The Herbig Family Tree, depicted on a modern card base, is the main attraction to the author and the recipients, who were associated with the project.

August Kavel (1809-1860), an energetic Lutheran pastor from Prussia, and his wife Anna Margarete (1810-1879), a Tyneside businesswoman and philanthropist, were the prime mover in the South Australian Land Company, promoting the development of a new colony founded by free settlers, without taste of convict transportation (not finally ended elsewhere in Australia until 1867).

The German Lutherans, mostly peasants from the areas straddling the Bohemian-German border, sought to maintain their religious independence against the Prussian government's centralising policies imposing unification with the Calvinist churches. August welcomed such student migrants and Kavel's persistence secured the agreement of the Prussian authorities to their migration. He led the first party of about 250 Lutherans aboard the Prince George, which left Hamburg in July 1838, reaching South Australia in November. Three other vessels followed during the next few weeks.

The ensuing years saw a steady flow of German emigrants, attracted by prospects of land ownership and good economic opportunities, as well as religious freedom. By 1860 some 12,000 Germans had arrived in South Australia in over 80 emigrant ships. They soon spread to other areas but the core remained their main centre.

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A group of emigrants aboard the barque Wilhelmbohn which left Bremen on June 5, 1855 and landed them at Port Adelaide on June 23, after an exhausting voyage lasting 13 days, was Johann Friedrich Herbig, then 27, a tailor from Silesia seeking a new life on the other side of the world. He leased a plot of 80 acres from G.F. Angas, who in 1851 had himself emigrated to create his estate and homestead near Angaston. Herbig combined working on the Angas dairy farm near Springfield with the tasks of clearing and planting his land. These pressing occupations left him little time to build himself even a small stone and clay cottage but he was fortunate to have his first home standing immediately available on his plot, which he may well have chosen to get the benefit of the amenity.

It was a red gum tree, already well over 200 years old. Its top had been broken off decades previously, by storm or lightning strike, but the stump had sprouted new branches, in a height of 90-100 ft. Its main feature was the trunk, some 20 ft. at its widest; this had been hollowed out by fire – either naturally or by the aborigines, for whom it provided winter shelter, probably supplemented by lean-to frameworks of boughs covered with bark, grass or reeds.

The Barossa area had been sparsely occupied by its original inhabitants, who moved further inland as soon as Europeans arrived there.

This old tree was a survival which the enterprising newcomer was quick to re-use for the room it afforded. Herbig could hardly have envisaged that his tree would still be his pride in the 21st century, virtually un- tered apart from becoming rather more gnarled and nobly at its base – as shown by postcard photographs of the early 1900s and the present.

Friedrich Herbig, the always used his sec- ond name led a bachelor life in his tree house until July 27, 1858, when he married Anna Caroline Katten, then 18, one of a family of German peasants from the Pozen area of Poland who had emigrated two years previously.

He brought his bride to share his usual home – which he doubtless improved and supplemented as much as practicable. The first of their sixteen children was born there in August 1859, followed by the second in September 1860.

In the 1880s, L.H. Helmer was appointed to the position of Research on M. Glückstadt & Münden, Hamburg G&M with you. For this invitation is more like a challenge, but I will accept it, even if the results of my “search” are poor.

I will tell you how I got involved with G&M and will share with you some of my observations together with a few findings, primarily about the early G&M.

It is about three years ago that I realized for the first time, how strongly Glückstadt & Münden was represented in my collection of Amsterdam cards. I counted over 500 cards (prints/pictures) of my favourite city edited by Glückstadt & Münden. This is a postmark of 1897. All others have undivided backs too. No Amsterdam cards with divided back or other Dutch cards either. Why? Why did the Dutch production line of G&M come to a stop in mid 1900? That intriguing question made me look around for some clues. And to tell you the outcome already: I do not have the answer, not yet.

Literature research yielded little information. G&M had been founded in 1880 as a printing firm; in 1896 "Den Pommeren-Souvenir" mentioned. The last issue was last time: an "All Helt (cylinder) card is announced. Two years later, 1898, a G&M advertisement in "Der Spiegel" mentions: cards to be obtained through Erwin Luther, Berlin. A branch office: a kind of shop in the capital! The same Mr. E. Luther had a column on newly published cards in "Der Sammler" (The Collector). In that column he reviews the year 1898 a total of 125 G&M cards. In 1899 at the first international postcard exhibition in Nürnberg several postcards were received – together with 28 competitors – a bronze medal for its postcards.

The next mention of G&M is for the year 1934. The upcoming regime in Germany made it difficult for Jewish firms to operate much longer. An overwhelmingly long list of Jewish firms is published. G&M appears among them. G&M did not survive the suppression. That is it. Nothing about the works, nothing about personnel or the number of postcards. Hardly 40 years of p.h. history. Relatively short compared to Emil Pinkas & Co, Leipzig, or G. R. Ködder, Leipzig not to speak of "perennial" H. Metz in Thübingen...

G&M cards can be recognized easily. The lithochroms have a peculiar logo: a pipe smoking moon inside a double circle. The topos do not carry a logo, but show the name of G&M, Hamburg in full. There – just before the turn of the century – a new logo appears; it looks like a mailing box with a bird atop it, but – as Helmer did already point out (TPA 10, p. 32), it is a p.c. vending machine superseded by an eagle. Starting in 1905 a characteristic design of the letter of the word Postkarte comes up, which eventually faround 1914 replaces the vending machine. During the very last years of G&M – 1930 onwards – an acronym turns up: Geem (a phonetic contraction of the letters G and M – the reason for this might have been to avoid unwanted attention for the Jewish "Glichtstadt". Geem cards are authentic G&M ones.

With a few exceptions all G&M cards are numbered. In 1921 the numbers go into the 83,000s. Two years later, immediately after the period of escalating prices 1923/25 G&M made a new start with cheap and dull cards numbering them starting at

9THE POSTCARD ALBUM #21

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One of the earliest surviving photographs of the old hollow tree, taken in the early 1900s.

THE POSTCARD ALBUM #21

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G&M logo: pipe smoking moon, p.c. vending machine, characteristic facsimile of single "p." above and the "Geem" logo usually inside stamp box, but sometimes found in picture card almost exclusively for advertising purposes. For G&M all 1915. In 1919 the char
50th year remembrance of the events of 1848 – colour litho card published by Max Würtzberg from Frankfurt/M. Card no. 379. Printed by the Hugh company E.A. Schwerdtfeger & Co. (establ. 1894). Berlin, N. Typical “Gruss aus” design. 1848 was the year of the revolutions in Europe. Also in Germany, and the first German parliament was called to meet in the Paul Church at Frankfurt. The portrait shows the political leader Robert Blum (1807 - 1848) who was put straight before a firing-squad near Vienna for taking part in local revolts, although he had been sent to Vienna to deliver a message only. The other two pictures show street fights in Frankfurt and the capture of a police station. The events of 1848 were the first attempt to form a legal German republic. The postcard was p/u in January 1898 in Germany.

Seville – un Cafe cantante – monochrome b/w colotype card by anonymous Spanish publisher. Not postally used with LPU imprint – pre-1910 I think. On address side in lower right corner a small ‘41’ is found which I understand to be the card number in a set. A ho-hum view indeed with a number of female singers and musicians. Unfortunately my card is not well printed, some details lost and it looks a bit unclear, the deep tones ‘busy’. Compared this card, especially the address side layout and fonts used for captions, with other Spanish cards in my collection. Believe that the leading Spanish colotype printers ‘Hinsey y Monet’ from Madrid were involved in the production or even the publishers. Discovered another card from same set with number ‘2’ imprint. It shows the crowded ‘Paseo de Carrajes’.

Chosica: Vista del Puente – bromide photo card published by Libreria e Imprenta Gil Lamas Manufactured by NPG (Neu Photographische Gesellschaft), Berlin-Steglitz. Sepia tone on bright yellow-brown photopaper ‘Alice’ sent it under printed matter rate from Peru to the city of Vizela, France, where it arrived on Sept. 26, 1902. Postmark of Peru post office is unfortunately illegible. Wonder how long it took a card from Peru to reach France at that time. The NPG staff tried to make this card look attractive, added some, typical for the time around 1900, floral elements. The photo itself, well, high mountains in background and a bridge over troubled water. Old atlas as well as other reference hooks do not list a place or river named ‘Chosica’. Guess it is found not far off capital Lima in the coastal region.

THE POSTCARD ALBUM #21

Friedrich and Caroline Herbig, photographed after their wedding in 1858.  

Descendants of Friedrich and Caroline Herbig gathered around the historic tree after the memorial service there during the second big family reunion in April 1978 providing refreshments in connection with sales at the stockyards established nearby.

In historic significance was highlighted in 1946 when Martin Renner, headmaster of Sprigton primary school, arranged for an explanatory notice to be posted on the tree. In April 1968 some of the Herbig descendants, by then numbering several hundreds, formed the J. F. Herbig Memorial Trust to purchase land around the old tree home and preserve it as a memorial. Over 300 of them gathered at Sprigton on November 24 that year for a big family reunion and a service of dedication beside the tree, where Sir Keith Angas, a great-grandson of Friedrich Herbig’s first employer, unveiled a plaque and displayed outlining its history.

These celebrations strengthened family ties, which were furthered by annual newsletters and a series of five-year reunions started in 1973, bringing together descendants from all over Australia and beyond.

Listed by the National Trust, the Herbig Family Tree, now some 400 years old, is today much cherished and visited as a unique historical feature.

What better souvenir and reminder of it than a postcard?

The German cable layer “Stephan” (built in 1902) somewhere on the Atlantic Ocean, laying the second German-American cable from the island Borkum via the Azores to New York. The painting (signature half cut off and illegible) is dated May 1903. Sailing vessel seen in background. Coloured half-tone printing by “Peter Luhn, Barmen” (PELLBA). This is card no. 4 from series 3, published by “Deutsch-Atlantische Telegraphen-Gesellschaft” – Eagle Line (see trademark). Originally for distribution in German speaking countries, this sample received an additional imprint in English. ‘Handy hand cablagrams for Germans, the German Colonies, Holland and elsewhere to the COMMERCIAL CABLE POSTAL TELEGRAPH offices. The Exclusive connection in the United States of the GERMAN ATLANTIC CABLE COMPANY.” (Card discovered by Jim Ward)