

The huge company of Albrecht & Meister from Berlin would deserve an own book(let) instead just a few pages in this publication.

Although I fear a potential researcher of the A & M company history would tend to give up after some time. Something I thought of several times...

Similar to many other firms of the 'deLuxe paper trade', Albrecht & Meister were not a true postcard printer/publisher. They printed and produced many, many other articles for customers all around the globe. But the postcard production was a (continuously growing over the years) part of their business.

The bulk of cards bearing the A&M name or the 'Amag' logo might be traced. A&M were also contract printers, however. Similar to local competitor Wolf Hagelberg, they had long existing business relation-



ship with U.S. customers. Very likely A & M printed huge quantities of quality (embossed) cards for big U.S. postcard publishers, eg. *International Art Publishing Co.* from New York, perhaps were even the source of the so-called "Winsch-back type" cards. However, I failed to find anything that proves my theory definitely. And so, the postcard business of A & M can only be told by examining their own published cards,

notices from my library of old trade periodicals, information provided by other collectors and writers, the internet etc.

Another problem was to find out details on the history of A & M after the move to Munich in post-WW2 years. This firm was indeed in (postcard) business for a period of over 100 years! Munich archives/trade record registers failed however being co-operative. Best would have been to go would have

required to go there in person (which is far away from Rastede!) without any guarantee of interesting, helpful facts. Sorry, but my budget for this hobby is limited.

Nevertheless it appears to be the first, serious attempt to put some light on the history of Albrecht & Meister. Hope you enjoy it!

Helmfried Luers

## COMPANY HISTORY

**ALBRECHT & MEISTER** was set up on July 1, 1869 by the businessmen *R.H. Meister* and *J. H.(einrich) Albrecht* at Berlin, Schöneberger Ufer 36c. Their business described as *Institute for Chromolithography*. Similar to many other partnerships (in printing trade), the partnership broke up soon, but the original company name remained. The driving force was *R.H. Meister*, already in 1871 *J.H. Albrecht* is listed separately as owner of a litho printing business, but under same address. 1872 addressbook finds his business moved to Schöneberger Ufer 36 b, A & M found still at house no. 36 c. Mr. Meister sole owner, business described now as *Chromolithography and deLuxe paper factory*. Later addressbook volumes show no *J.H. Albrecht* printing business entry anymore.

The A & M business continued under the same address until the move into the new erected factory building at Courbièrstr. 14,

Berlin W. in 1886. The Meister family herself lived in rented houses, first Lützow Ufer 13, on corner Dörnbergstr., and then moved to Lützow Platz 4, both in Berlin W. district.

Their new, huge factory in Charlottenburg, designed by architect *Roßbach*, is described as very modern (for the time). The business description: chromolitho printing house, specialised on embossing, deLuxe paper factory. Business must had been booming all the time!

The new factory appears to had become too small by the mid-1890's, as the Meister's thought of expansion and bought the neighbouring vacant site Courbièrstr. 13. By the way, although *R.H. Meister* is listed as sole owner, the A & M business was already so huge that the financing was surely backed up by banks who in return held business shares. There is also the name of a *H. Triebisch*, managing director of a factory (bakery?), mentioned in business notices several times by the late 1890's being business partner.

April 1897. *R.H. Meister*, one the founders and father of the success of the A & M business died by c. mid/late 1899.

### ALBRECHT & MEISTER GmbH

A notice found in 'Papier-Zeitung' /Feb. 1900, informs the public that Albrecht & Meister had been converted into a limited company with a business capital of 650,000 Marks. Business managers were *Paul Meister* (son) and a *Paul Wensch*. The property Courbièrstr. 13 / 14, as well as Fasanenstr. 32 including all buildings remained in the possession of Paul Meister. His company shares amounted to 450,000 Marks. Paul Wensch held 58,000 Marks worth of business shares and Mr. Triebisch 100,000 Marks.

### ALBRECHT & MEISTER AG

Business was still booming and the company needed more capital. A & M was turned into a joint-stock company on Oct. 26, 1904 – officially registered on Jan. 4, 1905. Paul Meister retired (as a rich man I think) and moved to Rudolstadt (Thuringia). Only the vacant property Courbièrstr. 13 remained in his possession.



Winter motif - A & M, Berlin no. 33 for French market, p/u France 1902. Company name written in full!

> A. & M., B. no. 713. P/u in Germany 1914. Likely a reprint of earlier issue.

The Meister family had moved another time. Now into an own home at Fasanenstr. 32, Berlin-Wilmersdorf in



A. & M., B. no. 292. Mailed within Portugal in 1905.



The background for forming a joint-stock company was most likely the taking over **Priester & Eyck AG**, a deLuxe paper factory / chromolitho printers. Establ. 1877, originally at Andreasstr. 32, but since Oct. 1, 1898 found at Köpenicker Str. 37. A bigger firm with 300+ workers, one of their specialities were greeting cards. A & M had now two production locations. In order to concentrate both firms at a single place, A & M bought a bigger site in a new developed area in (suburb) Reinickendorf-Ost, Holländerstr. 31-34 in 1907.

A & M's capital stock had risen to 1,200,000 Marks by 1907. Director was *Paul Wensch*, Mr. Triebisch had retired in the meantime. A & M paid a 4 % dividend to shareholders for the business year 1906-07 (5% 1907-08). The new factory building (see title illustration) was planned to be completed by autumn 1908. By that date A & M had invested more than 1,600,000 Marks into their new home.

The annual business report 1908/09 shows that the move into the new huge factory building did not work out well, led to production difficulties and financial losses. A & M's factory in rented rooms at Köpenicker Str. (former Priester & Eyck AG) had to cleared in time. Were forced to move into the not yet fully completed new factory during July - Oct. 1908. The major A & M business at Coubièrstr. moved to Holländerstr. 31-34 during Nov. 1908 - mid March 1909.

Although the actual economic situation wasn't good, exports under pressure of new protective tariffs introduced by various countries, A & M continued to expand and concentrated on postcard production. The company was led now by directors *Paul Wensch* and *Max Feinberg*. The latter had become also member of the board of Aristophot AG, Taucha/Leipzig since Feb. 1909. Aristophot,



< **A. & M., B. no. 802.** Not p/u, divided back. Chromolitho, gelatine finish and gold and silver gilt.

(above:) **A. & M., B. no. 405** - p/u in Belgium in 1906. Chromolitho with additional golden overprint. First class quality indeed.

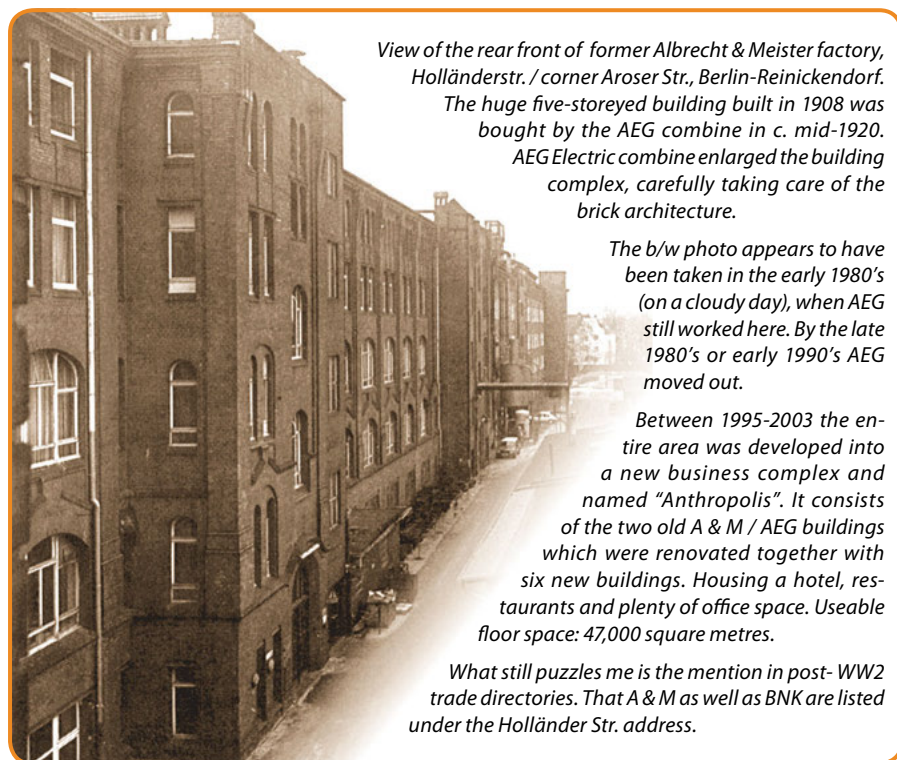
Religious motifs, when quality at reasonable price, always sold. Strong exports to Catholic countries.

a quite big photographic (bromide) printer and deLuxe paper factory, had run into financial difficulties. A & M's (deputy) director *Adolf Riegisch* suddenly became member of the board of directors of Aristophot AG in August 1909. Late October it was official: A&M took over the majority of Aristophot AG, the agreement dated back to Sept. 5. Production remained at Taucha, the administration moved to Berlin (Dept. 'D'). A & M had become a major postcard manufacturer now (Aristophot printed also 'Autochrom' cards). Entire workforce above 1,000 persons.

A & M joined the new established "Vereinigte Autochrompostkarten-Verleger", (Leipzig) on Dec. 1, 1909. An union of ppc publishers (+ printers) using the then popular 'Autochrom' process. Some other members were: **Gebr. Arnold, Carl Garte, Regel & Krug, Bernhard Lengner, Sinsel & Co, Emil Pinkau** (all from Leipzig), **Lederer & Popper**, Prague.

A & M were also member of the bromide postcard convention (see TPA 23). A & M joined the new established "Union of chromolithographic postcard printers" (Berlin) on Sept. 1, 1910, too. Here we find most major (greeting) card printers/publisher then, using the chromolitho process:

**Selmar Bayer, Berlin-Neuroder Kunstanstalten AG, Wilhelm Bernhard & Co., Wilhelm Boehme, Otto Schloss, Wolf Hagelberg AG, Heymann & Schmidt AG, Kutzner & Berger, Littauer & Boysen, Moriz & Barschall, A. Radicke AG, Heinrich Ross, O. Schaefer & Scheibe Nachf., Martin Schlesinger, E.A. Schwerdtfeger & Co. AG, Hermann Wolff** (all from Berlin), **Bernhard Lengner, Liebich & Kuntze, Albert Oesterreicher** (all three from Leipzig), and **Paul Süß AG**, Mügeln-Dresden.



View of the rear front of former Albrecht & Meister factory, Holländerstr. / corner Arosener Str., Berlin-Reinickendorf. The huge five-storeyed building built in 1908 was bought by the AEG combine in c. mid-1920. AEG Electric combine enlarged the building complex, carefully taking care of the brick architecture.

The b/w photo appears to have been taken in the early 1980's (on a cloudy day), when AEG still worked here. By the late 1980's or early 1990's AEG moved out.

Between 1995-2003 the entire area was developed into a new business complex and named "Anthropolis". It consists of the two old A & M / AEG buildings which were renovated together with six new buildings. Housing a hotel, restaurants and plenty of office space. Useable floor space: 47,000 square metres.

What still puzzles me is the mention in post- WW2 trade directories. That A & M as well as BNK are listed under the Holländer Str. address.



**A. & M., B. no. 143.** Not p/u, divided back. Typical detailed chromolitho work similar to most of the early A & M postcard output. This card with additional 'Good Wishes' imprint.



A & M continued the ex-Aristophot production branch at Taucha at least until 1913. In order to cut costs, it became necessary to concentrate the business at Reinickendorf. Furthermore Albrecht & Meister AG installed gravure and steel-engraving presses. The then difficult market situation is also portrayed by the change of directors. In 1911 we have *Max Feinberg*, *Adolf Riegisch* and *Arthur Kallenbach*, by 1912 the directors were *A. Kallenbach* and *Hermann Leviberg*, the latter still around in 1914, now assisted by *Theodor Stern*.

Most space of the old A & M factory at Coubièrestr. was rented by Adam Opel, a name still popular today. Then however, Opel was busy constructing sewing machine. By 1914 Opel had become a name in automobile business.

Then came WW1 – despite all negative economic effects, A & M did quite well. BNK took over A & M business shares of c. 300,000 Marks in 1915. The business year 1918 even brought a profit of about 200,00 Marks. Directors that year were a *Hans Wiesner* and *Samuel Blau*.

### A & M IN POST-WW1 YEARS

The post-war years meant the end of many firms of the postcard trade and also A&M had severe financial problems. Many workers were dismissed. In 1915 a new share holder had entered the stage, former competitor Berlin-Neuroder Kunstanstalten (BNK) AG. Their director *Dagobert Budwig* became now A & M's director together with *Samuel Blau*. The huge building factory building, much too big for what was left of A & M, was sold to the AEG industrial combine. The A & M business stayed in rented space. During the following years the business recovered by some degree, with postcard being one of the major products. BNK gained more and more control.

Then in June 1927 A & M (business capital reduced to 545,000 Marks) moved from Reinickendorf to the Wedding district, into an own building at Neue Hochstr. 32-34. Again a quite huge building but housing also some 90 tenants. Company directors were Budwig and Blau. Major products: all types of postcards and calendars. The company had also replaced many litho for offset printing presses.

### A & M · BNK · PAUL FINK

Of interest is the business co-operation between A & M / Berlin-Neuroder Kunstanstalten and Paul Fink (PFB), bromide photo printer and ppc publisher (establ. 1907). *Paul Fink* died in 1921. The Fink business was split; the bromide printing plant appears to have been run under the name "**Berliner Fabrik für fotogr. Maschinendruck GmbH**", at same address Georgkirchenstr. 40. The ppc publishing business first continued by widow *Gertrud Fink*, then from 1923 with partners *A.R. Eckert* and *Pirola Grassi* under new address Neue Königstr. But by 1925 we have three companies: Fink, Eckart & Co. at

**Advertising imprint of Paul Fink Bromide Photographic Printing Co.** on reverse of card with view of ancient site, Rome, Italy. Shows a rubberstamp imprint of a regional representative from Elberfeld (Wuppertal). Without 'GmbH' (Ltd.) mention = of pre-1921 date.



#### Trademarks:

PFB inside rhombus, or initials P.F.B only; sometimes found arranged inside a triangle.

## BERLINER FABRIK

für photographischen Maschinendruck

SCHUTZ MARKE

Paul Fink

BERLIN, N.O 43 GEORGENKIRCHSTR. 40

Ueberreicht durch: Willy Lindemann  
Elberfeld, Ronsburgstr. 40

Neue Königstr., at old address the bromide printing plant and a "Paul Fink" publishing business run by *Arthur Delitsch*. Mr. Delitsch was somehow connected with A & M. By the mid-1930's the entire Fink business (bromide printing moved earlier) was found at the A & M address.

A & M together with the integrated P. Fink business employed some 200 workers by 1938, were still specialized in all type of (greeting) cards and calendars, all major printing processes used incl. steel-engraving. With an export agent at Hamburg (*A. Harder*). Directors then were *S. Blau* and *P. Mielenz*. The mother company Berlin-Neuroder Kunstanstalten (dir. *Paul Mielenz* and *Edgar Bäuning*), office at Berlin, their printing works at Neurode (Silesia) and Brandenburg/Havel employed c. 1,000 persons. Business capital 1,5 millions RM's. BNK printed almost anything; collapsible boxes, postcards, posters, labels, books, their Neuro-games for children, deLuxe paper articles, had an own bromide photo paper production etc.

### THE COMPANY STORY IS NOT OVER YET

WW2: it would have been not surprising that this war had meant the end of the business history of A & M. To my actual knowledge the Neue Hochstr. area (Wedding) was also hit by bombs. However, we should better take notice of a company that turned up with own branch and distribution center at Bülowstr. 85, Berlin-Schöneberg by late 1941 / early 1942. It was **Jlo Steib GmbH** from Munich, offering coloured postcards printed by gravure process and bromide photo cards.

What leads a Bavarian company not known as postcard printer/publisher before to open a branch at Berlin during WW2? Well, I really don't know. Perhaps the parent **Georg Steib** business, an envelope/stationery factory, held shares of A & M and/or BNK? Any personal relationship? This is totally unclear yet.

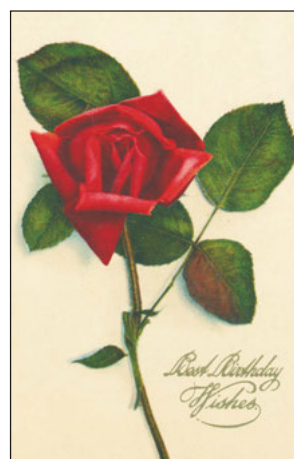
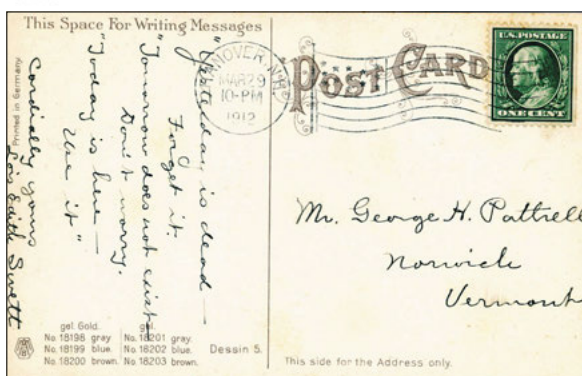
Author *Wolfgang Brückner* already mentioned some aspects of the business relationship of BNK, A & M and the Steib company in his



< **A & M, B no. 1009**. Again a religious topic, but this time a bromide photo card. Not p/u, divided back and with a caption in French language. Also new is that the company name is no longer written in caps but imprinted using a trademark. See (blown up) illustration. It appears to be one of the A & M logo versions in use before the introduction of the **Amag** trademark.



**Another A & M pre-AMAG logo version**, often seen on US cards. Below: Design 5 of series no's. 18198 - 18203. Six variations, all with heavy glossy finish.



research work on framed art manufacturers back in the late 1960's. It is based on original correspondence, and of great help was the identification of the "Jlo" tradename (J = I) used by the Georg Steib (envelope) factory. Unfortunately Mr. Brückner described A & M to be set up by BNK as daughter company in 1904, which is not correct of course. The A & M business was older than that of the 1888 set up BNK business (see BNK story). He has also not seen the (display) advertising of the Jlo Steib GmbH in the Berlin addressbooks 1942/43, nor did he know of any bigger post-war postcard production.

### THE STEIB BUSINESS

As my requests for information failed, I tried to find out as much as possible on my own. Confusing is the business name matter for example. *Georg Steib? Ilo. Steib GmbH?* Separate firms or both around at the same time?

The Steib (envelope) business is said to be set up in 1872. The earliest mention I found dates from 1920. At that time Steib was found at Nuremberg, Mercksgasse 13. PZ no. 76 (Sept. 19, 1920) lists this entry under 'new firms':

**Georg Steib, envelopes & stationery factory, headquarters at Nuremberg, branch at Munich, Sandbergstr. Sole owner is the factory director Georg Steib.**

A recent purchase of additional PZ issues presents more information on G. Steib.

*Factory director Georg Steib has died of a heart attack on June 10, 1921 at Wörrishofen where he has sought recovery from his daily working routine. Born on April 28, 1861 he attended the 'Brüderschule' at Coblenz followed by a commerce apprenticeship at the envelope works of M. Meyer, Coblenz-Lützel. For some 10 years he worked for this company as travelling salesman and visited many countries. Then he set up an own envelope factory at Neuwied under the name 'Strüder & Steib'. In 1900 he left this company and took over the envelope factory 'Gebr. Gonnermann' (establ. 1872) and continued the business under own name. Georg Steib visited many foreign countries, bought the latest equipment for envelope production and added a separate stationery dept. The products of his firm had a good reputation. In order to expand production facilities, a new modern factory was erected at Munich between 1918-1920...*

The Paper-Adressbook 1927 lists the Steib company, envelope and stationery factory at Munich, Sandstr. 24 only. The next mention is the **Jlo Steib GmbH** from the early 1940's. "Jlo" = 'Ilo', formed by the initials of the managing director J. L(o). Steib. He bought/took over the legal titles of BNK AG, A & M AG and daughter company P. Fink. All moved to Munich by 1947-48. BUT, the Birkner Paper Adressbook still lists branches of BNK as well as A & M at Berlin, Reinickendorf-Ost, Holländerstr. 31-34. This is confusing indeed! The old huge A & M factory was sold to AEG and left in 1927. What did Mr. Steib take over? BNK had rented offices in Berlin before end

of WW2. Their printing sites were lost. The (remains of) Neurode factory being confiscated / dismantled. The Brandenburg factory with war damage quickly taken over (VVB) by the GDR government, street renamed into "Stalinstr.". Factory still under reconstruction by 1950.

In early Sept. 1948 the restrictions for privately printed postcards (and other articles) were dropped in the US zone of occupied Germany. Not much later we find the first mention of the companies again. The official **Hannover export trade fair** held in Spring 1949 lists following three firms at stall 106 in hall I: Albrecht und Meister AG, Berlin-Neuroder Kunstanstalten AG and J. Lo. Steib, all from Munch 2, Sandstr. 24. On offer: bromide photo and general greetings cards, chromo's, reliefs, colouring and children's books.

The Birkner 1950 edition reveals more details: **A & M AG**, Munich, Sandstr. 24. Branch at Berlin. Board: J. L. Steib and W. Rehfeld. Capital stock: 405,000 Marks. About 80 employees. Postal- and greetings cards by bromide photo and offset printing process. — **Berlin-Neuroder Kunstanstalten AG**, Sandstr. 21-24. Branch at Berlin, Capital stock. 1,500,000 Marks. Specialised in: reliefs, children's and colouring books, postcards, offset process. — **Georg Steib**, paper processing works. J.L. Steib. 200 employees. Products: envelopes and stationery (export). Above mentioned Werner Rehfeld had been company secretary of A & M in 1939!

A 1954 trade directory presents more facts. **Paul Fink GmbH** turns up now again. Business capital 10,000 Marks. Managing director: Josef Lothar Steib. Company secretaries: Wolfgang Jäckel, Rudolf Görner, Hans Popp (who appears to be a local photographer). 40 employees. Bromide photo rotation printing. Daughter company of A & M which is led

by the same directors. 150 employees now. Letterpress, steel-engraving and bromide photo printing. Speciality: picture/greeting postcards. Plus BNK and Georg Steib business as described above.

The entries in the Polygraph 1961 printing trade directory still list all 4 firms. A & M now led by director **Werner Rehfeldt**, 126 employees, 5 bigger letterpress, 9 steel-engraving presses plus 4 bromide photo printing machines. Steib still with 200 employees. BNK has taken over the offset printing dept. Fink only with letterpress. Guess this unusual company group was designed to save taxes somehow.

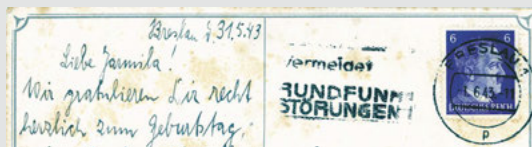
The so far last mention of Albrecht & Meister dates from 1970 when it was converted into a limited company. The Munich Georg Steib envelope

and paper processing works was taken over by **Otto Ficker AG** from Kirchheim-Teck (establ. 1858) in 1989. The Steib production facilities were moved to Kirchheim in 1996. In 2004 the Otto Ficker business was joined with Robert Blessing GmbH & Co., Pfullingen under the name **BlessOF GmbH & Co. KG**. A leading company not only in envelope business, but specialised in (paper) packing solutions.

Research on the internet produced several (older) entries in trade pages that an office/paper supplies wholesaling business under the Steib name continued to be around at Munich. The listed telephone number was no longer active, however. Research continues.

**An unusual company history indeed. The company name **Albrecht & Meister** was around for a period of more than 100 years. Survived two world wars. Moved from Prussia to Bavaria. And most of all: **Postcards being (major) part of their business for 70 years at least!!****

**Little Girl watering flowers** – an A6 (105 x 148 mm) size postcard in rather desolate condition. Nothing you would spend a second look at. Anyway, I was most happy to discover it. An offset printed card, without caption = designed to fit for several occasions, is the **earliest postally used ilo type card** I managed to find so far. It was mailed from Breslau on June 1, 1943 (message dated May 31) to a (girl I believe) named 'Jamila' living at Dresden. The card somehow survived the war and landed in a junk card lot I bought from a person living in Hessa. The card code reads 'Sort. Nr. 4 K'. Sort. = Sortiment means assortment/range, the 'K' could stand for Kinder = Kids.





## A & M POST CARDS

I am convinced that it is a quite impossible task to describe the (own) A & M card production in full. It amounts to several 10,000's diff. views, plus reprints with new number, re-arranged etc. So, I better don't start trying. Albrecht & Meister used all then modern printing processes (except collotype?) for production. Typical chromolithography for the early cards, followed by Autochrom, 3-4 colour halftone (letterpress), bromide photo printing by the mile, gravure and offset process, and probably other process combinations.

### CARD NUMBERING

It begins the traditional way with consecutive numbering on cards from c. around the turn of the century printed & published by A & M. The first 33 designs (or more?) have **full name** on. Then however the numbering appears to have been re-started, now with the **A. & M. B. No. ...** imprint in fairly faint grey ink on picture side; eg. A & M no. 11 showing (four) kittens in different poses in/around wooden box.

On post-1905 issues (divided back, in Germany from Feb. 1905) the company initials with card number moved to the address side. Except a number of cards that appear to be reprints of earlier (undivided back) date. The highest card number I have noticed on A & M cards printed by chromolitho process is '802' (div. back). Cards done by different printing processes show individual numbering /codes I have stopped bothering about.

**The earliest p/u card** with clear A & M mention was spotted on the internet and dated from late 1898. Local competitor and world's biggest deLuxe paper manufacturer W. Hagelberg published cards already in 1896, probably even earlier. Albrecht & Meister appears to have given priority to other articles in the 1890's to early 1900's. I have noticed an increasing number of card issues from about mid 1902 on. Please consider we are still speaking of cards printed by chromolithography only, the major printing process of deLuxe paper factories.



**Amag-Kunst no. 108.** Flower language, signed E. Schneider. P/u Sept. 1918.



**Amag series 61000/3.** Real photo, hand-coloured. Not postally used, c. 1910.



**Amaglio series 0289 c.** Excellent quality coloured gravure. 'Gretchen'. Not p/u, c. 1912-14.

Just some c. 1000 card designs by such a huge firm? Although I have no confirmed data on A & M's printing equipment yet, their annual business reports lists impressive figures for the printing machinery account. Although it is surely not easy to interpret figures like this correctly with that of other firms, I took a look at the business reports of Wezel & Naumann from Leipzig. W & N had about the same business size, international customers, similar production etc. W & N had 27 large format flatbed litho presses running, plus more smaller (hand) presses. The machinery worth stated in the reports is always lower than that of A & M. Production and market situation forced major (export-orientated) printers to invest in new, improved machinery all the time. So, my speculative guesswork that A & M had more than 30 bigger format litho presses could well be near reality. The reason for stressing this point is that there should have been more than sufficient printing capacity at the A & M works for many more cards between 1900 – 1909.

I am most certain that Albrecht & Meister was a major exporter of 'greetings/genre' type cards, chromolitho, carefully embossed, with or without heavy gelatine/celluloid cover that often was additionally gold / silver gilded (an invention of competitor Wolf Hagelberg AG by the way). The typical quality stuff that

was popular then, and especially made for US and British customers in huge quantities. Still missing is the definite proof for my claim, as these cards will rarely show the A & M name/initials. Known are only cards with the two logo types (illustrated on previous page) in use prior to the introduction of the Amag trademark. Interesting is also that when exports made no sense anymore due to protective tariffs and other limitations, A & M built up an even bigger production for postcards. Now concentrating on home as well as some European countries.

### MISCH & STOCK / MISCH & Co.

This British publisher not only distributed the Stengel & Co., Dresden, 'World's Galleries' series (TPA #22) under own name, several postcard series originally by H. Kohler & Co., Munich, but hundreds of A & M designs. Misch & Stock gave them own series numbers, said to have started offering A & M cards by about mid 1903. Many with additional captions, eg. A & M no. 299 = M & S ser. 148 with imprint 'Chatterboxes'. Others bear imprints like "With all Good Wishes" etc. Many A & M designs of this period appear to have been good for 'multi-purpose' captions.

### A & M POSTCARD SUBJECTS

Albrecht & Meister's publishing program covered almost all major topics, although topo, shipping etc. are surely under-represented. They simply published and produced what markets demanded / actual trends; high quality as well as common motifs to be sold at low price during difficult economic times. There might be signed/un-signed artist work



The three major **Amag trademarks** found on cards pre-1918. Standard logo, another for gravure (intaglio) and art-reproductions.



(above) Card no. 84 from series 'Berlin by Night'. Hand-coloured real photo card showing the 'Gloria-Palast', a famous cinema. Not p/u, c. late 1920's – right: **New Year** greetings, dancing pigs, lucky charms. Card no. 1749. P/u 1929.





on cards. At least A & M bought many original work according business reports. Never seen any popular names (signatures) yet. Most designs were likely designed by own skilled lithographers/illustrators/photographers.

Illustrated are few samples only coming from my A & M accumulation of about 400+ cards. Mostly standard type as my budget does not allow to purchase silk Santa's or similar sought-after cards just for illustration purposes. I do not collect A & M cards other than printing samples myself. I am running out of space anyway. Will gladly pick up Albrecht & Meister and/or any of the other involved firms at a later date when of interest to readers, either in this publication or on the TPA website.

#### Sources:

Much information was found in various issues of 'Papier-Zeitung' and as well other old trade publications. Not to forget various trade addressbooks, some quotes from previously published books of postcard and printing trade etc., correspondence with other collectors and so on and on. Too much to list here in detail. If you wish to read it for your own, and think you find access to the original literature, drop me line please.

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All cards illustrated above are of pre-1945 publishing date – below all from post-1948 date.



Steib-Amag produced even typical topo cards of German cities. Below a view from **Siegen** (no. SI 6), p/u Nov. 1972.



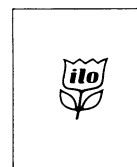
'ilo' Steib was a major publisher & printer of all type of greetings cards for all occasions. All qualities, full colour or mono- and duochrome – by offset, letterpress and real photo printing process. Many with steel-engraved captions, deckle-edged, glossy finish etc. A company to be considered when researching post-WW2 postcard manufacturers.

J. Lo. Steib G.m.b.H. München 2

AMAG GRANDIOSA KARTEN



The **Steib company** not only continued to use the well introduced **AMAG** trademark on their postcard, but a number of other trademarks. Most based on the **ilo** logo somehow.





## BERLIN-NEURODER KUNSTANSTALTEN AG

The origins of this big company ('BNK') go back to 1847 and the city of Neurode in Silesia. The (united) fine art printing company of Treutler, Conrad & Taube was already 1885 big in chromolithographic printing (export) and had some 30 flatbed presses in use. Always hungry for new capital for expansion, the firm was turned into a joint-stock company in 1888. Read now 'Neuroder Kunstanstalten AG', formerly Treutler, Conrad & Taube. A second printing factory was opened at (nearby) Braunau, Bohemia. Then part of the Austro-Hungarian Empire. All together some 300+ employees. The company took much advantage of the in general lower wages paid in Silesia.

Now most (modern) literature sources say that the Neurode company took over the 1866 established 'Berliner Kunstdruck- u. Verlagsanstalt AG' formerly A. & C. Kaufmann in 1900. More likely it was the other way round, the Berlin company took over the Neurode business, with banks in the background wanting to form a new huge business (to compete with W. Hagelberg AG and other leading firms) for higher profits. The Berlin business was twice as big as that at Neurode, and the Berlin company secretary *Dagobert Budwig* played the leading role in the years to come. Berliner Kunstdruck- u. Verlagsanstalt were found at Berlin, Friedrichstr. 123 with a factory



in Brandenburg/Havel in 1898. Well represented in the US market but operating worldwide, too. Specialities were: show cards, advertising novelties, applications for cigar boxes, labels, almanacs, fine oleographs, aquarels, chromolithographs of all kinds, studies, christmas and any other cards, luxus papers, sheet pictures, scraps etc. The board of directors of the newly formed Berlin-Neuroder Kunstanstalten AG consisted of *Ludwig Goldstücker* (ex-director of Berl. Kunstdruck u. Verlagsanstalt, successor to former owner/director *Carl Kaufmann*), *F.W. Wieler*, former sole director of Neuroder Kunstanstalten AG and *Dagobert Budwig*, former (Berlin) company secretary.

The Berlin BNK office together with samples stock was moved to Köthener Str. 28/29 by 1904. About the same time BNK took over a bromide photo printer in Dresden (I have still no idea who this firm was). From 1907 onwards the head director was D. Budwig, assisted by a number of (changing) company secretaries.

When exports became more difficult, post-cards did not pay off much anymore, BNK did what many other competitors also did. New production lines: collapsible boxes, mass packing products etc. By 1915 BNK got rid

of the Dresden branch, which had produced losses most of the time. Instead BNK became bigger share-holder of Albrecht & Meister. In general the company history of BNK was a steady up and down, some shareholders lost quite some money. BNK bought and sold shares of other paper and printing trade firms quite often. Some paid off and others not. *Dagobert Budwig* who had celebrated his 25th year in BNK on Dec. 1, 1920, continued to be general director until 1921, when he had to share the power with *Adolf Gross*, who had been around as company secretary for several years before.

By the mid-1920's BNK still employed between 800-900 people and was one of the biggest firm in the deLuxe paper (litho printing) trade.

**1928:** BNK's two major factories were at Brandenburg (648 workers, 9 modern offset presses, 36 litho presses etc, also bromide paper production) and Neurode (322 workers, 4 letterpress, 3 offset, 26 litho presses).

**1935:** Budwig had retired (passed away?) and the company was led by directors *Paul Mielentz* and *Edgar Bäuning*. Workforce 650 persons. Birkner 1938 edition lists the BNK workforce with c. 1000 persons. – A & M was officially still an independent company.



> W. Stemann, Hamburg, was the export agent of 'Neuroder Kunstanstalten AG' in the early 1890's. Nice chromolithography printed advertisement from 'Ill. Export-Handbuch der Börsen-Halle. 1892-94' (Coll. H. Luers). Stemann represented also other firms of the printing/deLuxe paper trade: A. Radicke, Berlin; Gustav Kühn, Neuruppin; Huber, Jordan & Koerner, Nuremberg; Robert Hesse & Co., Magdeburg... as well as a number of other firms from other trades/industries.

< Advert found on back of a promo card for the 'Columbian Exhibition 1893'.

**Berliner Kunstdruck- u. Verlagsanstalt, formerly A. & C. Kaufmann, Berlin** was represented by *Alfred Fränkel*, Hamburg. He was export-agent at the same time also for following printers/deLuxe paper manufacturers: *Otto Schaefer & Scheibe*; *Albrecht & Meister(!)*; *Osnabrücker Papierwarenfabrik (OPF)* - all three from Berlin-; *Adolf May*, Dresden; *Künzli Frères*, Zurich, Switzerland.





## BNK Post Cards



In order to keep the A & M and associated companies article as short as possible, I will abstain from trying to describe the BNK card output in detail. I doubt that I have sufficient information at hand anyway. BNK definitely produced (and published) many 1000's of diff. cards. They were big exporters of chromolithographic printed articles (especially to the USA), and surely produced also masses of chromo greetings, probably even "Greetings from" cards before and after the turn of the century. Future finds might prove this.

Illustrated are a number of BNK cards, mostly standard type only. There might be more interesting / better quality cards around. Information from reader's side always welcome.

A recent purchase from an US internet dealer was of special interest to me. A series of cards from the war damaged German capital proves that BNK printed cards shortly after the end of WW2. Offset printed (6 colours), captions in English, for sale mostly to members of the US/allied forces I guess. I doubt that these cards were printed at (damaged) BNK Brandenburg/Havel factory. More likely some intact A & M presses were used. Back to usual business in the middle of ruins, and shortage of almost everything.

At top I show several BNK trademarks – all found on postcards.



All BNK cards illustrated come from Editor's collection.



### Best wishes from Berlin

Two cards out of five I discovered recently, published and printed by BNK. 5-6 colour offset (by A & M ??) of above average quality when taking the post-war situation in account. All done in a similar way: view of streets / places at upper position how it (might have) looked in 1933. Below an impression as it looked in 1945-46. Water-colour style, artist not mentioned.

Both illustrated cards have a (short) message on address side by 'Albert' and addressed to his darling 'Alice Stringer'. A message is dated January 14 - 1946. The date January or '1946' is found on two more cards. None postally used, but likely were sent to the USA.

The name of BNK is imprinted in full, with 'Berlin W.' and not the usual 'Berlin W 9'. The **Neuro** logo is found inside stamp box.

The colouring makes the views look a little bit charming. B/w photographs of that time show a different, more realistic picture.

