By the Editor

I never made a secret of my dislike of the discussion who “invented” the picture postcard or who was the first to send something looking like a picture postcard through the mail. This matter of dispute is around for over 100 years already. New finds of early picture postcards mailed before the official date postals authorities allowed private persons to send postcards turn up quite regularly, and usually fetch high prices at auctions.

Also I do not understand why I should call myself deftful philologist, philately, or even historian. Why collecting non-official picture postcards should belong to hobbyists, only because the card was found among the postal service, carries a regular postage stamp and postmark. I don’t need a classification, no pseudo-expert genre. I collect postcards only and information on printers and publishers.

As said above I try to keep away from the very early years of picture) postcards history — postal history. But now I received a fresh card — an request from US reader wishing to learn more on the ppc “inventor”. August Schwartzz from Oldenburg, a person often found referred to in literature.

Dr. Heinrich von Stephan had first the idea of issuing a postcard (form a German postal congress in Karlsruhe on 12-13. 1867 - March 2, 1866), but his suggestion was dropped. Austrian Dr. Emanuel Herrmann, a professor at a Military Academy wrote an article published January 1869 on “new means of correspondence by post”. And the Austrian were the first to introduce the newly invented “Correspondenz-Karte” on October 1, 1869. Of course there were a couple of other people who claimed to have invented the “postcard” earlier. The German States issued their “Correspondenz-Karte” on January 18, 1870. Not surprising that some cards in circulation a couple of days before.

Then came war, the first world war, a once declared war on the German States on July 19, 1870, and great quantities of “Fieldpost- Correspondence Cards” were produced and mailed. These cards were printed by private firms too, and a number of them were illustrated with heart vitupees, various greetings, imprints and sketches. The often referred to card of August Schwartz belongs to this genre although it was mailed short before the outbreak of the war.

Well, I don’t understand why the “mobila” card of Schwartz is said to be the first picture postcard. It is a unique specimen, and the illustration is on the writing — the front side — of the postcard according postal regulations. Schwartz himself took this matter not too serious among articles he published in his own publications and almanacs/ calendars. He saw himself as inventor of illustrated postcards because of the two sets of 25 cards each with woodcuts on this time on the reverse published in 1875. But in the meantime a number of other people had issued “picture postcards” already.

The major problem with the first picture postcard lin Germany is, that there were too many other postcard like items around already. From May 13, 1869 on it was allowed to mail out printed “advice-notes” of commercial nature, price lists, advertising etc. These required a 1 Pf postage stamp to be placed at upper right corner position. Besides all these address following handprints were accepted, name and address of sender, place, date and signature. To me, the com- mon “military history amateur, this “printed matter” looks already very much like a picture postcard, especially when the illustration was imprnted. Anyhow, such samples turn up as “first picture postcard from time to time.

August Schwartz (1837-1904).

Photo dates from around the turn of the century.

This is the “illustrated card” that Schwartz mailed on July 16, 1870, the day the war was decided in Germany to mobilize. Now clever August wrote “mobila” about “Correspondenz-Karte” and this, together with the mobilizing heic might have fooled the post office. The small military vignette with artilleryman fits also well. But the card didn’t come from private collection: taken from the book “In Oldenburg gedruckt” (1999).

I think each country has its own first picture postcard “playground”, card format usually used before official date and so on. I wish to quote from the US book “Picture in the Post” by Richard Cuffine 1852 edition: “It is impossible now to verify the many claims to the invention of the picture postcard, and perhaps pointless to attempt it”.

By the way, the chance to find something quite qualifies as picture postcard from the mid 1870’s to mid 1880’s at flea markets or in standard dealer books in Germany is slim.

Back to August Schwartz and the history of the “Schlesische Huftbuchtung und Hochdecksche” (Schlesische Hawth and Hochdecksche) company, founded by Johann Peter Schule, born 1768 in Teschedorff Celle, educator- alist and studied theologian, opened the first bookshop in Oldenburg on Sept. 1, 1808. He had gained financial support from Duke Peter of Oldenburg. By late 1863 a letter press dept was added to the business and some 85 books and publications on various topics were printed and published until 1825. Schule died on Nov. 14, 1827 and his widow continued the shop. In 1830 she married the bookdealer Wilhelm Berndt, born 1809 in Stralsund. Berndt’s activities were various printing, book and art dealers. In 1845 in Oldenburg there was a printing advertisement published 1840 to the mid 1860’s. Two, at that time modern, fresh printing presses were ordered in England in 1845.

The son Carl Berndt and the son-in-law August Schwartz, bookdealer from the city of Dormdt, took over the business in 1864. Schwartz was a student of the publisher at the time and he knew about the law of the letter press printing. Schwartz became the sole owner his son Rudolf who had joined the firm already in 1863, took over the management in 1904 (death of August Schwartz). Victor Schwartz, son of Rudolf, took over the printing dept and together with a local partner converted it into a Gmbh (Ltd). The publishing house followed in 1955. Victor Schwartz had to join the army in 1940, the business closed at

Nobody can be perfect... This was and is still only too true. Even modern high-tech computer controlled production processes don’t guarantee 100% quality. But items not meeting the quality standards are usually automatically or by hand sorted out by the company and do not make it into circulation.

How was the situation 100 years ago during the “paper boom” taking the old firm, quite primitive production means into ac- count, the quality of the many million of postcards was good to excellent. Especially when you learn more about the production and working situation in the factories at that time. But the final control of the cards be for we were packed up and delivered to customer wasn’t that “perfect” as the number of standard cards still found today proves. I show three categories of mistakes which almost run parallel with production stages of postcard printing.

Pre-Press Mistakes

Orders for ppc printing came to the facto- ries via selling salesmen, sales branches and their network of agencies or were ordered in the mail. The customer had made his choice by viewing printing sample cards of the different processes and contacted the printer. There were no contracts were published between 1840 to the mid 1860’s. Two, at that time modern, fresh printing presses were ordered in England in 1845.

(a) Amsterdam - O.Z. Achterburgwal. Blue coloyte with captions in red ink. Published by firm Koch & Schaefer no. 13 in 1904. Card was found a second time on picture side (see arrow). Although the address side was cleaned position I believe the writing space should have been on the right side only with picture in upper left corner (coll. Frans Boekelman).
(b) Southend Road, Fortis Green (GB). Monochrome coloyte with handwriting caption scratched into negative. Publisher line added by letterpress, but the publisher name only (G.B.) is visible from down, should have been noticed quickly. Card no. 83 published by E.J. & H. Clarke, East Finchley. Piu in 1911. (coll. Chris Ratcliffe)
Above you see the upper part of the address side of a chromolitho card with a couple (bicycle) taking a rest under a tree. Pi in the Netherlands, but stamp missing and part of the postmark. The card is of German Make and shows a pre-1900 address side design. I guess the additional imprint/overprint with Dutch “Briefkaart” and some UPU details was done at a later date and this is not a typical printing mistake. Perhaps a Dutch firm bought surplus card stock at low price and the imprint was done to meet Dutch postal regulations.

**Printing Mistakes**

You might prefer misprint to be more correct or printer’s error. In German language “Druckfehler” stands almost entirely for typographical errors but not for printing faults. I will continue to use printing mistake and I am sure you understand what I mean.

Each printing processes has individual weak points. Some printing problems are however of general nature, leading to entire or partly ruined postcards. Bad register for example, especially worse for more-colour work, means that the (individual) printing sheet is not at correct position when coming in contact with printing form. Really bad thing when a reversed caption is arranged inside coloured picture. — Too much or not enough ink and/or pressure, any alien element sticking to damaging the printing form/image and so on. — Lath processes work with damping systems/rollers. The ink is fatty and sticks to the portions not washed out on the printing sheets. Some printing processes are kept free from (clean) by water finished with special chemicals supplied by the damping rollers going first over the printing form before the ink rollers reach it. If this balance is spoiled we get trouble. From details getting lost in images to ink at places you don’t want it. Before this becomes too technical, take a look at the samples I show on this and next page.

**Post-Printing Mistakes**

Another wide field of potential failures. Any further work necessary like embossing, any kinds of finish applied to the picture side, any extra imprints on address or picture side by other processes can easily ruin the entire job. But most mistakes happened with cutting up the finished printing sheets. Not only sizes differ a bit when you look at a pile of old cards. The worst was when cards were cut wrong, some part cut off and cut of the neighbouring image appearing on the wrong card. Plus cards cut although ink wasn’t fully dry. Guidelines operate with pressure to fix the pile of sheets before cut. And so on and on. Fine collecting topic!

I have 5 cards of the same make, showing flowers and landscapes with greetings and/or poetry. None has a postcard back. All five bear a rubberstamp “Rosedale Photo Co.” Order Ref. No. ph/407” and interesting handwritten comments on the colouring ranging from make the fontes a pole blue to the colouring is simply terrible. As these notes were translated into German I think the cards were produced in Germany. Have you heard of a British Rosedale Photo Co?

Shakespeare’s House, Stratford on Avon. pub. by F. P. & Co. (G. B.) Card printed in Germany, not p/n. Hallowed printed and machine-coloured by litho process. Along the lower side of the image we find a irregular streak of red colour that comes from a ink roller. Most likely the balance between ink and water was not okay and/or the roller surface damaged.

Line’ and although no name was given after SS, as could be seen from the small picture of the card in the auction catalogue, the description stated that it was apparently the SS Scharndorf (ex White Star Arab). It so happened that I had a similar card dated 11 July, 1895 on which the sender had written “Rotterdam” after the printed SS but as that was also the postmark I assumed it was the name of the port rather than the ship. The addressee lived in New York where the card arrived on 20 July, 1895. The auction card, dated 11 June, 1896, was stated to be “Addressed to Berlin by Ameri can passenger sailing from Rotterdam and posted at Boulogne, the first port of call.”

Alan Leonard, Southampton, sent me pho tocopyes from the book “North Atlantic Seas” by N.R.F. Bonsor (1955 edition). The author tells the story of the NASS/Holland America Line. Good reading. Very helpful is a list of NASS ships together with years of operation. Following ships were in service in 1896: Schiedam; Zaandam; Rotterdam (III); Edam (III); Veenendam (I); Werkendam; Munsendam (III). Plenty of ships and all names ending with “-dam.” Alan also assures me that the card was intended for use on several vessels and therefore the ship name was deliberately printed to show only the last three letters, which typified them, rather than being specific to one actual ship.

**TPA #20, page 15:**

Several readers sent me suggestions where to find “Rucel-Bur” card (printed by Rob. Prager, Berlin in post-1921 years). Phil Mo son from Chelmsford, has the best descrip tion. This place was found between El Mahalla and Dumyat, east of Alexandria and at the top of the Nile delta.

This card could be filed under “Printing Mistakes” (see page 47). Dunstone colophon by anonymous printer, not p/n, divided back, “Post Card” imprint in 5 languages. No publis hed. Provisional rubber stamp imprint on picture side (already fading away) identifies the view as: “Passage of Anderson Bridge, Singapore.”

I understand this to be a New Year greeting card with imprint for the market in Hungary. Austro-Hungarian fieldpost mark pomark. Dec. 1915. Chromolitho printing, embossed and with glossy finish. Interesting design. Two imprints on address side. “Printed in Germany - Im print” and “GFK. No. 685” face (B) But who was GFK? They help very appreciated.

Newburgh, Hudson River, N.Y. was sent in by German collec tor Christian Sandhoff. He asked me to illustrate this card as example that Theodor Eisenmann, Leipzig, printed not only subject cards, but also US topographical cards.

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This page is reserved mainly for news/comments and any additional information sent in by readers on topics found in previous TPA issues. I would like to thank all contributors for their help and willingness to share their knowledge with others.

Many thanks go to my representatives and all others who help to get TPA distributed. Very special thanks go to Phil Mason for his constant support!

KÄRTEN-BOST! I think Jacques Mambert from Reims was the first to tell me that this imprint was in Breton language. Then a letter from US reader Michael Price arrived, with additional on the historical background together with a couple of interesting illustrations of address-side imprints (see below).

KÄRTEN-BOST, page 19.

Heiny Tena Cellé, informs that the initials W. B. L. H. stand for publisher W. B. Levy, Hamburg. W. B. Levy published views not only on Hamburg but northern Germany. P/s pp.c are found from c. 1891 - late 1920s.

KÄRTEN-BOST, page 20.

In reference to TPA 20 page 19, asking about a French postcard printed KÄRTEN BOST on back, that language is Breton, one of the few surviving Celtic languages. The Celts were originally from the area of south-west Germany but were dispersed about 2000 years ago, and only the emigrants to the British Isles preserved their culture. About 1500 years ago, some Celts emigrated back to the European continent from Cornwall, England and southern Wales, settling in the Brittany Peninsula of NW France, where their language is now only remembered in some fishing villages.

The closest living language to Breton is Welsh, where the word for postcard is "carte bost" or "carte postale". Other related Celtic languages are Irish Gaelic (the same word would be "carte poiltiúil" or "Scottish Gaelic in which it is "cart-bhostail", and two that died out just before the postcard era, Cornish (from Cornwall) and Manx (from the Isle of Man). Of postcards with backs in Breton, I have found only five different types, all shown here, and in all cases the captions on the picture sides are printed in French.

Some frequently used abbreviations:

ppc = picture postcard
p/s = posted to
LPV = Union Postale Universelle
PZ = Papier-Zeitung: paper and printing trade periodical, founded 1875 in Berlin
Klinik = Adressebueck of the German printing trade/industry, published in Frankfurt/Main

Nanteuil-le-Haudouin - Etang Muzelle. Collopyotype printed by "A Breger Frères" from Paris. I guess this card dates from WWI years. The collopyotype gelatine plate is ruined, everything comes out flat, most details lost, some dark portions and the rest messy grey. Scannine has already improved the impression you see here.

Fisherboats on the beach of... (Scheldehaven), Netherlands. "Lep-sided" card produced by Dr. Tienkend Co, Lejr (fro. 207). Not p/s, undecided back. Typical miscut sample not ought to get into circulation. (Both cards were provided by Oene Hynsmal)

"Printing Mistakes"

This is a very nice sample! Picture side with images from 3 different cards and printing registration marks. Wastepaper indeed but the view of the Rosal Dutch palace encouraged somebody to send it through the mail anyway. View below Palace shows a place in Germany "...eholen" on River Ilm. Printed by Latour & Balthar, Darmstadt. Thank you Oene!

ANC, NY, Octochrome process, for Hamilton Post Card Dealers. Hamilton, Montana. Card no. 71241. Printed in Germany. South School, Hamilton, Mo. and part of the neighboring card with "Congregational Church" in ! Images arranged top to top.

Chromolitho printer O. Schloss from Berlin produced this embossed greeting card (no. 501). p/s in 1908. Most dark portions of the image show white paper spots coming from the next sheet in the pile. Too much ink layered, that did not dry quickly enough.

NATURAL HISTORY MUSEUM - "Pterodactylus Wighti" - Artist unknown. An embossed card printed in France. Card is embossed with the word "PTERODACTYLOUS" on front. I have no idea what the scene is supposed to be. The card was produced in 1930. It was printed by "Florio" of Paris. The card is embossed with the word "PTERODACTYLOUS" on the back. It is not dated. The card was produced in 1930. It was printed by "Florio" of Paris. The card is embossed with the word "PTERODACTYLOUS" on the back. It is not dated.

VIEW OF THE UNITED STATES POST OFFICE - Washington, D.C. Card no. 71241. Printed in Germany. "The United States Post Office" in English and "Poste des Etats-Unis" in French. Card is embossed with the word "PTERODACTYLOUS" on the back. It is not dated. The card was produced in 1930. It was printed by "Florio" of Paris. The card is embossed with the word "PTERODACTYLOUS" on the back. It is not dated.

WANTED!

MORE COPIES OF THIS COMMON CARD!!

I believe many of you are familiar with the situation that you see the same common card over and over again at different places. I have come across this "dream of a house" so often, that I decided to collect ALL samples I can get. By now I have 5 copies (from 2 different publishers) and I want more. Offers to the editor please. Thanks!