



COMPANY HISTORY UPDATE

Printers/publishers Schaar & Dathe from Trier on the River Mosel are found on the TPA web site for years. The name common with quite some ppc collectors from worldwide. Collectors of wine labels do appreciate S&D/successors, too. This company was not only specialised on ppc's during the early period, but was a commercial printing house as well. See letterhead (1914) illustrated above.

The relative popularity of S&D might be because their name, initials, logo found imprinted often. Collectors with a good eye for characteristic layout details are quick to recognise the particular "Postkarte" design used by S&D, or the 5 to 6-digit batch number code found imprinted on most of their cards. Why the S&D name only is found on many cards from all over, instead local publisher is another unsolved mystery and applies to a number of other German ppc printers, too.

The often seen name and typical identification marks may have been the reason why some authors in the past years have described S&D as a **major** German ppc printer/publisher. A rather unclear statement in my opinion. What is meant? Number of different designs or quantity of cards produced? During the ppc boom years or the entire company history? In all categories there were much bigger companies in Germany around.

I see S&D in the "midfield", of some business size and holding a relatively strong position on the German market between 1901 - c. 1908 as well as during WW1 years again. With an usually good printing quality and wide range of processes. Their export activities, especially to overseas, appear to had been not so successfully in the end.

Amazing is the business history after 1905, especially after I have discovered some information on the financial situation in annual joint-stock company business reports. S&D was in financial difficulties almost all the time. Shortly before declaring insolvency taking their debts into account. But, they survived year after year. This is most unusual!

Schaar & Dathe

was set up on 1 August 1895 by photographer Alois (Aloys) Schaar and Hermann Dathe, collotype printer. Again there are different dates found the business was established. In the 1903 issue of "Offizielles Adressbuch des deutschen Buchhandels" it reads "gegr. 20. Juni 1894". Also mentioned is a branch in Mailand (Milano), Italy.

The 1895 Klimsch edition does not list the company, also not in the 'late entries' section. According the digital version of the 1894 Trier address book (GenWiki), Hermann Dathe was no resident of Trier then. A. Schaar had been a regional photographer of some

fame. Since 1896 A. Schaar was allowed to call himself "Hofphotograph" (in: issue 2, 1896, "Der Photograph", Benno Fernbach, Bunzlau). Awarded by Duke Alfred of Sachsen-Coburg-Gotha. This *appointed to the court of* ... gave additional prestige of course.

S&D was awarded a honorary diploma in the category 'reproduction' on occasion of an exhibition by "Deutscher Photographen-Verein" taking place at Trier 26 - 28 September 1896. Silver medals were awarded to NPG and H. Alpers. junior, Hannover (in: "Der Photograph", no. 36, 1896).

Klimsch 1898 describes the business as commercial letterpress printers. Same entries found in local addressbooks for 1896 and 1897, then it read collotype printers. During the early years, the business growing continuously, S&D used to move around within Trier city borders, often found at two addresses (studio/printing dept). Finally S&D settled into own home at Nordallee 43, staying here the vast majority of the company history.

S&D must have decided quite soon to enter ppc production. The second half of the 1890's was the time of the booming ppc trade, not only for correspondence purposes but also as collector item. The company began to invest into latest letterpress, collotype and litho printing machinery, as well all other necessary pre-press equipment. This required quite some capital. There were profits to be made with ppc's, however, many, many other (business) people had the same idea. The number of collotype printers in Germany doubled between 1897-1900.

The earliest, **serious** mention of S&D in ppc printing business is DRGM 92170 (Kl. 54) listing in "Deutscher Buch- u. Steindrucker", April 1898. The protected design was a postcard with collotype printed view surrounded/decorated with three- or more colour illustrations. Sounds like an border/frame design.

In 1900 S&D began to provide the publisher of "Der Photograph" with samples of their ppc production incl. novelties. Similar to most other ppc printers. S&D usually received positive reviews, for quality, unusual colour effects, gravure-like collotype printings, quality cardboard used a.s.o. Also for artist card designs (with poems) for Xmas and New Year.

Der Photograph, no. 24, 1903 includes a notice on attempts of collotype printers (incl. S&D) to set up a protective trust in order to do something against the increasing price-dumping in the collotype ppc trade.

Photograph issues from 1904-1905 not only praise the latest S&D high-quality card novelties (double-tone, by night views, colour collotype) but their express card service. Monochrome collotype cards (usually 1000) to be printed within 6 working days. That was fast indeed, and probably did not work out all the time. But 1904 had been a special year for the S&D company anyway.



PZ no. 2, 1900: Schaar & Dathe offered to print picture postcards in guaranteed good quality within 20 working days. Similar adverts were placed by K+N. S&D described themselves as large business and pointed out their great productivity. Many (collotype) printers wanted business at that time.

Kunst- und Verlags-Anstalt Schaar & Dathe KG auf Aktien

was established on 5 August 1904, registered on 10 October same year. The new joint-stock company, actually a limited partnership on shares, continued the previous S&D business. Business capital 550,000 Marks. No Mr. Schaar around anymore. Perhaps silent partner, but also not found listed in Trier addressbooks of that time anymore. Hermann Dathe was the sole boss and personally liable partner.

I learned that "Kommaditgesellschaft auf Aktien" is a special form of a joint-stock company, where one or for instance a family, keeps as much control over the business as possible, in return has to take over business risks, is liable with own money.

The S&D business capital was raised late 1906 and then 1908 again to a total of 1,000,000 Marks (1000 shares at 1000 Marks). By 1908 shares of 450,000 Marks value were traded freely. The company paid 5% dividend in 1904, 4% to share holders in 1905. Then nothing anymore.

By 1909 yearly business losses amounted to 327,900 Marks, 1910: 325,767 Marks, 1911: 464,994 Marks, 1912: 651,912 and 1913 impressive 678,387 Marks debts. The negative trend continued during WW1 years. PZ #49 / 1918 reports that S&D, business capital still 1,000,000 Marks, made **647,319 Marks losses** in 1917. Regular joint-stock companies were forced to inform share-holders/the public when more than half of the business capital was lost. Nevertheless S&D continued.



Allgemeiner Anzeiger für Druckereien no. 5/6, 1916: S&D is looking for skilled printing staff, collotype (big formats), litho, letterpress printers and composers. Well paid jobs, it reads. Qualified workers were hard to find then.

Schaar & Dathe in post-war years

The company must have managed to get through the difficult post-war times somehow. Klimsch 1921 lists the previous data and that the company was specialised in labels, picture postcards (Autochrome, 3 and 4 colour letterpress, colotype process), illustrations for scientific books, religious pictures, art prints and posters. No info on work force. But business now found at Nordallee 35 instead no 43. Moved? Or were street numbers reorganised? Anyway, time for changes. Klimsch 1925 entry is a little bit misleading, corrected in Klimsch 1926/27 edition: S&D was converted into a regular joint-stock company (A.G.) during inflation days 1923. Director: Hermann Dathe. Inter-

Early British S&D Postcards

London. Mansion House. S&D name imprinted in French "**Schaar et Dathé à Trèves**" together with number 19,037 imprinted in red on picture side. "Made in Germany" found on address side. Have also card no. 19,056 (Trafalgar Square) from same series. Both p/u in June 1901, but address side layout, eg. "Post Card" is different; not uniform.

Post Card. Post Card.

London. The Royal Exchange. Again "**Schaar et Dathé à Trèves**" imprint but with number 40,561. "Made in Germany" on address side. This is a duotone collotype printing. P/u early March 1902. Another different layout design for the address side. Believe S&D used a total card numbering then, no matter national or abroad issues.

POST CARD
THE ADDRESS TO BE WRITTEN ON THIS SIDE

Scarborough. Forge Valley. Now with "**Schaar & Dathe, Trier**" imprint. Number 77,907 and additional "R. 109". No "Made in Germany" imprint. Not p/u but with (early) divided back layout and standard "Post Card" imprint (see ill. below). Card bears a boxed rubberstamp imprint by S&D: "This is a sample of our EXPRESS quality. Delivery within six working days. Price 14 Marks / 1,000 cards". The divided address side was introduced in Great Britain by c. mid 1902.

London. Strand. Another S&D postcard version for the British market. Divided back, understood to be used shortly after introduction. Dividing line not arranged in exact middle of the card, but moved more to the left, leaving more space for the address. This was common with quite some German publishers/printers. The divided back was introduced in Germany in March 1905.

This London view with busy street scene shows **no** S&D name imprinted, **no** "Printed in Germany", **no** local publisher, only the typical S&D card number, no. 77,988, arranged at lower left corner of picture side. S&D promo rubberstamp imprint describes this quality as duotone-collotype printing. 20 Marks per 1,000 cards. Well printed indeed, the price however, not a bargain. Although it is unclear when this price was actually effective.



esting also the list of specialities, the ranking: labels, catalogs, poster and ppc's at the end.

The same list turns up in Klimsch 1928. Among the processes installed we find now offset printing and an own process named "Dathetypie"; whatever this was.

Klimsch 1930 edition comes along with a more detailed description of the Schaar & Dathe AG – for the last time. Director H. Dathe was assisted by technical manager Karl Höckelsberger. Letterpress/litho/offset and collotype processes, block making, photo lithography, photography. Label, poster, ppc's, city views. 4 flatbed letterpress and 7 platen presses, 2 hand presses, a single offset press, 3 litho flatbed and 2 litho hand presses, 3 collotype presses and 7 special bookbinding machines. 85 workers.

It were economically difficult times. S&D was also hit. The 1932 edition of the Photo-Adressbuch (M. Dumont Schauberg, Köln) lists a "new" company at Nordallee 35: **Schaar & Dathe, Ernst Klein, A.G.**, director Hermann Dathe, managing director Karl Höckelsberger. What had happened? S&D joint forces with **Graphische Kunstanstalt Ernst Klein** from Wuppertal-Barmen. This business was found at Karlstr. 4, 6, 8, 10, 12. The company spread along the street? Owner was a Gustav Adolf Klein since 1925. Company founded in 1855, but meant was the former (pre-WWI) parent company **Hyll & Klein**, who had been strong in label printing for the pharmacy, soap and wine trade, but also *Gruss aus* cards.

Klimsch 1933 confirms the combined business, but with G.A. Klein as second director. Company secretary was a Fritz Hagen. The Klein business at Barmen/Wuppertal described as daughter company. An additional offset and 2 litho presses installed at the Trier factory. Workforce still 85 persons.

The S&D-Klein company did not make it very long. Forced into liquidation in 1934, no sign of life of Hermann Dathe anymore. The Klein business at Wuppertal-Barmen disappeared. However, the former company secretary **Fritz Hagen** (born 1900) became leaseholder of the joint-stock company in liquidation. Half of the machinery sold-off, mere 31 persons employed and the address read Adolf-Hitler-Str. 8. Wow, the people in charge were quick to praise the Führer.

Was this the end of Schaar & Dathe name in trade literature? No. The 1939 Klimsch book informs of **Graphische Kunstanstalt H. Dackweiler & Co, formerly Schaar & Dathe**. At above address with same production means and workforce. Business set up in 1936.

Polygraph 1950 mentions S&D no longer. **H. Dackweiler & Co.** residing at Steingröverweg 1, owners were Heinrich Dackweiler and Fritz Hagen, letterpress and litho printing, 49 workers. Identical entry in Polygraph 1953. Polygraph 1961 lists a modernized Dackweiler & Co., now two offset presses and 56 workers. Same entry in Polygraph 1969/70 edition. Business even listed in Polygraph 1990/91 edition. **Dackweiler & Hagen KG**, Gartenfeldstr. 19, business run by Karlheinz & Hansrudolf Kessel. 26 workers. ■

The Albert Memorial. Hastings. S&D printing for Daniel's Library, St. Leonards. Number 8982 in publisher line, believed to be a S&D production number. An own numbering for coloured, here combined collotype with litho colouring, process. Similar to S&D's Autochrome cards. Otherwise no S&D like number found. The address side layout shows the later design. Again with typical for S&D (Latin) place of origin mention: "Printed in Treves". This is not found on cards for the British publisher of "The POST ID(EA)L CARD Series" S&D printed quite some cards for. The only identification mark is a 6-digit S&D number found inside image.



POST CARD
The opposite space may be used for Communication.
(Post Office Regulation)
Address only below

S&D on the US market

New York. 110 "L" Station & Curve, highest Point of "L" Railway. S&D initials together with no. 119,447 on picture side. Other than most non-German issues, the full name (here together with the S&D crest logo) is imprinted on the two-colour (US flag) address side. 'Printed in Germany' is even imprinted twice, one time with Trier mention. Why that? No local publisher. I purchased this collotype S&D US issue long ago in Great Britain. Failed to find more samples.

Thanks to Oene Klynsmä, The Netherlands, I do have four other interesting S&D US issues. All coloured views from New York, but two different series / address side layouts. All were printed by Autochrome process (combined halftone/lithography for high quantities). Either with US flag or S&D crest logo. Again without local or regional publisher. Missing is also any otherwise typical S&D card numbering. All four cards show Dutch/French advertising imprints, so might never had left Europe. Guess the S&D attempt to enter the US market was a rather short-lived matter due to unknown reasons. Also wondering how S&D had wanted to market these cards. Direct sale to retailers? Contract work but without US publisher mention? Sounds unlikely. S&D had an own export agent at Hamburg: A. Hoffmeister, Colonnaden 41 (Full page advert in Hamburger Export-Handbuch - O.Ed. Biedermann, 1909-1911 edition). Illustrated is unnumbered **New York. Astor House** view. With later added advertising imprints for "Elixir d'Anvers - Liqueur Exquise". Surplus stock?



Numbering of S&D printed ppc's

The numbering of S&D printed postcards has appeared to be (mostly) consecutive to several collectors. Hoping to use the S&D number to roughly date not postally used samples, similar to the quite precisely batch number tables for C.G. Röder.

I fear the S&D case is not as simple as it may look at first sight. I do agree that the numbering looks consecutive, for some years at least. Unclear is however, if the numbering applies for all processes on offer, eg. as total numbering for each every card, either by colotype, autochrome and any other combined processes. Were the numbers used both for own published ppc's and contract work? Later coloured autochrome cards do show an own numbering, or have a second code imprinted. Did reprints receive a new (production) number? And why do show some only a capital "R" together with a low number although published with a "regular" number before/after? Were these special series for a particular region, like city series? Many unclear matters. To find serious answers it would require hundreds, best a thousand, postally used cards of all processes/qualities clearly produced by S&D.

German collector Volker Cremers, seriously collecting postcards from the cities Bonn and Bad Godesberg, kindly shared data on S&D printed cards from his collection, postal uses as well as layout details helpful for quick identification. His data together with my own accumulated samples should shed some light on the numbering used.

1900 issues

I failed to find any pre-1900 card issues printed by S&D with typical (4-digit?) number on picture side. My lowest number is 17,529 found on an Italian view from Isola di Capri, p/u early April 1900.



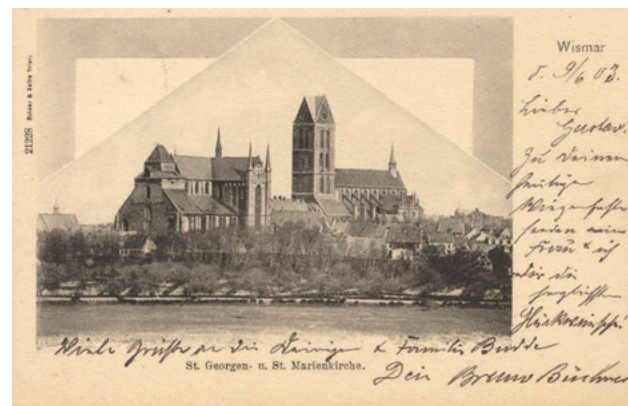
Followed by the previously mentioned two early London views (19,037 + 19,056), both p/u mid 1901. Volker Cremers has a view from Bonn with number 19,565, p/u 16 June 1900, which is actually the earliest German S&D printed and numbered card I know of up to date.

The imprint "Postkarte" on the Bonn view was set in standard Gothic type, not as often seen as the follow-up version also in Gothic type, but with fancy capital "P".



Greetings from Travemünde is another early style layout. S&D in small caps, but no number. No address side/sample card. This was Platin (colloptype) process, 500 cards for 13 Marks, 1000 for 18,50 Marks.

Left: Wismar, St. Georgen-u. St. Marienkirche, S&D no. 21,228, late postal use in 1903. Similar to the Bonn card in different picture side design, and with the standard Gothic "Postkarte".



1901: 20,xxx – 43,xxx

Now the S&D numbers go up faster and faster.

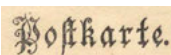
Probably many low run orders? Illustrated is Breslau – Johannes-Denkmal mit adeligem Stift, 32,168, p/u 13 April 1901. "Postkarte" was set in Gothic type with fancy "P".

Volker Cremers has S&D cards numbered 25,440, 25,442, 25,443 and 25,446 all p/u mid to late 1901. No. 37,428 could also qualify for that year.



Postcard publisher (and jobber!) Jacob Mandewirth from Trier placed above advert in "Internationales Offerten-Blatt" (Berlin), issue 14 dated 6 April 1901. It were the ppc boom years. Wondering for whom J. Mandewirth collected ppc printing orders.

Köln – Hafen, S&D no. 32,411, p/u 27 July 1901. Collotype printing that was hand-coloured and the image area so-called "Plate-sunk", often found with gravure printings.



Metz – Liebesgarten, S&D 42,306, p/u 2 Nov. 1901. Likely a ppc novelty style design, but without individual DRGM number. One of many similar designs/also by S&D. The same basic layout is surely around with other inserted views. Gothic fancy P imprint.

■ S&D nos, codes and new logo in the 'Undivided Era'

Late February 1905 the time of the undivided address side was officially over in Germany. Years earlier (1902) Schaar & Dathe began to use a new "Postkarte" design. Volker Cremers has a quite early sample. 50,567 p/u 12 October 1902 at hand.

However, he has also special designed series for which a different "Postkarte" design was used exclusively. So, S&D was no friend of uniform layouts/numbering. As well as new individual series. Not to forget another S&D logo to be introduced.

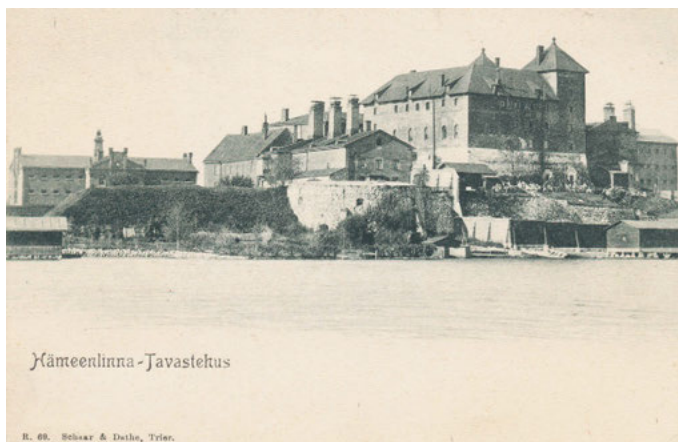
POSTKARTE.



Gruss aus Manderscheid - Niedermanderscheid. S&D publisher and 55,480, not p/u. Gothic fancy P "Postkarte" imprint. Undivided back with single line promo imprint for local "Hôtel Fischer".



Gruss aus Manderscheid. Identical view, monochrome ('Platin' colotype sample/no address layout). S&D R.38, different type font used for caption. What stood the capital "R" for? Perhaps "Reihe" = series?



Hämeenlinna/Tavestehus. South Finland. Another S&D printing process card without address side imprints. "Crayon on rough board". They wrote "Creyon". S&D name/city with R. 69. only



Gruss aus Arenberg – Sleeping Disciples. Next Koblenz, place of pilgrimage then (J. B. Kraus). S&D name, city, also the 1902 "Postkarte" type imprint, not p/u, undiv. back. But with a "No. 4" only, no other numbers or codes. Machine-coloured collotype printing.



◀ Cassel – Kaiserdenkmal u. Wilhelmshöher Thor. Another plate-sunk, hand-coloured collotype printed S&D view. Gothic fancy P "Postkarte" imprint. heavy writing, also across publisher line. Anyway, the S&D number found in front of name/city should read 68,045 followed by an additional "a" = alternative design? Mailed on 19 October 1904.

Local A. Wasserburger offered a selection of Trier cards for 2 Marks. Guess none printed by S&D. Advert from "Monatschrift für Ansichtskarten-Sammler", no. 2, issued late March 1895.



Some more S&D numbers and (earliest) postal use from Volker Cremer's collection:

55,069 – p/u 31 December 1903

77,413 – p/u 30 December 1903

both with fancy P Postkarte imprint

93,014 – p/u 9 August 1905

Now with divided back and typical S&D Postkarte design imprint (often with "Carte postale" added below) illustrated on opposite page, his earliest sample with the new introduced S&D logo on. I interpret this logo to show a Roman with a large shield bearing S & D Trier name imprint. **Augusta Treverorum**/Trier was a major Roman city long ago, founded in 17 B.C. The French name for Trier is **Trèves** and was used by S&D on ppc's, too.



The new logo may have been a good design idea but the reproduction quality is often only average to poor. Furthermore it wasn't used on all S&D printed cards.

104,360 – p/u 17 April 1906/shield logo

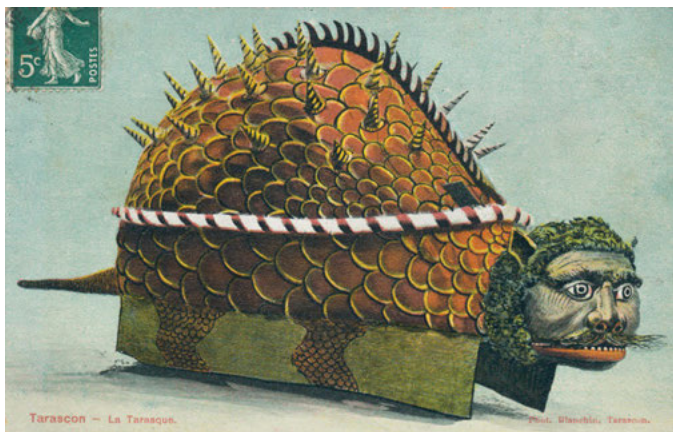
112,063 – p/u 18 August 1907/shield logo

126,954 – p/u 26 December 1911 —

■ S&D Codes · Series · Mysteries

Although the presently available p/u data is not sufficient for exact interpretation, it shows the rapid card number increase/production and the following decline in years prior to the outbreak of WW1. As said before, there is some consecutive numbering around at the S&D house, but there are individual series and little uniformity in layout and design. I will show several more samples of S&D numbering, makes, new introduced layouts in order to illustrate the difficulties of any serious research on S&D card output.

S&D printed a series of machine-coloured collotype cards for Librairie Blanchard, Marseille, France. I have two samples with the typical for S&D imprint "Imprimé à Trèves". Both cards not p/u, divided back with "La Correspondance au recto n'est pas acceptée par tous les pays étrangers. Se renseigner à la Poste" which I understand to have been used after 1904 date. My two cards bearing S&D numbers: 7223 and 7231. They fit with nothing at all. Separate numbering for France?

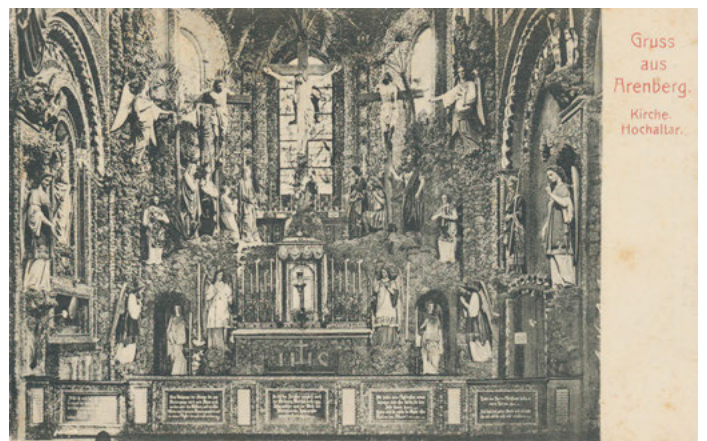


Advert S&D placed in "Bezugs-Quellen für den Papier- u. Schreibwarenhandel" (Frankfurt/M.), no. 39, 1 May 1907. Offering as speciality ppc's, monochrome or full colour, in any price range. Other than similar adverts by postcard printers in this publication, S&D pointed out their interest in any other printing orders for all trades. Due to competition/price dumping, little profits to be made with ppc printing.

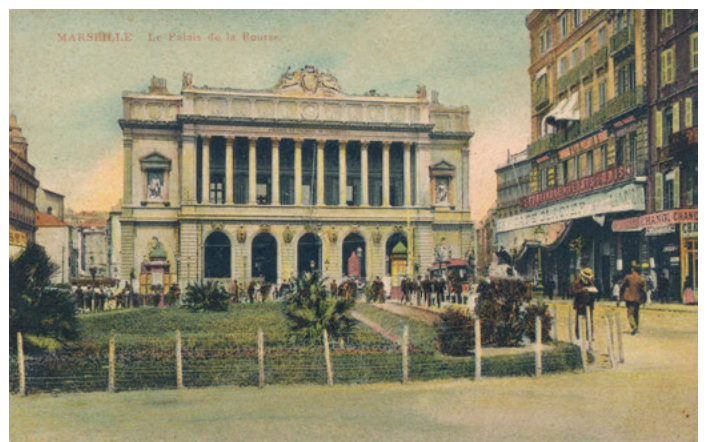
Gruss vom Schloss Schaumburg. Published by Koch & Karguth, Bückeburg. S&D no. 92,847, p/u 7 June 1905. Standard collotype quality, with S&D Postkarte logo seen on opposite page. This card **does not yet** show the S&D shield logo!



Gruss aus Arenberg. Church. High Altar. Published by S&D as no. 119,159. Card. no. 3 of? Not p/u but with (old) handwritten notice dated 30 August 1907. That would fit with above dates. No logo! Sepia collotype printing.



Marseille. Le Palais de la Bourse. Published by local Librairie Blanchard. S&D. no. 7223. Not p/u. Divided back.



◀ *Tarascon. La Tarasque.* Phot. Blanchin, Tarascon. A legendary monster said to have ravaged the region until tamed by Sainte Marthe. Good for folklore. This card was printed by S&D using the Autochrome process. No. **A 08958**, the capital "A" should stand for the process I believe. "Imprimé à Trèves" is found imprinted in stamp box. Although handwritten message in French, most crossed out again, no mailing address, not p/u despite the (used) stamp affixed. Pre-1912 origin.

Codes · Series · Mysteries

New address side layout. Besides an increasing number of "A" coded coloured cards, S&D introduced a new layout. The dividing line replaced by their name, in caps arranged vertically = to be read from top to bottom. Pretty unorthodox then. Was also used for some customers, eg. the local Mosella Verlag GmbH, see illustration.

The earliest A(utochrome) S&D card Volker Cremers has in his collection is **A 07972**, p/u 26 August 1912. I have found an earlier p/u "A" card with higher number. *Frankfurt, Palm Garden House* which was postmarked 16 July 1910. S&D no. **A 010004**. Another (not p/u) card from Frankfurt, Palm Garden bears an "A 07318", however it is found in the lower left corner position. Most S&D codes are imprinted at the lower right corner position. Unfortunately many of my "A" cards are p/u late. Probably surplus stock that came into distribution after the end of WW1. More p/u "A" cards needed.



Trier. Cathedral and Liebfrauen Church. Published by Mosella Verlag, Trier with S&D **152,694** at lower right corner position. p/u 8 December 1913. But there is a second code which I trust was used by the printer. It is in the left corner on address side and reads "L 53 N". "L" could stand for "Lichtdruck". This sub-code started to appear on many S&D printed cards, but not on all. Publisher line arranged in similar style as the S&D layout. Mosella Verlag ordered cards from S&D also in post-WW1 years. Several samples showing the sub-code ONLY. It becomes a little bit confusing with S&D codes/numbers indeed.

L 53 N

152694

Dirschau. General View. Published by S&D with number **013,389** but it was a Autochrome printing, the prefix "A" missing at first look. However, there is a sub-code at the lower left position starting with an "A" **22 N**. Another S&D number/code variation. Publisher line done in the new vertical arrangement. This card was p/u on 20 May 1918, believed to had been published years prior outbreak of the Great War. Dirschau on the River Weichsel, West Prussia, had a population of about 17,000 persons by 1910. According the Versailles treaty 1919, Dirschau came to Poland and was renamed into Tczew. Early WW2 to Germany again, at the end of the war mostly destroyed and since then part of Poland. I have noted relatively many views from the former East Germany printed by S&D. Likely they had professional salesmen there.

A 22 N

013389



WW1 and post-War years

Readers may have noticed by now that any serious research on the S&D postcard production may soon become complicated. Nothing like C.G. Röder and E. Pinkau & Co. numbering/code research. Even E. Baensch from Magdeburg was more consecutive and uniform with its cards. Those who might had thought that the WW1 would have forced S&D to use a more understandable ppc record system are going to learn soon that this is not what happened.

S&D continued with the consecutive looking numbering on plain collotype printed cards. For some time at least. But not with the vertical caps address version anymore. Then there are typical war picture series with individual (photo) number but without any S&D production number. Not to forget coloured ppc's, artist signed, showing only the S&D initials. No idea what else could be found on S&D from these dark years.

Unfortunately the S&D ppc production was wide spread, covering many places and subjects during some 30 years.



Two patriotic cards after designs by popular illustrator/artist Arthur Thiele, Leipzig. The left caption reads "Iron Cross" and the other shows an idyllic scene behind the front. Interesting mixture of soldiers and arms of services. Both mailed home by German soldiers. The Iron Cross card early September 1915, the other mailed inside letter and dated 21 June only. Both show the illustrated S&D initials below divided line only, no other printer/publisher information. Halftone printing. Cards like these were popular during the first half of the WW 1. No information found on how many Thiele designs were used by S&D.

„Die Sonne sank im Westen“. Little bit different card motif. Private Heuser carved this piece out of chalk stone. Likely in memory of comrades killed in action on the western front. Collotype printed and published by S&D. Card no. 182,623. Mailed by German soldier on 15 March 1916. —

■ There are surely many more regular/WW1 related cards printed/published by S&D. Let us take a look at a special series that is closely attributed to S&D and has led to a number of inquiries over the years. Although these concentrate on later issues without caption. Probably due to censorship.

S&D was quick to start a series of WW1 postcards, any topic to be classified as war related, from all fronts. Photographers or picture sources are not mentioned on my samples. These do show the full S&D publisher line but not the previous typical S&D printing numbers. Instead an "Image number" set in bigger type on address side, at typical lower left position and later, also often for reprints, below dividing/publisher line. Have some 20 different cards from this series. When assuming the number had been in consecutive order, the majority of these cards were published in 1915-16.

The lowest number I have is no 64, two identical cards with a damaged house at Mühlhausen-Dornach (Alsace) from shortly after the outbreak of WW1. One is p/u 7 May 1915, the other a reprint, not p/u with slightly different arranged publisher line.

No. 190 was p/u on 13 March 1915 (ill. *Ville Basse bei Longwy*). no. 246 (army butchers) was p/u 8 May 1915, no. 286 (soldier cemetery Rethel) p/u 18 August 1915, no. 486 (damaged house on Aisne Canal) was p/u 26 November 1915, no. 780 (Shortly before attack) was p/u 7 October 1915. All above cards show identical set image numbers at lower left position. Assuming the numbering was consecutively, S&D published/printed more than a card per day arithmetical, or 10-12 new views per week, plus reprints. Well, guesswork only.

I am illustrating the two major number styles S&D used on their WW1 series, I have described as "image number". The upper ill. ('Nr. 214') was the standard type and appears to have been used also for reprints up to some time in 1916. The replaced by the second style ('Nr. 490'), a more condensed bold type, arranged in two lines, to be found below dividing/publisher line. Cards with this second number style show a two line publisher line. Above S&D name the imprint that the view passed censor and was allowed for public distribution.

By the way, the publisher **F. Conrard, Metz** (F.C.M.) published an almost identical series, same numbering/styles. Titled: **Collection World War 1914-16**. Numbers go up to c. 400. Sometimes with photographers mentioned. Also sub-publishers occasionally.

► German anti-ballon gun unit. S&D image no. 489, not p/u.





Nr. 273.

Tahure. France. (Sommepy-Tahure, Dépt. Marne). The region was a major battlefield in WW1. Here we have two identical views published/printed by S&D. On the left a monochrome collotype issue in rather

Nr. 1273

used condition was no. 273, the right coloured printing (autochrome) bears a smaller sized no. 1273 below dividing line. The b/w card was p/u 27 June 1915, the coloured version p/u 7 October 1915. Appear to had been produced at about the same time. Did coloured versions of the same view receive a "1" before regular image number? Are there any other similar "pairs" around? It is not easy with S&D indeed.

A winter day in an unknown place. This is S&D number 2171, the highest image number I have at hand. The printing quality not so good anymore. It was mailed by a German soldier to his sister on 28 May 1918. Instead caption a dotted writing line found printed onto the image. But as said before, there should be a number of later S&D war series cards around showing no caption. Recall an inquiry by a French collector of WW1 cards who had two S&D printed samples showing incorrect captions of places. Guess these were simply mistakes. With more and more (skilled) workers called to the fronts it was surely not so easy to keep all going in good order.

■ The WW1 card output of S&D was good to show the different codes and styles. I have used cards from my collection only. No separate search in dealer sites on the internet. Prefer to examine cards in original, not just scans. Know of nobody doing (serious) research on S&D company history actually.



S&D was converted into a regular joint-stock company (A.G.) during inflation times 1923. That is good to know. It wasn't clear if they had continued the "consecutive" numbering in post-war years. And which had been the final numbers used by the end of the war. Or any numbers at all. Those companies who had managed to survive the difficult years after war end, were back only very slowly on the markets. Inflation hit them badly. S&D survived somehow but they had problems. Anyway, they began to print ppc's again, although I believe only in smaller quantities.

I had some difficulties first to find any S&D printed samples from the first half of the 1920's. Then I discovered the illustrated Trier view, with stamp/postmark removed unfortunately. Mailed to Belgium. But with AG company imprint and typical number 216,435. (182,623 was p/u 15 March 1916). This Trier view on average quality card was probably printed some time in 1924-25.

Discovered another six views with typical S&D numbering, all in the 213,8xx range. Used to be a postcard folder with religious views from Arenberg which was cut apart. Again printed on typical post-war card quality. None p/u.

How long did S&D continue with their numbering system? Guess it was dropped by mid to late 1920's. I discovered two Trier cards published by Mosella Verlag GmbH who used to be a customer of S&D. None shows the S&D numbers, but only a code like this "L. 186." at lower left corner. The previous illustrated Cathedral and Liebfrauen Church turns up again (Nr. L. 53a). Different (later, the trees are taller!) photo. Most of all I was fascinated by the publisher line, which was in very similar style as above S&D AG version. Some minor difference in address side layout, but I trust these Mosella cards were printed by S&D. Mosella GmbH was still in business by late 1920's. ■

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