

Kunstanstalt
STENGEL & CO.
G.m.b.H., Dresden=A. 21

Is there anyone around in the picture postcard collector world of today who has not heard of "Stengel & Co."? Never seen this name printed on ppc's or mentioned in literature? Perhaps (very) few collectors might not have noticed this name before, but they surely had cards printed by Stengel & Co. in their hands without knowing it. If the attribute *major* or *leading* or *biggest* used in connection with old ppc printers (and publishers) ever was correct, Stengel & Co. from Dresden deserved it.

This company from Saxony's capital was the world biggest postcard producer for some time around the turn of the century. Then other firms in Germany made up, but Stengel continued to be among the group of leading ppc printers for a long time to come.

When I mentioned to a collector friend that I planned to publish the Stengel company history in this issue as well as that of Meissner & Buch, he was seriously worried. The output of Stengel & Co was so huge, their card numbering/coding system can only be described as "complex", reliable data on the company history difficult to find. Perhaps it is this background that has kept many hobby-/semi-professional researchers in Germany and elsewhere away from Stengel. There have been attempts to interpret the so-called "negative numbers" found inside image of Stengel printed cards. Heard of collectors trying to compile check-lists of Stengel's art-gallery cards (colourful, quality chromolitho work). Only to find out that some numbers were never used, and others twice etc.

I continued to collect all data, printing sample cards and everything else of interest on Stengel & Co. I managed to find. This is what I do with all firms of the postcard trade, hoping to have sufficient information one day for a company story. However, somehow I always tried to stay away from Stengel, although I did receive requests for information on this company. So, what made me change my mind?

Summer 2005: the new issue of the German ppc magazine "AK-Express" (no. 116) was delivered. **With an article on Stengel & Co.** written by Mr. Peter Leuter, a regular contributor to this publication. Mr. Leuter has written a couple of interesting, well researched articles on German postcard publishers/printers in the past, and my first thought was that he has been a good choice for an interesting Stengel story.

After a few minutes reading I was irritated first, then disappointed. Mr. Leuter somehow has overlooked company history details, although he claims to have spent quite some time at Dresden archives. The data I refer to is found in printing trade addressbooks and trade periodicals he, the research-pro, should find access, too. About half of his article is on the time after 1933, and an odd copyright conflict of post-1945 years. Some of his statements are even incorrect. Well, I agree with Mr. Leuter that research on Stengel is indeed difficult. He asked readers for any additional information at hand, and that is what I did. I sat down, sorted all my Stengel material I had gathered so far, made corrections and additions, mentioned sources and ended up with 3 full pages I forwarded to the publishers of AK-Express. Two weeks later I received a notice from the publisher informing me that my material had been forwarded to the authors. I have never heard of Mr. Leuter since the acknowledgement of the publishers. One year has gone by now and nothing on Stengel & Co., Dresden was found in the German publication "AK-Express" in the mean time.

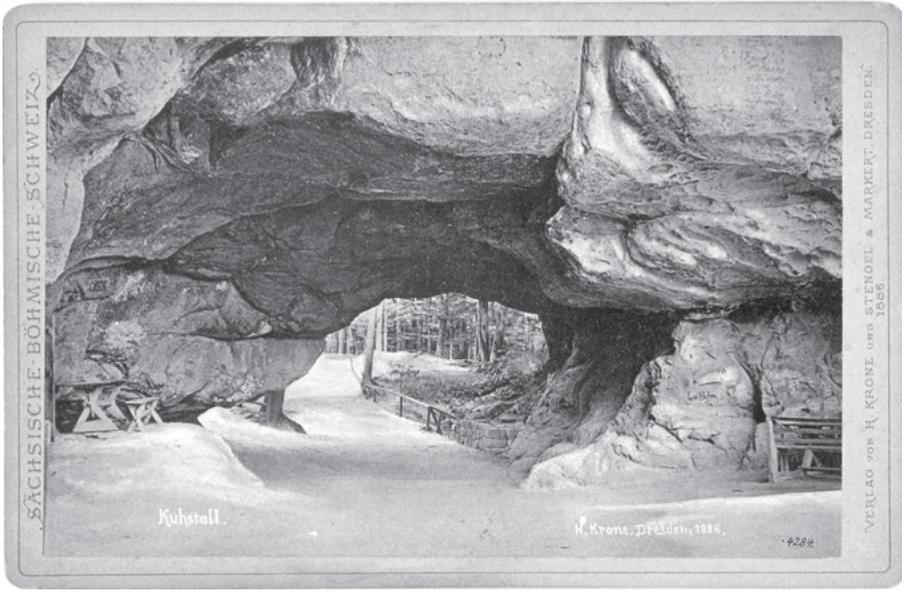
Why do I tell this story? Because you, the readers of TPA, do now benefit of my work with the letter to the editor of AK-Express/Mr. Leuter's article, which was the basis for this article. Of course this article is meant to be an initial work on Stengel & Co only. The firm was simply too big.

■ **The company history**

The exact year Stengel & Co. was set up is not clear. Either 1884 or 1885. I tend to believe the date **April 1, 1885** to be correct, found in "Müller. Adressbuch des Deutschen Buchhandels und verwandter Berufszweige", 1922 edition. Mr. Leuter writes the founders were *Emil Stengel* and *Hermann Oskar Schleich* under the company name Stengel & Co., book, litho and colotype printers. Major products were art prints (reproductions from Dresden national galleries). Both partners are said to had been businessmen from Dresden.

What I have found is different however. A business note in "Papier-Zeitung" no. 28, 1885 informed the public that a firm named "**Stengel & Markert**" bought the "Kunstanstalt für Lichtdruck" (collo type printing) formerly in the firm of *Scherer & Engler*, Dresden, and continued the business under own name. A Mr. Schleich is not mentioned but might had been a silent partner. The earliest product I have with the name Stengel & Markert on is a souvenir photo card showing a touristic spot in Saxony (see ill.). A (glossy) sepia colotype print pasted onto strong card. The imprint reads "Published by H. Krone (photographer) and Stengel & Markert, Dresden. 1886". (Thanks go to Frans Bokelmann for sharing this find!) Items like this were produced in greater numbers for sale to tourists, also by local competitor Römmler & Jonas. I am quite sure the printing was done by Stengel & Markert.

According Mr. Leuter's article. H.O. Schleich left the partnership already again in 1894 to set up an own deLuxe paper company later in 1895. Emil Stengel, now sole owner (?), placed an advert in a local newspaper (which one?) on March 7, 1894 announcing that he opens a new firm the next day with a business capital of 400,000 Marks.



"**Kuhstall**" (cowshed) a popular place not far off Dresden, often seen on ppc's. Cabinet size: 167 x 109 mm. From the series: *Sächsische-Böhmische Schweiz*. Photographed by **H. (ermann) Krone** in 1886. Photo no. 4284. Hermann Krone, born on Sept. 14, 1827 in Breslau, his father was a lithographer, was not only a famous photographer but also a photo pioneer/instructor. Lived/worked in Leipzig first but then moved to Dresden in 1852 where he died on Sept. 27, 1916. H. Krone is said to have entered publishing business with views like this already by the late 1860's. Now we know that he co-operated with Stengel & Markert, too.

Somehow I feel we are talking about two different 'Stengel firms'. Mr. Leuter's writing leaves the impression that there was a firm named "Stengel & Co." all the time. I only wish he had illustrated the advert he refers to. I tend to believe that Emil Stengel held the majority of the company capital by 1894, but according to my information the name of the company read "Stengel & Markert". The company name imprinted on all early ppc's I have seen so far however, clearly reads "Stengel & Co.", which makes the entire matter a little bit confusing.

The earliest Stengel printed (and published) postcard I have was illustrated in TPA 21, page 7 (Bismarck) and p/u mid Dec. 1890. An example that shows the puzzle with the company name is the illustrated card from Dresden (p/u Dec. 1897) and a small display advert found in "Der Photograph" no. 15 (April) 1897 where the firm "Stengel & Markert, Dresden", offered reasonable

Besten Lichtdruck

liefern billig Stengel & Markert, Dresden.

priced collotype printing. The imprint on the card clearly reads "Stengel & Co., Dresden" (card no. 3005). What does this mean? A friend suggested that there could have been two Stengel businesses at the same time for a couple of years. *Stengel & Co.* = publishers and *Stengel & Markert* = collotype printers. Well, worth to think about.

The rise of the Stengel ppc printing (& publishing) business definitely began in the mid 1890's. The Paper Adressbook 1892 edition mentions 45 workers. However, I cannot believe that Emil Stengel was the 'sole' owner (in law terms of course), in the position to raise the enormous sum of 400,000 Marks. He surely had silent partners, family members and/or banks behind him. This might explain also the "& Co." which is always found together with name.

Klimsch 1898: For the first time a street address of the Stengel business was mentioned: "Gabelbergerstr. 14, Dresden". Always amazing to see the short mailing addresses back then, and that the postmen managed to deliver the post to the right place anyway.

Last time here that the company name is mentioned as "Stengel & Markert". Owner was Emil Stengel and *Heinrich R. Markert* was "Prokurist" which my clever dictionary translates as *holder of a general power of attorney* or *British company secretary*. I am not really sure whether this translation meets the German meaning. The cable address read "Stengel & Co.", their business clearly described as **collotype printers**, not fine art printers, chromographic or whatever.

Markert & Sohn, Dresden

Heinrich Markert, former partner of Emil Stengel, left the firm by late 1898 or early 1899 and set up his own (ppc) printing company together with his son Bruno Markert. The business was found at Pillnitzerstr. 50, Dresden A.18. Klimsch 1913 edition lists Bruno Markert as owner, the company is well equipped with collotype, letterpress, offset (!) and litho printing (total of 20 presses) and a modern pre-press dept. Speciality: picture postcards in all modern processes. 120 workers. Cable address reads "Kunstmarkert". Markert & Sohn stayed in business until the early 1930's (according Klimsch address-books). The cards of this firm I have seen are of good to excellent printing quality. Big in export too.

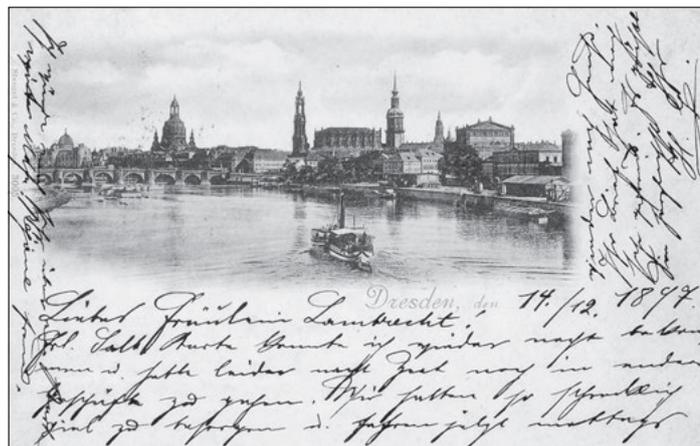
■ Stengel & Co., Dresden after the turn of the century

Business was booming, export orders required extra production capacity. Emil Stengel opened a branch in Berlin (Elisabethufer 5, Berlin SO 25 / later moved to Dessauer Str. 1) in November 1901. It is said (by Mr. Leuter too) that Stengel postcards (collotype as well as halftone process) were also printed in Berlin. The Nov. 1901 date is mentioned in literature, BUT I have a view from Hungary (Ser. VI. 5356a) p/u in July 1899 with mention of Dresden and Berlin. A view from Vienna (no. 4501) p/u Nov. 1899 bears an imprint with Dresden only. The Berlin branch was turned into an office/distribution center later when the new factory building in Dresden was erected. Stengel opened an own branch in London in 1901. Their sole agent for Great Britain and colonies was the firm of **O. Flammger**. Stengel's exten-

sive range of topographical views consisted of more than different 10,000 views now, places all over the world, from Europe, Egypt, Japan to Australia. Always keep in mind that Stengel & Co. were **printers, publishers and distributors** and worked as contract printers too.

Stengel & Co. continued to expand, I guess their famous art series World's Galleries was launched not long after the turn of the century. They also published series of cards with art reproductions from local museums and royal collections. Emil Stengel appeared to have had good contacts to the Saxon court. Printing topographical cards meant to have work only for about 9 months of the year. An own publishing dept. makes sure that there is always enough work for the presses. Stengel's business address is still found at Gabelberger Str. 14, although I believe that there were already plans to move into larger premises. By 1903 a "Prokurist" named *Johann Richard Rumpel* is mentioned.

The Stengel business moved into a big new factory building found at Bärensteiner Str. 29, Dresden A. 21 some time between 1904-05. The exact date is not yet known. I had hoped to receive permission to reprint a picture of the Stengel factory found in the book "Delivering Views" - article of *Howard Woody: International Postcards. Their History, Production and Distribution*. USA 1998. My request was not answered. This Stengel promotion card was p/u circa 1907 and shows a nice picture of the Stengel factory. The name of the company reads already "... & Co. Ltd". A imprint on address side reads: *Manufacturers of high grade post cards in all modern styles. Average yearly production 80 million cards. 350 employés. Berlin - London - Vienna - Dresden.* By the way, *Christa Pieske* (in "Bilder for jedermann" 1988) lists the workforce of Stengel & Co. for 1908 with 250 persons.



← View of Dresden across the river Elbe. Stengel no. 3005. P/U Dec. 14, 1897. Dark green duotone collotype.

→ Stengel promo imprint for O. Flammger on reverse of a GB view (St. Mary, Oxford, no. 19279) Thanks go to R.A. Hyde for this nice one!

**PICTURE ...
POSTCARDS.**

STENDEL & CO.,

39, Redcross Street, London, E.C.

Important Notice to the Trade.

Largest Publishers of the Finest
PICTURE POSTCARDS
in the World. * * *

Extensive range of Views—**Great Britain,**
Continent of Europe, also Egypt, Palestine, Japan,
Australia, etc. Continental Art Galleries. * * *

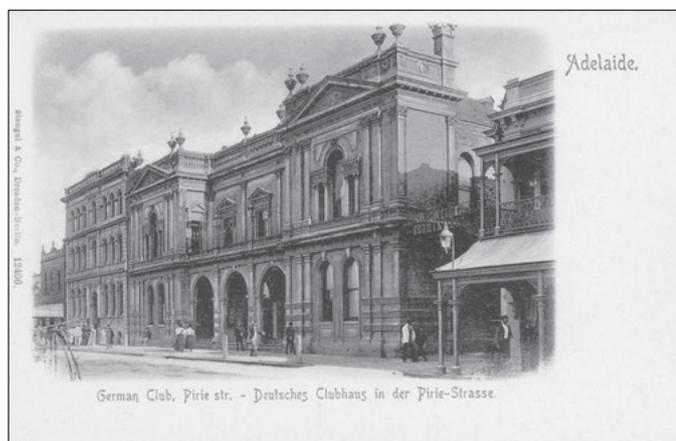
Platinotone Picture Postcards In highly Art-
Handcoloured " " istic style on
Embossed " " beautiful Ivory
Boards. * * *

SPECIALITY: Reproducing Customer's own Photo-
graphic Views on Postcards bearing
PLEASE NOTE!! Customer's own name.

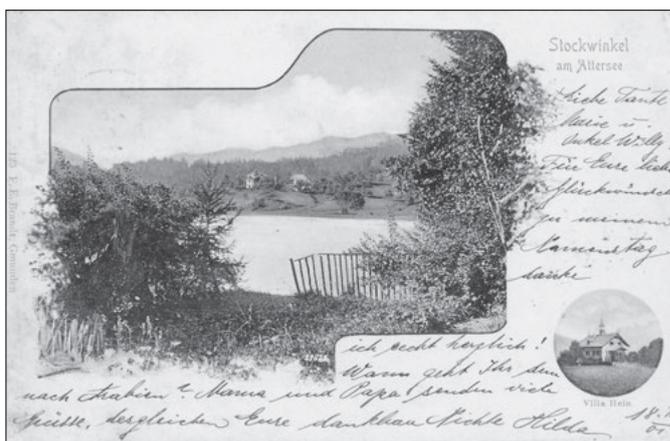
POSTCARD ALBUMS—Good Assortment.
FANCY POSTCARDS—Large Variety.

Write for Catalogues, Specimens and Quotations, to
STENDEL & CO.'S
SOLE AGENT FOR GREAT BRITAIN AND COLONIES—

O. FLAMMGER,
39, REDCROSS STREET, LONDON, E.C.



Adelaide, German Club, Pirie Str. with St. & Co. Dresden-Berlin imprint. No. 12406. Not p/u, undivided address side with South Australia Postcard imprint. The caption is in English and German. Duotone collotype printed with well balanced tonal range. Printed on smooth surface 'ivory' card board.



Stockwinkel am Attersee, Austria. View of lake with some houses on the other side. "Villa Hein" illustrated separately. Typical "around the turn of the century" design. Printed by Stengel (hidden number 24627) for the publisher "F.E. Brandt", Gmunden. Card no. 123. P/U in Sept. 1901. Addressed to a Mr. and Mrs. Wilhelm Hein.

■ **Kunstanstalt Stengel & Co. GmbH**

Mr. Leuter mentions in his article that the company was converted into GmbH = Ltd. and officially registered on Sept. 25, 1906. The reason for doing so, to accept new business partners, would have been the need of more business capital. Furthermore Mr. Leuter writes that Emil Stengel retired in 1906 and that a *Joseph Keller* and above mentioned *Johann R. Rumpel* were managing directors of the company now. "Prokurist" became an *Eugen Arthur Kolbe*.

A notice found in the business columns of "Papier-Zeitung", June 1906 shows a different situation however. The reason for a '& Co. Ltd.' was the death of Emil Stengel and to make sure that the business continued properly. The business capital was still 400,000 Marks. Interesting is the notice that the financial year was dated back to May 2, 1905, and to be treated as business of the Ltd. Was this the date E. Stengel had passed away? The business partners and heirs of Emil Stengel were a *Prof. Wilhelm Stengel*, Berlin-Charlottendorf, and the widow *Emma Stengel*. Their share of the new Ltd. amounted to a total of 166,572 Marks 94 Pf (if I interpret the notice correctly). *Wilhelm Stengel* (Brother? Son?) held the majority incl. a sum of 14,706 Mark 10 Pf which belonged to a *Mrs. Marcella Stengel-Sembrich*. The widow *Emma Stengel* held shares worth 41,500 Marks. And the rest of the business capital? Guess it was in the hands of banks managing directors or other investors.

The entry of *Kunstanstalt Stengel & Co. GmbH* in *Klimsch 1913* proves that the GmbH matter was official registered for 1905. Mr. Rumpel had left already before 1913, E.A. Kolbe, an expert for multi colour collotype printing techniques had left the firm by 1909 to set up his own collotype printing business and specialized on high quality art facsimile printing. Three new "Prokuristen" had joined instead. *Joseph Keller* was the man-

aging director and later the *Keller* family became the owners/majority holders.

Now Mr. Leuter says that *Stengel & Co.* did mainly print postcards and art prints until 1914 and then again from the early 1920's on. *Stengel* however was hit by the protective tariffs of many countries for import of ppc's and other printed goods, effective from 1908-10 on. You cannot run such a huge company only by printing ppc's and their meagre profit margin alone. Art prints were more profitable but you had to buy reproduction rights. There were also many established competitors in this field.

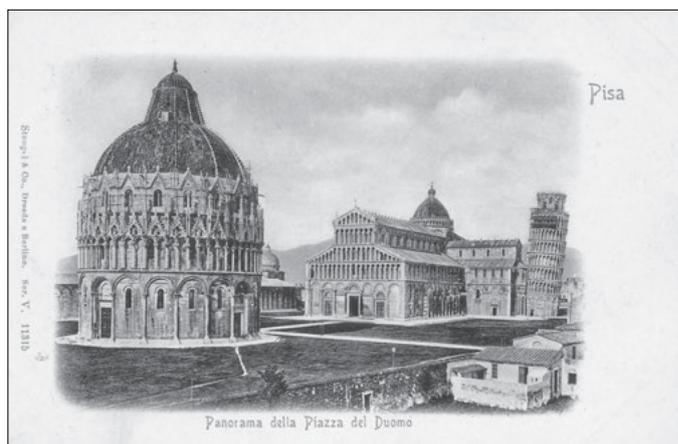
■ **Stengel & Co. GmbH after WW1**

1913 *Klimsch* entry mentions already a number of other articles *Stengel & Co.* had specialized in. Any illustration printing like catalogues, all types of commercial printing, brochures, packaging (collapsible boxes). The latter also undertaken by *C.G. Röder*, Leipzig and many others in the early 1920's. *Stengel* added offset printing process to their production by the mid 1920's. Now poster printing, bonds/stocks and production of decorative advertising/promotion items for display purposes turned up as speciality. Also in the mid 1920's another pro-

duction process was installed. Bromide rotation for "Real Photo" cards. Generally it is difficult to find any figures of *Stengel's* printing capacity, their machine plant, work force. A special edition on Dresden of the periodical "Die Gebrauchsgrafik" lists a total of 40 printing presses for *Stengel & Co.* *Christa Pieske* found data in *Paper Addressbook 1927* edition that there were 300 workers employed at the *Stengel* factory.

By 1930 we suddenly find a second firm at the *Bärensteiner Str. 29. Kunstanstalten Josef Müller GmbH*, big in all sort of printings of religious nature. (see TPA #18 p 13 for information on K.J.M.). I have *J. Müller* Dresden cards with *Stengel* codes on, and strongly believe this firm was controlled by the *Keller* family (*Mrs. Hanna Keller, Leo Keller*) too. This is proved by entries of *J. Müller* and *Stengel* business in 'Birkner' 1938 edition. The workforce of *Stengel & Co.* was 105 persons only. *Klimsch 1939* however lists 220 workers again. Number of presses also mentioned: 6 bigger and 7 smaller format letterpress machines, 7 offset, 4 litho and 6 collotype presses. Plus another new printing process: 2 gravure presses. Together with their bromide rotation *Stengel & Co.* had indeed all modern printing processes in use.

Novelties seem to have been a must. Here is *Stengel's* bas relief card (DRGM 105150), design also protected in Austria, Italy and Switzerland. **Pisa - Panorama della Piazza del Duomo**. Series V, no. 11315. Mailed from Pisa to Bromley, Kent, GB in 1902. Collotype printed, even address side.



Stengel & Co. after WW2

The factory was hit during bomb raids of WW2. What was left of the machinery and equipment came into the new *Ratsdruckerei* which again was part of the printing combine GGV "Völkerfreundschaft", Dresden. If I interpret the information of Mr. Leuter correctly, the name Stengel & Co. continued to exist as publishing house under the roof of the "Vereinigung Volkseigener Verlage (VVV) for a couple of years. The former Stengel & Co. owners, the Keller family together with several others who had invested capital were dispossessed by the new government. The Kellers moved to Frankfurt/Main, Taunusstr. 8. The "Adressbuch des deutschsprachigen Buchhandels", 1954 edition, lists two firms under the above address: **Stengel & Co. Kunstverlag**, owner Gottfried Keller and **G. u. H. Keller, Kunstanstalt**, owner again Gottfried Keller. Both firms were in fine art publishing business.

Collotype printing was concentrated in the German Democratic Republic at the *Ratsdruckerei*, Dresden some time in the early 1960's. Already by the mid 1950's the people at the *Ratsdruckerei*, assisted by a technical institution from Leipzig, had constructed a machine for rotary collotype printing. After they had managed to solve some technical difficulties, and according their own words, the new press worked fine and was of course much faster as the usual flatbed presses. Well, statements like this (found in "Lichtdruck 1865 - 1965" - VEB Verlag der Kunst, Dresden) should be treated with great care. Fact is however, that at the *Ratsdruckerei*, Kipsdorfer Str., (at house no. 93 the business of the famous collotype printer Arthur Kolbe, specialist for multi-colour collotype facsimile printing was found before WW2) 10 large format Faber & Schleicher (Offenbach) made collotype presses (incl. one or more from the former Stengel & Co. printing works) were in use and that a highly skilled staff produced perfect, colored art reproductions for a longer period. This highly specialized collotype firm "Dresdner Lichtdruck Werkstätte" continued to stay in business even after the fall of the wall until October 1993 when it went bankrupt due to fraudulent dealings of a consultant together with a big customer. All 14 employees were dismissed. Was this the end of collotype printing at Dresden?

The couple Christl and Karl Nolle, owners of "SOAK Druck- und Verlags GmbH" (printers & publishers) from Hannover took over the offset printing works of the bankrupt GGV Völkerfreundschaft in March 1991. The new name: *Druckhaus Dresden GmbH*. By accident Karl Nolle came later in touch with a former head collotype printer of the bankrupt firm and decided to save some of the collotype presses and open a "working museum" in the basement of his *Druckhaus Dresden* building at **Bärensteiner Str. 30 (!!!)**. The Nolle's invested a million Marks.

Four of the former 10 presses, each weighing about 10 tons, were transported almost to the same location the former Stengel & Co. factory had been found. This is what I found most interesting. The new "Lichtdruck Werkstatt Dresden gGmbH" and the printing museum with additional litho, offset, gravure presses was opened by late March 1994. Some of the the former employees found work again. A supporting society, the "Dresdner Gesellschaft für Lichtdruckkunst e.V." was founded on January 14, 1994. But similar to the fate of the "Leipziger Lichtdruckwerkstatt", the Dresden collotype works closed down already by the year 2000. Exact date not known.

I found the fact that these (possibly former Stengel & Co.) presses were moved very near to their original location (1938/39 trade addressbooks still lists the Stengel address as Bärensteiner Str. 29), after this long period of time, worthy enough to be told, although it has nothing to do with postcards at all.

Stengel & Co. postcards

This firm was really big in topographic cards, especially in pre-1907 years. Mostly mono-/duochrome collotype (s/w or dark green) printed, easy to recognize by the quality and layout, although the latter was differing of

course depending on postal regulations of the individual country. The popularity of the name Stengel & Co. among today's collectors is not only because of the usual good quality but that their name appears in full on many of their (published) cards. Similar to the M&B history in this issue.

Some pre-1900 cards appear to be coloured by hand (stencil), then a combination of hand-/machine-colouring. By about 1901 Stengel introduced their "Artochrom" process (see ills.), not based on collotype but halftone printing process with at least 6 litho colour overlays. "Artochrom" is by the way the only process name I can clearly connect with Stengel & Co. Not to forget the top cards done by chromo- and photolithography. Stengel not only offered all types of collotype variations and colouring, but also a type of multi-colour collotype process with additional litho colouring which comes out very well. These cards are easy to be mistaken at first sight with a similar cards done by Knackstedt & Näther, Hamburg

Especially post-1920 cards by Stengel & Co., are mostly printed by halftone process, many only of average quality, similar to that of other printers. Stengel followed also actual trends and had gravure imitation processes (Gravurette + Helioprint + Photogravüre-



The (1st) **International Exhibition for Hygiene** was held at Dresden, May to October 1911. Initiator/main sponsor was industrialist *Karl August Lingner*, founder of the "Odol-Works" (Odol mouthwash), good customer of Stengel & Co. Not surprising that Stengel printed many the official postcards. Others printed by Louis Glaser, Leipzig. Above: col. artist-signed (G. Erler) card. Halftone. Logo on address side shows a (card) no. 64. Below a collotype printed view of the main entrance with no. 125 in logo. Card publ.: *Hartung & Rüttinger*. Protection of official postcards/design was already registered on Jan. 9, 1907.



Imitation) on offer, which however were done by colotype process. Postcard printing wasn't that important for the company turnover anymore as it used to be in the pre-1914 years. Nevertheless Stengel & Co. added bromide photo production to their offered processes by the mid 1920's. The different photo (paper) qualities were widely advertised on occasion of the exhibition "Jahresschau Deutscher Arbeit 1927 - Das Papier -".

Stengel's World's Galleries series

This high quality series of art reproductions from galleries all over Europe is popular with many collectors. Printed by chromolithographic process using the long colour scale of 14 and more colour runs on quite heavy card. Some sources in literature mention up to 22 colour runs used which I cannot judge however. Later issues show less colour runs, resulting in less quality but still better as the gallery cards printed by half-tone process used in later years.

Years ago I was in touch with a group of collectors who had intended to collect all Stengel gallery cards. They called these cards the 29.000 series, as the world's gallery cards show a number in the 29th range. This is however not fully correct as I know now. No idea whether the collectors ever managed to collect all the cards as I lost contact some day and I am personally not very interested in this type of cards. But I remember that that had mentioned some irregularities found with the card numbering.

Thanks to Henk Voskuilen, ppc collector and researcher from Amsterdam, I have a copy

of the Stengel & Co. world's galleries card catalogue (original title: Die Gemäldegalerie im Hause) issued in late 1912, plus supplements from Jan., April and Oct. 1913, listing a total of almost 600 different cards. All cards are illustrated together with name of artist, painting title, place of gallery and Stengel number. There are different tables listing the cards by numbers (so far used), painting schools (antique roman art, Italian art, various centuries etc) as well as by artists and galleries/countries. The latter has an interesting notice according the suffix "A" sometimes found with Stengel number. It means that the picture is identical with that without "A" but that the painting is found at a different gallery and/or country. The same painting around twice? A bit confusing, but that fits nicely with Stengel & Co. anyway. Selling price was 20 Pf per card (expensive!) and some 62 paintings were also available in larger (Folio) size for framing. Picture size 180 x 240 mm, plate-sunk, paper size 360 x 490 mm. Price 2 Marks each.

The list with 10 new gallery cards dated October 1913 reveals another curiosity. Six of these cards show a number in the 29th range (for example also no. 29005), BUT the other four bear the numbers from 47001 to 47004. Happy collecting (by numbers)!

Misch & Stock distributed Stengel's world's galleries series under their name in Great Britain. With own numbering but listing also the original Stengel no. in brackets. According A. Byatt's book "Picture Postcards and their Publishers", Misch & Stock began to produce postcards in 1903, and from 1905

onwards under the name Misch & Co. Under the various series published by Misch & Stock (& Co.) is another one with art reproductions: "Morelands Masterpieces" - from the National Gallery. The sample card I have carries an imprint "Designed in England; printed in Saxony". Very good coloured half-tone printed, probably also by Stengel & Co. Misch & Stock ordered also printing from Albrecht & Meister, Berlin and from the firm that printed the coloured cards for F.G.O. Stuart = C.G. Röder, Leipzig.

In the USA the Stengel reproductions of old masters were distributed by "The Rotograph Co., N.Y. City". They used the original Stengel card number with letter "M" set in front. There might had been more major distributors for this quality series in other countries.

Would be interesting to find out when Stengel & Co. started with this series. All my German samples incl. those bearing an UPU imprint have a divided address side = post 1905 date.

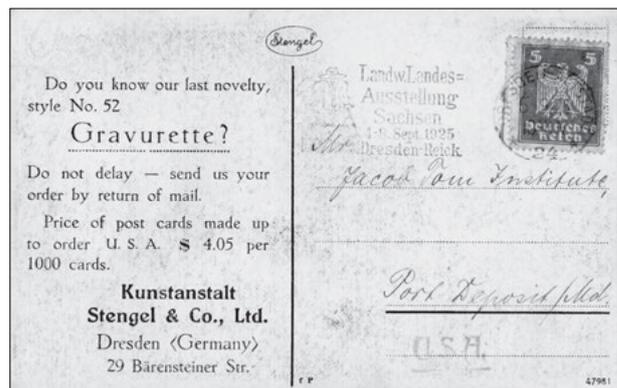
The religious postcards

This type of cards does not show the typical Stengel logo but Kunstanstalten Josef Müller, Dresden initials/mention usually together with Stengel & Co. printing codes. I was given a couple of cards recently with typical religious pictures, good quality printing. On address side the capital letters SJD together with a 4-digit number and "Germany" imprint are found. Cards were p/u between 1927-39. The sender asked if these were also produced by Stengel. Well, I am not sure. The letters make no sense at first look at

Stengel & Co. Printing Process Sample Cards



By now I have collected some 35 Stengel & Co printing sample cards. This firm numbered their different printing processes/qualities. Style no. 1 is for example *Platin-Lichtdruck* on ivory card, the highest style number I have seen is 63 for a sepia real photo quality. Some numbers show an "a", "b" etc. which stood for different colouring, plate-sunk or other extras. Above I have illustrated 3 diff. cards all for Stengel's 'Artochrom' process. Machine-coloured, minimum order 3000 cards. Style no. 7, but the other two cards show a "25". These bear rubberstamp imprints only. The boxed rubberstamp imprint "Muster/Sample..." is often seen, printing style no. or process seldom mentioned however. Nothing is easy with Stengel & Co. - Liz McKernan came up with this interesting Stengel "Gravurette" process (no. 52) card. Boring view from Germany on picture side, but mailed to the USA in **Sept. 1925**. So, Stengel & Co. tried to get back into the US market again in the mid 1920's.



though made up similar to the KJM logo. The quality and layout could be Stengel, but also someone else.

Besides the mentioned types of cards Stengel & Co. printed of course a wide range of other subjects. Typical Gruss aus, artist-signed, colourful art nouveau, exhibition, advertising cards etc etc. Only the typical greeting cards appear to have not been very popular with Stengel.

Stengel & Co. logo/numbers/codes

Many, many cards have imprints with full name together with card number on. I believe these were always printed and published by Stengel & Co. Many early cards bear this imprint on picture side, then it moved to address side but sometimes the card no. is still found on picture side.

The earliest Stengel logo I know of shows a triangle with initials inside in front of a second triangle arranged upside down in background. The initials read either St. & Co., D. for Dresden or St. & Co., B. for Berlin. To my surprise also discovered a triangle logo with the initials S. & T., C.T. which appears to stand for the publisher Schaefer & Traill, Cape Town (South Africa). So, good customers did receive an own logo? Well, I have a second card from South Africa published by S. & T. which again shows the St. & Co., B. logo. a third card with Stengel Berlin logo but different (local publ.). None of these cards appear to have individual card numbers.

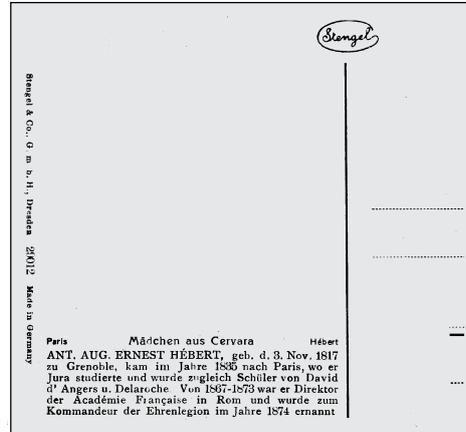
Finally there is the often seen Stengel oval shaped logo which I guess was introduced when the company moved into their new factory, circa 1905-06 and that this popular logo was in use until the bombs fell in WW2.

Card numbers: In general I must say the numbering of Stengel cards is a mystery to me, a good challenge for our mathematically trained readers. The early cards appear to have a consecutive numbering, BUT then you have other, separate card numbers from the same years, probably for each country and/or printing process or whatever.

For some time the (5-digit) number moved to the lower right corner position, even printed in green ink. These cards led to some confusion with research on C.G. Röder, Leipzig. Sometimes also a "S" in put in front of number. Furthermore there are 'odd' codes found on many Stengel cards at same lower right corner position. Imprints like "m S", "c J", "d T". With the number usually found elsewhere. Photo cards of the 1930's have often (but not always) number and code at lower right corner position: "70694 m L 10". There might be many other variations around.

The "hidden number" appears to be another speciality of Stengel. A 4 to 5-digit "negative" number, handwritten to be found in the lower part of the picture, either on the right or left corner, in darker portions of the image. Sometimes not very clear and easy to (continued next page)

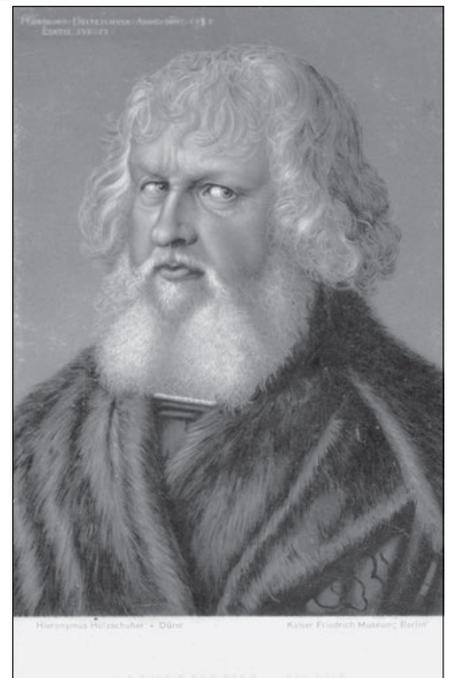
Stengel gallery of old masters no. 29012. **Girl from Cervara** by A.A. Ernest Hébert. Painting found in Paris gallery. Some lines of information on the life and work of the artist reproduced appear to be found on some earlier (but not all) German issues of Stengel's World's Galleries series only. Guess the good sellers were reprinted quite often.



MISCH & STOCK's "World's Galleries". Series № 1067 (29728)



Misch & Stock numbered this painting as 1067, the original Stengel no. found in brackets 29728. Portrait of **Hieronymus Holzschuher** by **Dürer**, found at the Kaiser Friedrich Museum, Berlin. A small (blind) embossed line found at bottom of the white space. Think this was the local retailer: E.T. Tuffin, 50, Kings Road, Brighton.



The Avenue - Hobbema - London. Stengel Number 29941 for The Rotograph Co, New York. Not p/u, undivided back = before March 1, 1907. Rubberstamp imprint of a Mrs. Jo. Newcomer from Wilmington, Delaware found on address side. Has a 5-digit zip code, so it could not be that old.

M 29941 The Rotograph Co., N. Y., City. (Germany.)



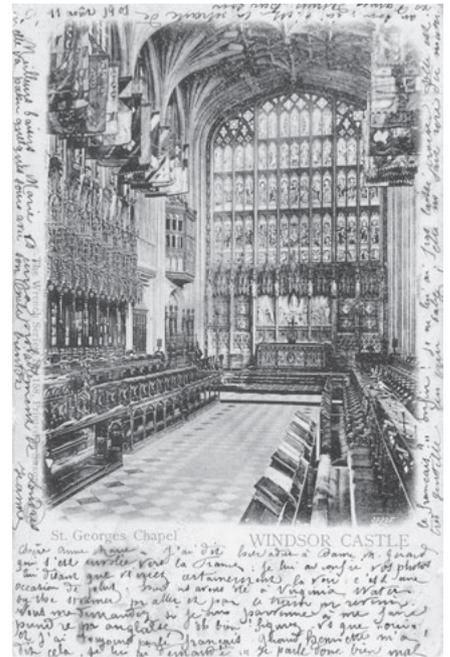
overlook. I have seen also these typical Stengel "negative" numbers together with a single letter in front around. As said before, I am not in the position to understand how the Stengel numbering worked out. Readers are welcome to send in their theories.

My (current) theory is that the hidden number appear only on cards printed by collytype process (monochrome, duotone as well as coloured types), printed to order by Stengel for customers worldwide.

Funny to see also some postcards printed by the big firm of *Valentine's* (GB) with similar arranged numbers inside image, but bigger in size and they look typeset.

Illustrated is a card Stengel & Co. printed for the British publisher Wrench and another for the huge American News Company (ANC), N.Y., which proves that also Stengel & Co., Dresden, was part of the printer's pool that worked for ANC and that consisted of a (changing) number of German, Dutch, Italian and British firms.

I think I have told now most of what I managed to find out so far on the history and cards of Stengel & Co, Dresden, once one of the world's biggest postcard printers. *Somehow however, I feel that I have only scratched the surface...*

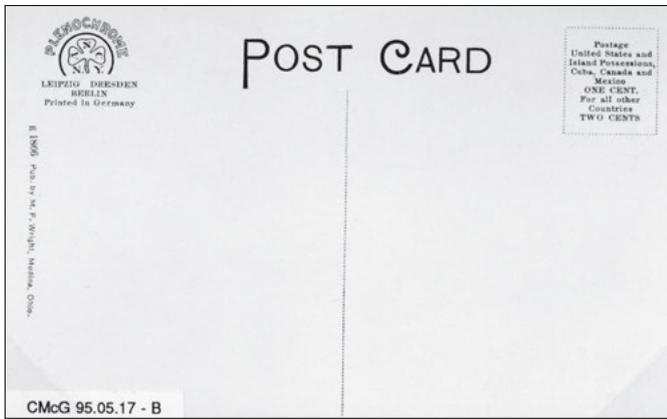


Windsor Castle. St. Georges Chapel. *The Wrench Series, No. 158. Printed in Saxony.* Mailed from England to a place in Belgium in August 1901. A quite common view I think, card in pretty used condition with heavy writing. At lower right corner of image a Stengel & Co. "hidden" number (25325) is found. Illustration shows number in original size.

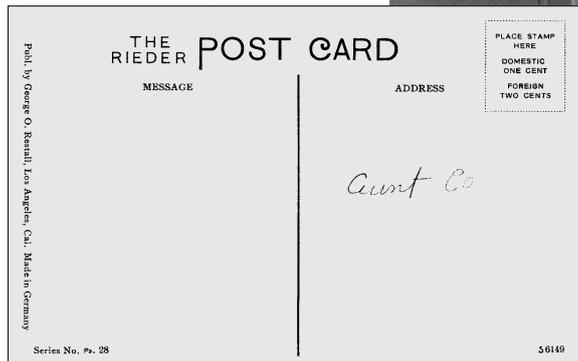
The A. I. Root Company, Medina, Ohio.

Collytype printed with additionalmaschine colouring. The Stengel "hidden" number is found in the lower left portion of the picture. It is not very clear however. Shown ill. is enlarged to 150%. Guess it reads "P 5916".

Published by A.N.C. New York as no. E. 1866 for local publ. *M.F. Wright*. The A.N.C. process name is "Pleno-chrome", a name I haven't seen often yet. "Post Card" was set in a very specific type, good for research, although great care is necessary with Stengel layouts! Card comes from the coll. of *Chris McGregor*, Canada.



Robert J. Burdett in his library, Pasadena, Cal. - name sounds familiar to me, but... Coloured half-tone printing, average quality, as I know now definitely done by Stengel & Co. for the publisher *George O. Restall* from Los Angeles. Series No.



Pa. 28. Importer however was the California based firm of *Rieder*, who ordered ppc's from different German printers. At down right corner position we find a "S 6149" = Stengel no. Identical "Post Card" type as above. Card of post-1907 date.

Stengel & Co. Logo's

The earliest Stengel & Co. logo I have found, with "D" for Dresden. Original size c. 5 x 4 mm.

Another early version but with a "B" for Berlin. Original size c. 6 x 4 mm.

An own logo of similar design for good customers? Like this for *Schaefer & Traill*, Cape Town. Original size 6 x 4 mm and printed in bright green ink.

Modified triangle with 3 stars around logo found on post-1902 British cards.

The most common (oval) Stengel & Co., Dresden, logo. Guess it was introduced when the new factory at *Bärensteiner Str.* was completed. If you have any cards with this logo on and p/u pre-1906 please drop me a line. **Thank you!**