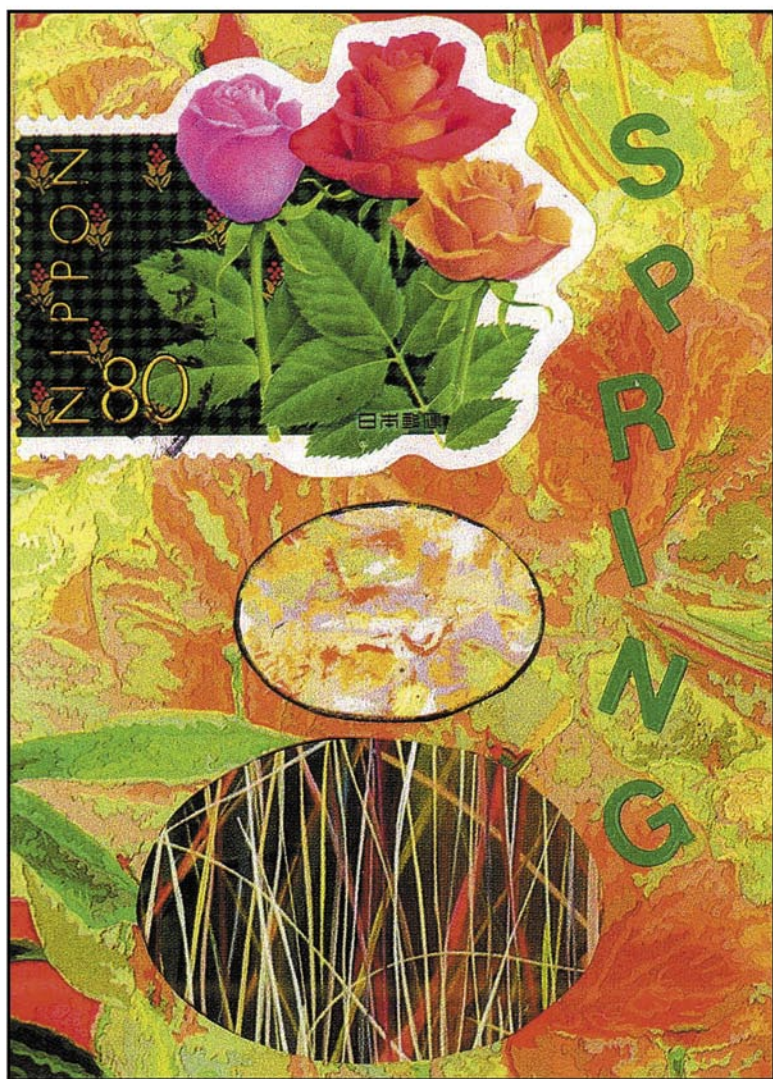
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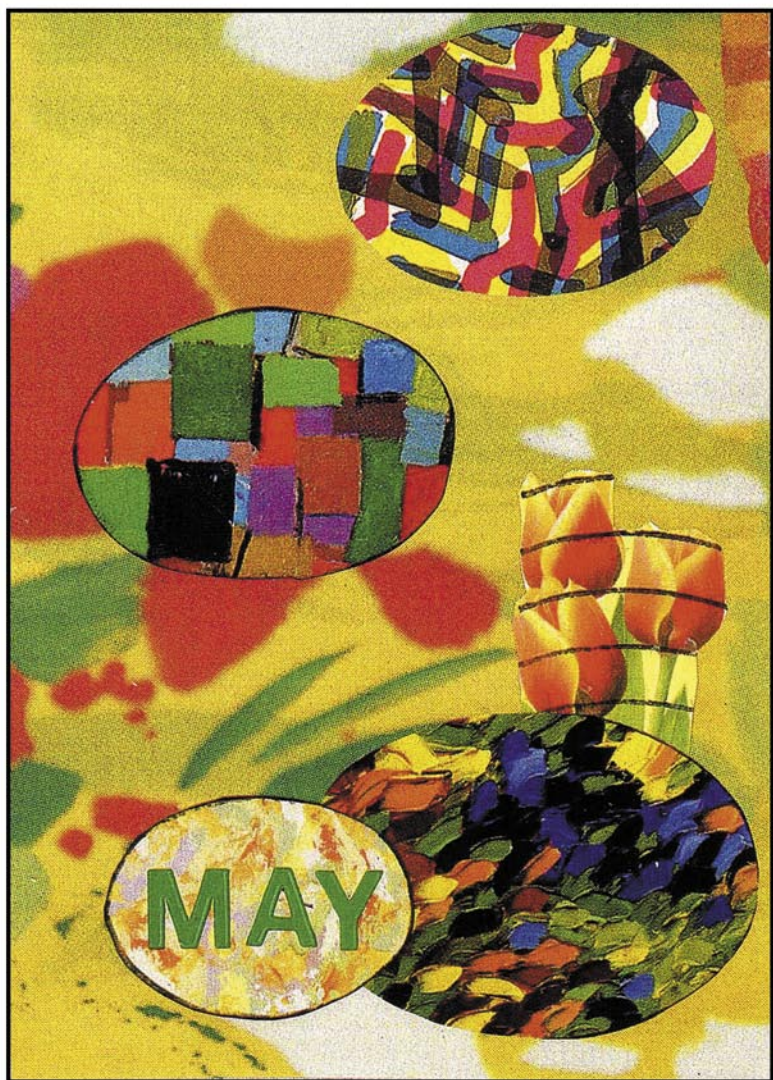
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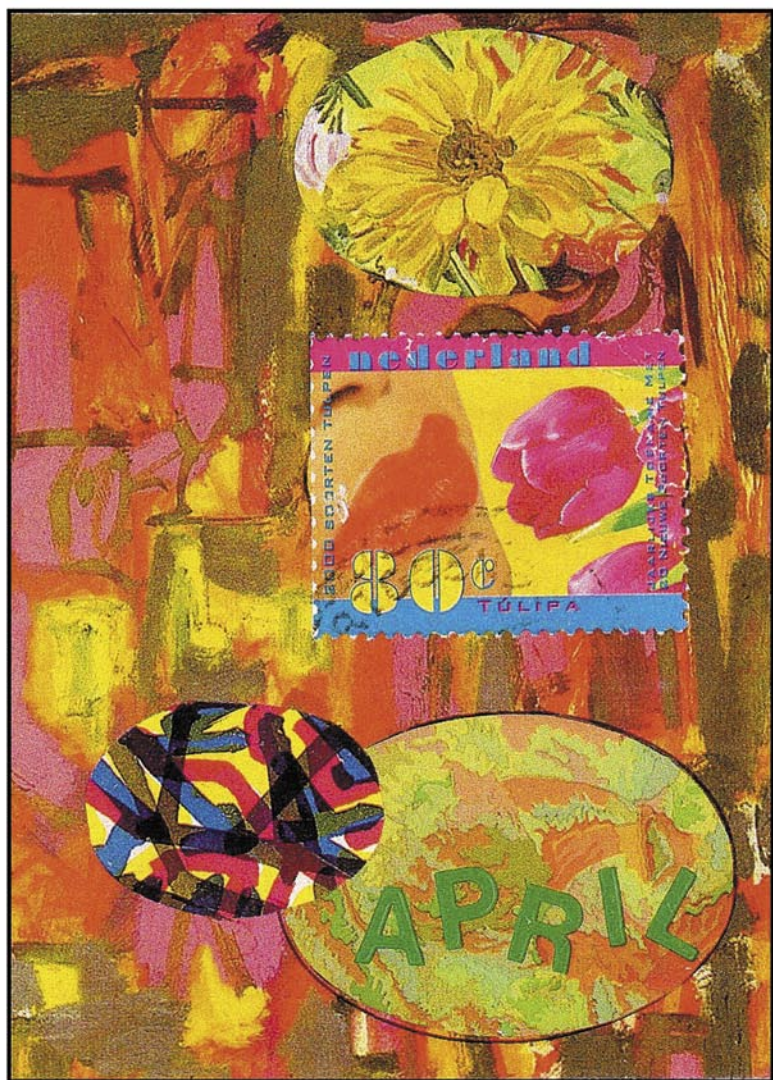
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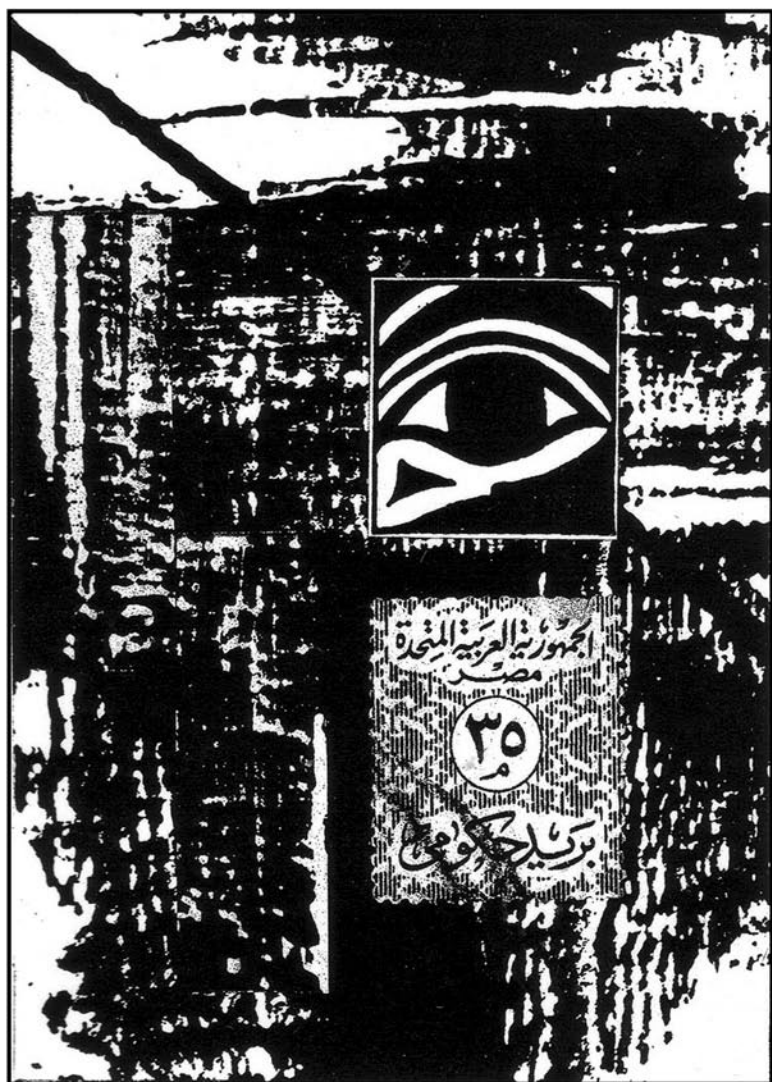
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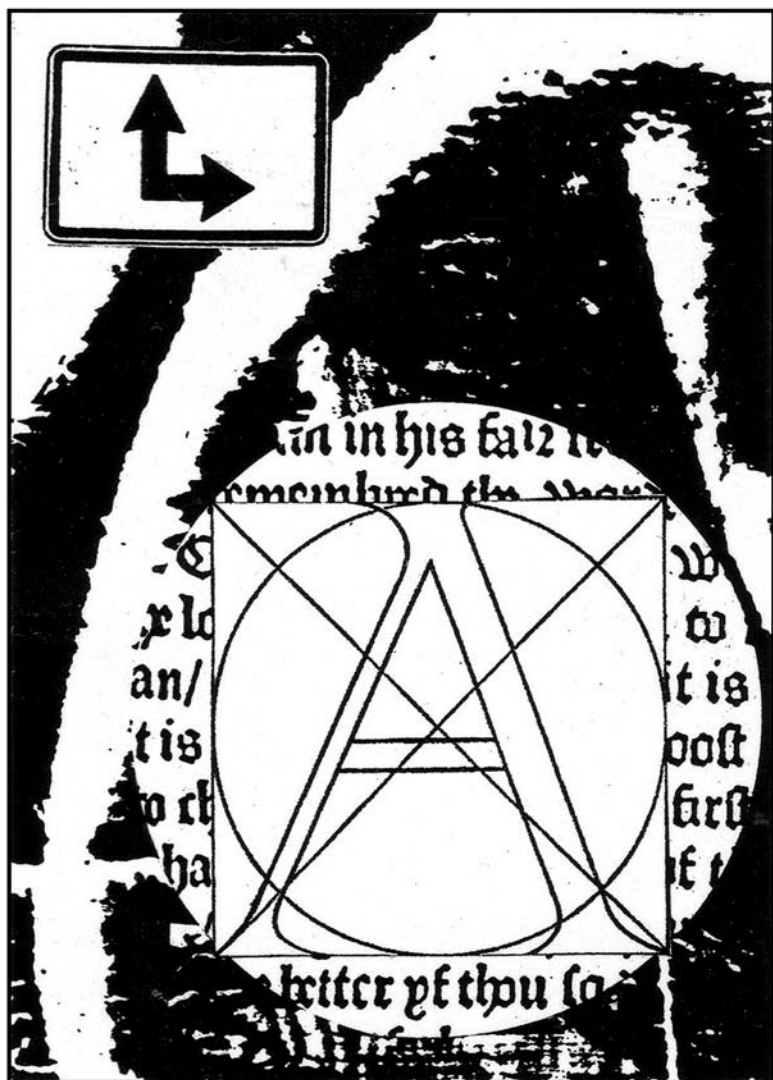
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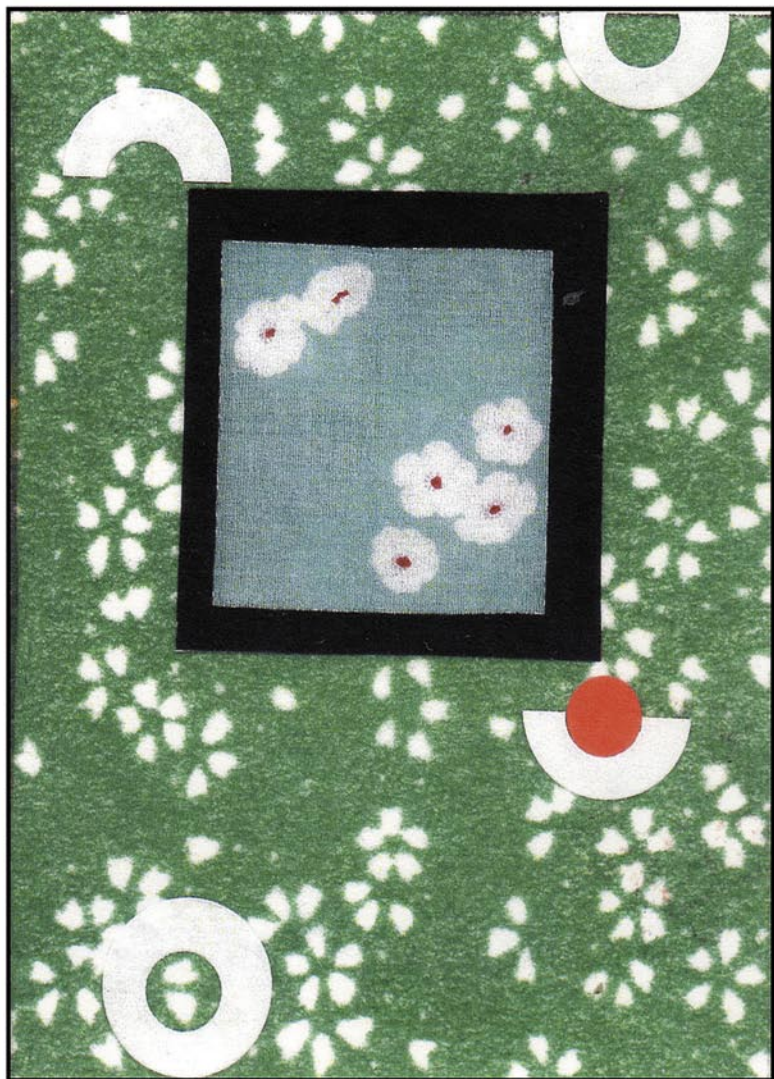
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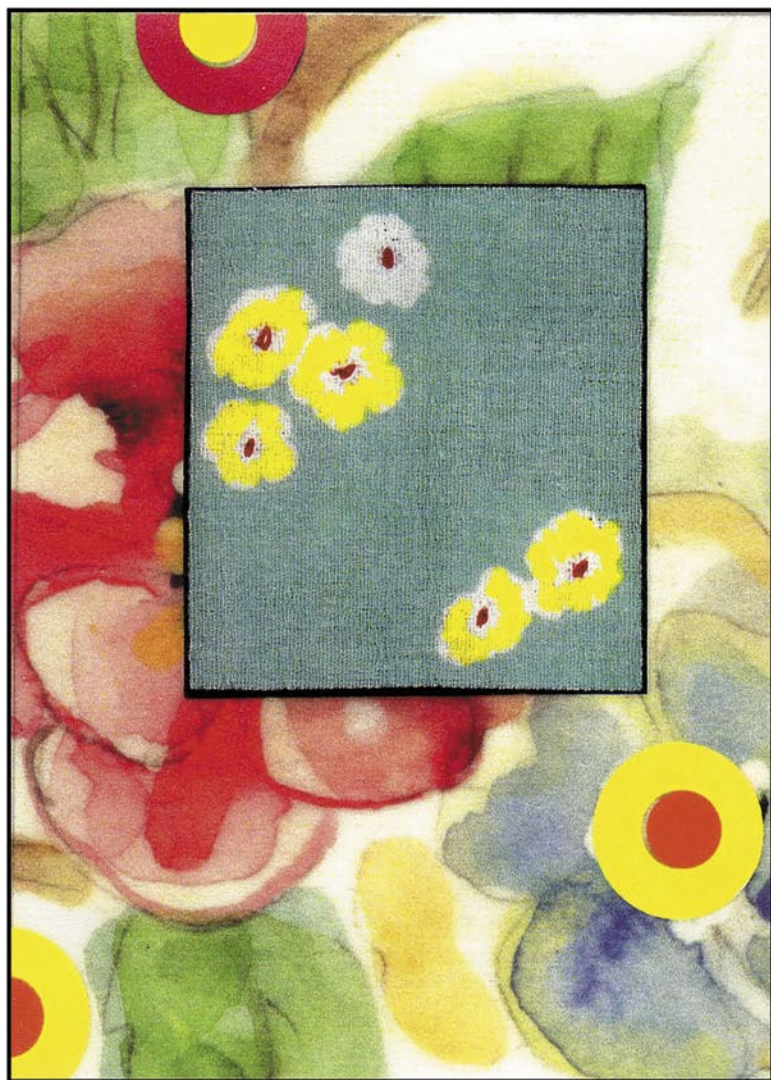
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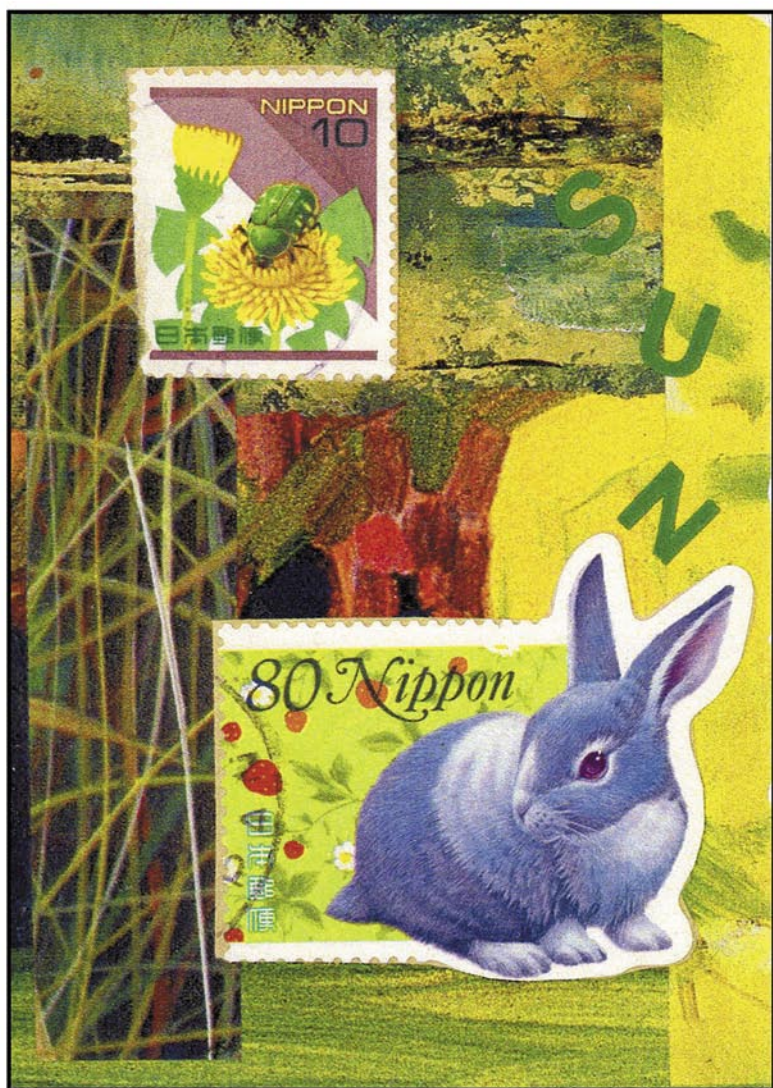
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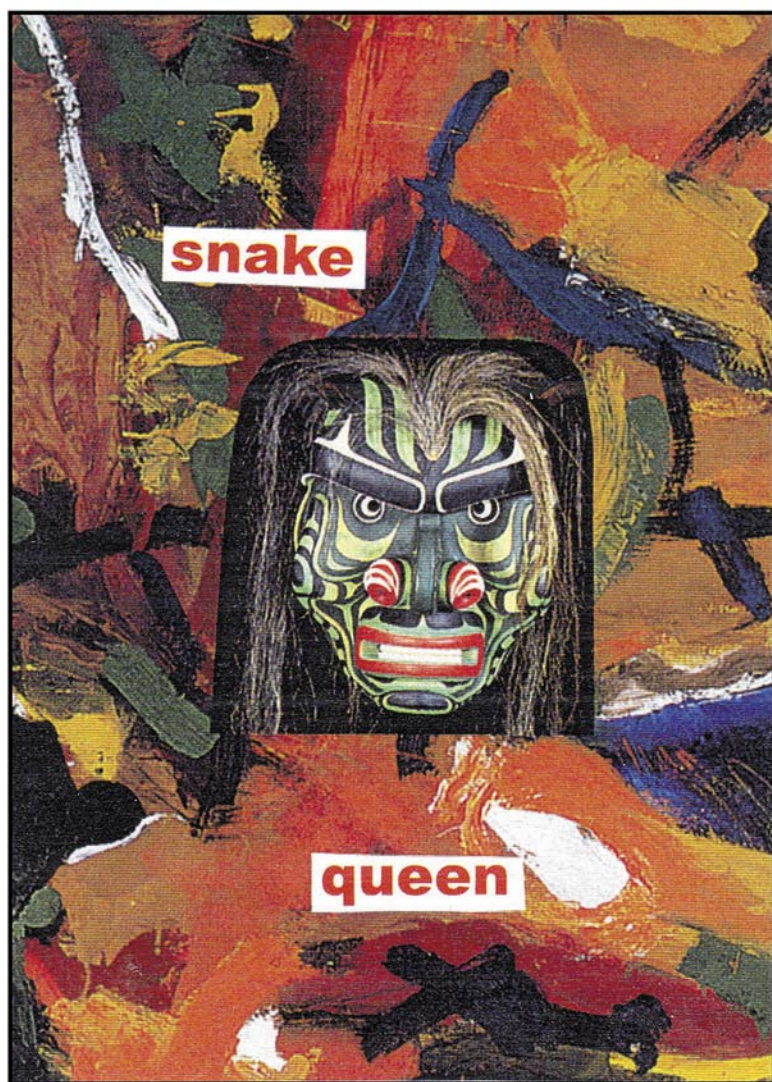
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