

E. Baensch jun.

M A G D E B U R G

Article by George Webber in TPA 30

The article on E. Baensch company and their E/A card codes suffered a bit by the lack of space last issue. It would have deserved an additional page. Anyway, Baensch was a major German ppc printer indeed, but most of the postcard production took place after WW1. This and because Baensch favoured gravure printing together with collotype, was probably not so much of interest to many collectors, who like it colourful and prefer earlier cards. Furthermore the illustrated samples came all from Germany. But Baensch worked also for customers from abroad. I believe there is still much to be discovered.

George Webber's article concentrated on the E + A plus number Baensch card codes. As well as the later E. (dot) and the typical DDR imprints. Now I am quite sure that there were other codes, starting with different capital letters, around. That would make the ppc output of this printer even huger.

Magdeburg. Breiter Weg 19. German collector Jürgen Beiming discovered the view of the Baensch house on Breiter Weg 19 in a local advertising paper (Magdeburg Kompakt, issue 11, 2015).

The building, with horse sculpture on roof, was erected in 1672. The Baensch family, who had lived in Magdeburg since 1811, bought the house in 1833. Elisa Baensch took over the building in 1864, purchased neighbouring plots, so that the entire complex covered the space between Breiter Weg 19 and Bärstr. 7-11. Elisa Baensch transferred the complex to her son Emanuel Baensch jun. in 1878, who began to built up a modern printing and publishing company of some size at this place.

Breiter Weg 19 suffered heavy war damage in 1945. Baensch printing production was continued at Diesdorfer Str. 185 until 1953 (compulsory expropriation). The remains of house Breiter Weg 19 were demolished late August 1946. The "Oranien-Kurbad" moved 1950 into former Baensch buildings on Bärstr. who had survived the war.

It reads "Aktiengesellschaft" above the entrance, so this photo was taken after 1923, the year the Baensch company was converted into a joint-stock company.

The first gravure press was installed here before 1913. That year Baensch had a total of 31 letterpress, 2 collotype and 4 litho presses for production. As well as many other machinery, an own type foundry, block etching dept. and much more.

→ **Magdeburg. Elbe River side.** This nicely done collotype view with glossy lacque finish was **not** printed by Baensch, but Vereinigte Kunstanstalten Metz & Lautz G.m.b.H., Darmstadt (VI 37710). P/u July 1908. The paddle-steamer dominating the picture was the "Kronprinz Wilhelm".



Magdeburg v. d. Elbseite.

Early Baensch postcards. These appear to have been printed by collotype process in most cases. Coloured Baensch cards are said to be around of which I do have no samples however. They could have used lithography as well as letterpress process for these. Collotype was installed after the turn of the century at Baensch according my actual information.

I do have two pre-1910 monochrome collotype printed cards where the E. Baensch name is clearly mentioned. A local hotel in typical old style "Greetings from..." design, several views arranged together with floral artwork. Card no. 696, p/u late 1910. The other shows the castle of Ballenstedt, a

town in the Harz Mountains. Again with E. Baensch jun., Magdeburg imprint on picture side (no. 654)- No p/u, post-1905 date.

The interesting thing is the "Postkarte – Carte Postale" imprint on address side of the Ballenstedt view. A distinctive font used and printed in green ink. I am sure to have seen exactly the same (int'l) imprint on other cards. Although I am aware that this font type was used by other (collotype) printers like Hoffmann from Dresden, too. Even with being printed in green ink which was popular with postcard address sides then.

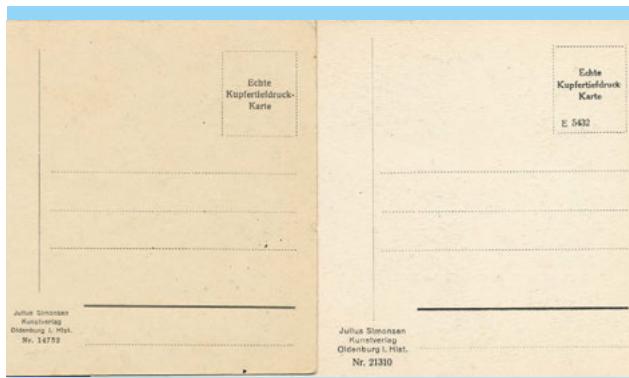
Postkarte. — Carte postale.



British views printed by E. Baensch jun. After the end of WW1 and following troublesome years, some of the (bigger) German ppc printers began to export ppc's again. For publishers in Europe as well as overseas. Not the huge amounts as in pre-WW1 years, but it began again. It started around 1922-23 and besides Dr. Trenkler & Co., C.G. Röder and Emil Pinkau, all from Leipzig, Stengel & Co., Dresden, Baensch was among them. Okay, my find from Norwich may have been an isolated case. But who really knows? Are there any other samples? Look for stamp box imprints.

Gravure printed postcards are not on top of cards wanted by collectors. Although the reproduction quality is often very fine, they are usually monochrome and not coloured. However, the demand for this card type increased in the 1920's. Gravure printing was especially good for quantity, that may have resulted in a reasonable/lower retail price.

Baensch worked also for customers from The Netherlands. When looking carefully through boxes of post-WW1 cards from various countries (best with not covered stamp box), you will likely find Baensch printed cards. Not in quantity, but they are around. Here comes a sample from The Netherlands bearing the "A" Gravure code. Publisher J.v.d. Markt from Scheveningen ordered this view, *den Haag - lange Vijverberg* by the mid 1920's ("A 1687"). Likely a complete series was ordered.



Baensch "A" Gravure Code. George mentioned the larger format (148 x 105 mm, also called DIN A6) Baensch had printed bearing an "A" code by the end of the 1920's. Here comes a sample from the house on top of the Brocken/ Harz Mountains that not only shows a 5-digit Baensch "A-Code" (not on the table), but was printed in colour. Looks like an original three-colour gravure printing, not as some other samples (mostly colotype) which were hand-/stencil-coloured. "A 11113" was printed for BNC's (Bruno Hansmann, Cassel) customer, the local Rud. Schade Nachf.



Norwich Cathedral. The Cloisters. Number '1017' in front of caption on address side. No local/regional publisher mentioned. Not p/u but according G. Webber's table in TPA 30 the "E 9026" Baensch code found in stamp box dates from c. early 1924. — The caption on the other card from same series (no. 1019) reads **Norwich Cathedral – Ethelbert Gate**. With Baensch code "E 9028". Both samples show no **country of origin** or similar imprints.



The exception proves the rule!! Somehow it is not surprising that there are Baensch gravure printed cards without "E/A" code. Bruno Hansmann, Cassel (BHC/Brughaka) was a big Baensch customer. Julius Simonsen from Oldenburg/Holstein was another one. The left card bears Simonsen no. 14732 (Sellin s. Rügen), the other shows "E 5432" and Simonsen no. 21319 (Stubbenkammer/Rügen). Except the smaller publisher block imprint/position, **all printing/layout details of both cards are identical!** More on Julius Simonsen/missing codes on next page.

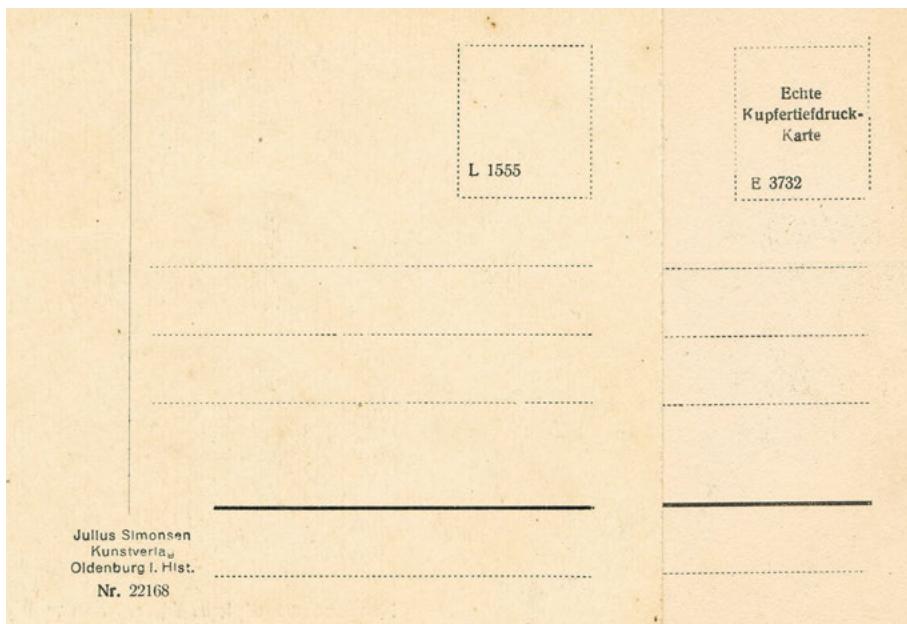


The answer why E. Baensch gravure cards show no code is quite simple. George has found out that Baensch introduced the "E-Code" in 1919, after the end of WW1. Likely they installed additional gravure presses then. But I recalled that Baensch had gravure printing facilities already before the outbreak of the war!

Julius Simonsen received his draft papers in 1915 and had to stop his publishing activities. But he had been a Baensch customer already earlier before. I have found nine J. Simonsen/Baensch cards "sans code" so far, numbers on the cards in the 12-19,000 range. Luckily two cards were postally used

as "Feldpostkarte" by soldiers (no postage stamp necessary). Card 12,631 (Nordseebad Borkum) was stamped 13 January 1915. Card 14,716 (people standing on shore) was p/u 21 February 1915. Furthermore most early cards, but not all, show captions done in a different font type, not the later, dominating fine script type.

Note: The Baensch numbers prove that J. Simonsen restarted earlier with publishing postcards than mentioned in company history (1922). The earliest JS cards I have show E 1400 numbers = c. late 1919. Simonsen continued to order ppc printing from Baensch at least until late 1920's.



Baensch used also a "L-Code". Above you see L 1555 (Simonsen 22,168, Wyk a. Föhr) and E 3732 (BNC 14,993, Rothenburg/T.) Both with identical address side layout. The BNC sample is a typical gravure printed card. The L-coded card was printed by collotype by E. Baensch jun. Likely "L" stood for "Lichtdruck", the German term for collotype. Colloype was good

for smaller quantities, gravure for medium to high quantities. I have a handful of "L Code" cards only, all for Julius Simonsen. Lowest number reads 'L 907' and the highest 'L 3257'.

There is more to be discovered. E. Baensch jun. from Magdeburg was a postcard printer of some output indeed. Comments/other "coded" finds appreciated.

"Bewegte See" reads the caption of the illustrated sea view, a rather universal card which could be put on sale all along the coasts. Deckle-edged real photo print, order no. S/1-57 published by Julius Simonsen. 1069 copies were printed on 15 March 1962 according a hand-written note on reverso. This card was also the sample for an order Simonsen placed with an unidentified printer. The order form is dated 6 March 1962, for 10,000 cards in four-colour offset printing with glossy finish. With Julius Simonsen company as publisher and the same order (photo?) number as on the real photo cards. Expected delivery date late March. Inside the stamp box it should read 'Isocrom'. No idea if this unusually written brand/process name was used by Simonsen or by the unknown printer for a particular photographic colour reproduction process.



Julius Simonsen · Oldenburg/Holstein

was a German postcard publisher, later also printer, from the city of Oldenburg (later Lensahn) in Holstein. The city not to be mistaken with the bigger Oldenburg/Lower Saxony where I work. Julius Simonsen (1876-1943) learned his photographic skills from local Danish photographer Christensen and took over his studio in 1899. The then booming tourism and postcard demand were perfect for his publishing of mostly photographic seaside views from the North and Baltic Sea places.

WW1 interrupted his business career and Julius was called to arms in 1915. The photo studio stayed open, publishing activities were stopped. Simonsen restarted his ppc business again in 1922, now also publishing views from other (touristic) places in Germany. As we know now it was E. Baensch from Magdeburg who supplied Simonsen with plenty of gravure/collotype process printed cards in the years to come.

Julius Simonsen handed the publishing business to his son Hans in 1932. After the end of WW2, Hans Simonsen had returned from army services, the business was continued again. The company now listed as letterpress printing business. According the interesting company history on www.seanet-lübeck.de (business of Annika Liebetreu née Simonsen), the Simonsen ppc distribution(?) was stopped in 1957 due to financial reasons. They continued with publishing and postcard printing according my information. The family business (Simonsen Druck) was moved to Lensahn in 1970 and stayed in business until late November 2019.

Polygraph 1960/61 describes J. Simonsen as fine arts printers, letterpress (sheet and rotation), steel engraving, bromide photo printing ("by the mile") and photo lithography. The Polygraph 1969/70 edition lists ppc printing as speciality; letterpress and bromide photo processes used.

J. Simonsen company archives: Some 6,400 glass and 4,500 film negatives, 11,200 photo prints and some 3,500 ppc's, all on Baltic Sea seaside/northeast Germany are held by *Herder-Institut für historische Ostmitteleuropa* – Institut der Leibniz-Gemeinschaft, Gisenweg 5-7, 35037 Marburg. Quite some of the photo archives can be viewed online: www.herder-institut.de Many of the Simonsen postcards at the Herder Institute said to carry information on make, retouches and printing quantities ordered. Could be a great source for further pre-WW2 postcard printing history.

JULIUS SIMONSEN

Anstaltskartenverlag
Oldenburg / Holst. Postfach 26 Fernruf 335



Auftrag

den 6.3.1962

Auflage: 10000

Termin: Ende März

Art der Ausführung: weiß hochglänzend – Vierfarbendruck

Anzahl der auf der Karte gewünschten Bilder: 1

Format quer:



hoch XXXXX

ohne Rand Bütten

Bildseitentext:

Bewegte See

Rücktext:

Adressentext: Jsocrom (ins Markenfeld)

PART 2 after I had the (update) article on E. Baensch / Julius Simonsen, I came across a "wrong" E-Code while sorting cards.

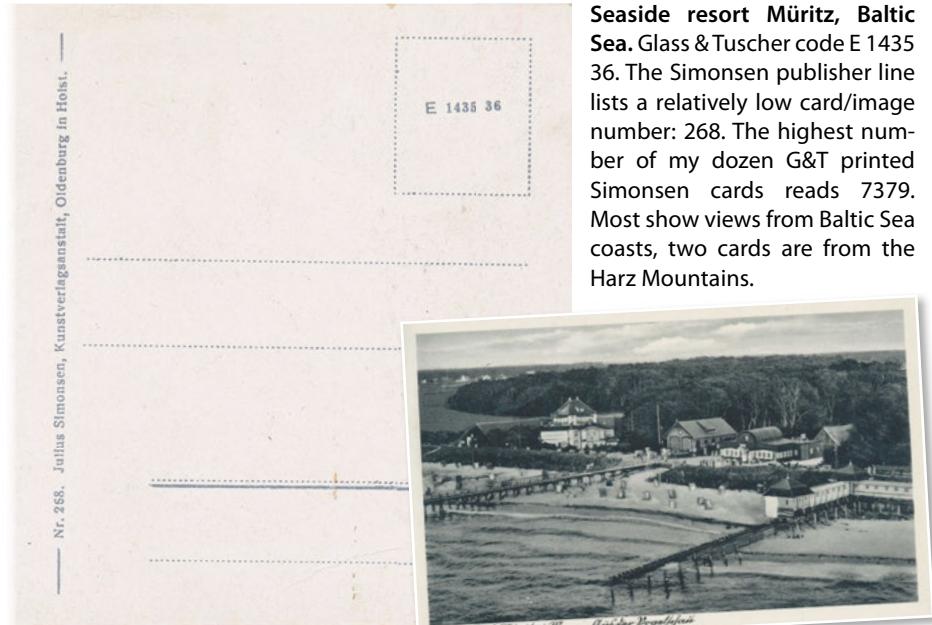
What was this? E 1435 36 – Definitely not a Baensch code but this card was printed by collotype anyway, with glossy finish. A so-called real photo imitation. Irritated for a moment until I realised that this was a code very familiar to me. Glass & Tuscher from Leipzig (see their page on TPA web site), an established collotype printer and specialist for small runs of ppc's. Their code easy to understand. They simply used capital letters in alphabetical order for each year. After reaching Z starting with "A" again. "E" in this case stood for (19)36 proved by the two figures at end of code. With card/G&T production number in the middle. Searched through my small stock of G&T cards and discovered a handful of other cards printed for Julius Simonsen. Year dates 1936, 1939, 1940 and even 1943.

Read the E. Baensch jun. business listings in my printing trade directories carefully again. Baensch appears to have stopped collotype printing some time in the mid/late 1920's. Not mentioned in printing processes available listings anymore, although this old data must be interpreted carefully. Probably they wanted to concentrate on gravure printing and other processes.

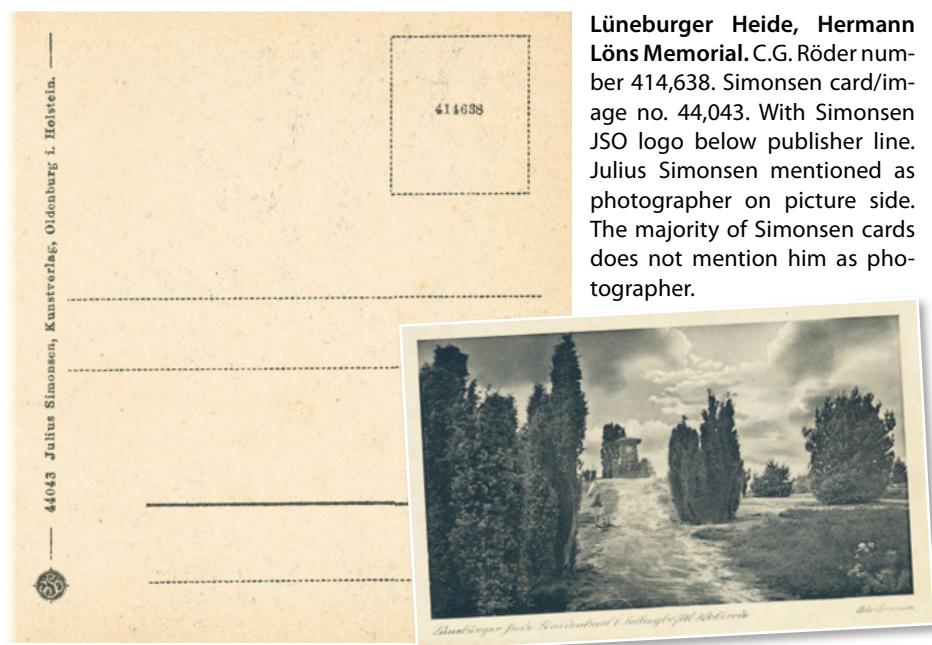
Got curious who else could had been involved in (collotype) ppc printing for J. Simonsen. The search did not take long and I found seven cards with a very typical and most familiar code (inside stamp box): C.G. Röder, Leipzig had also printed for Simonsen. All cards done by collotype process, some again in photo imitation style. Most cards deckle-edged which appears to had been trendy then. Simonsen no's in the 41-45th range, except one that reads 1078. Röder batch numbers (when not hidden below postage stamp) run between 414th - 504th dating from c. 1927 until mid 1930's.

My search produced more finds... but then I decided it would be best to stop. It is becoming difficult. Some collotype printed cards, again with the JSO logo below publishing but with different (non-Röder or GT) layout. Other gravure printed Simonsen cards without any codes on, or probably hidden below stamp, some in "art-style". A few more (earlier) Baensch-like printings, too. Then some real photo cards showing a different Simonsen publisher line and a new logo design. What a busy publisher then!

Anyway, I do not plan further research on the (impressive) publishing activities of Julius Simonsen, Oldenburg/Holstein at the



Seaside resort Müritz, Baltic Sea. Glass & Tuscher code E 1435 36. The Simonsen publisher line lists a relatively low card/image number: 268. The highest number of my dozen G&T printed Simonsen cards reads 7379. Most show views from Baltic Sea coasts, two cards are from the Harz Mountains.



Lüneburger Heide, Hermann Löns Memorial. C.G. Röder number 414,638. Simonsen card/image no. 44,043. With Simonsen JSO logo below publisher line. Julius Simonsen mentioned as photographer on picture side. The majority of Simonsen cards does not mention him as photographer.



moment. This would require plenty of time. Although it would be interesting to find out the printers J. Simonsen used.

What I do not understand is why the absolute majority of JSO cards I found is monochrome. Okay, I stopped search. Otherwise I would have discovered quite some coloured samples printed by Dr. Trenkler & Co. (quick internet search). Plus other cards by a Lübeck-based collotype printer, and a lot more. Too much for the moment!

Königsberg i. Pr. Busy street view. This "i. Pr." (in Preußen) was official used until 1936. Then it read "Königsberg (Pr.)" which is also found on the postmark. Since 1946 the name is Kaliningrad, Russia. Mailed home by a German soldier in hospital on 3 February 1944. The Simonsen no. was moved from publisher line into stamp box position. This is no. 5137. Real photo card from unknown source. JSO had no own photo printing before the war. Likely in the early 1960's.



Königsberg i. Pr., Börsenbrücke, Kantstraße und Schloß

E. Baensch jun.

MAGDEBURG

SUPPLEMENT

While searching for any advertising of Haring & Co (see page 69) I stumbled across the illustrated display advertising of E. Baensch jun. AG in "Wochenschrift für Papier", issue 34 (26 August) 1937.

It reads: "Interesting novelties in birthday cards (coloured gravure and offset printed), Easter, Whitsun and obituary cards as well as our proven collection ... Picture postcards printed by copper gravure, bromide photo and collotype in high quality.

Visit our bigger now stall at the Leipzig Autumn Trade Fair"

This is a fine proof that Baensch not only printed topo views but published also greetings and other topic cards. It is also good to

know that Baensch had mastered full colour gravure printing (few typical samples found yet) but used also offset process for card printing. It shows that I was wrong with my assumption (on previous page) that the E. Baensch company had stopped using collotype printing process some time in the mid/late 1920's. Only because it was

no longer mentioned in printing trade directory listings. I was wrong!

But most of all I was surprised that Baensch offered **bromide photo printing!** This is absolutely new to me. Not mentioned in any directories, of course. Hah! Nothing was/is perfect! But it could explain some unclear finds. Baensch was one of the relatively few

Wir bringen interessante

Neuheiten

in:

Geburtstagskarten (Farbentiefdruck und Offset)

Oster- und Pfingstpostkarten

Trauerkarten

sowie unsere bewährten Kollektionen in Konfirmation, Vermählung, Verlobung usw.

Ansichtskarten

in Kupfertiefdruck, Bromsilber und Lichtdruck in erstklassiger Ausführung.

E. Baensch jun. A.G. Magdeburg Breiter Weg 19

German printers that used all modern then printing processes for production.

Before the outbreak of WW2, Baensch had more than a total of 90 printing presses and employed some 220 persons. Guess they printed much more ppc's as many had thought first when they noticed Baensch as ppc printer.

Little-known PPC Printers

Made in Germany  Serie 702, 2

Well, Baensch would have fitted well too under this caption. But

meant is the printer once using the 'LSD' logo. Another old inquiry which I was unable to answer then. Some time later I came across the solution who LSD had been in old trade literature by chance: **Leutert & Schneidewind** from **Dresden**, Saxony. A company I have never found under any ppc printers classification, but they printed also postcards now and then. Like so many other (German) companies.

After I had the answer who LSD had been, I wanted some cards as samples for my records. But I found none. It is a wide, wide picture postcard world, but some cards with LSD logo on should have been on offer somewhere. No chance then. Of course there were cards in "Greetings from" style and other typical lithographic printings with full company name on around, from

Germany and other countries. However, I wanted LSD logo samples. Only recently I discovered a LSD sample, a somehow unusual view of a faun (?) frightened by a jack-in-the-box. Not p/u, divided back, post-1905 origin. Design 2 from series 702. So, there must be quite some other LSD cards around. Somewhere.

Leutert & Schneidewind were set up on 1 January 1896 at Dresden-Striesen, according Klimsch 1898 residing at Wartburgstr. 35. Run by August Wilhelm Leutert and Julius Max Louis Schneidewind. Specialised in poster and advertising cards using lithographic printing processes. Later they moved to Glashütterstr. 100 into own premises. L&S employed some 100 workers, had 7 bigger format litho presses and some other production machinery prior to WW1. Converted into a joint-company (with liable partners = Kommanditgesellschaft auf Aktien) in 1908. Later in 1923 into a regular joint-stock company.

The L&S company grew considerably from the mid-1920's on, installed a dozen offset presses, plenty of new equipment for dye-cutting, embossing and (de Luxe) package production. Printed anything that had to do with advertising and display/de-

cor, but also publications, books and other materials for schools a.s.o. More than 500 workers and impressive printing plant prior to outbreak of WW2. The printing dept of L&S was completely destroyed during the war, the dept for packaging products burned down, but was built up again. L&S joint-stock business continued to remain in private hands until 1972, then liquidated which lasted until May 1974. What was left of the business/premises was taken over by VEB Polypack Dresden.

