

# Australian Postcard Society Inc.

**Meetings:** 7.45p.m. — 4th Thursday of the month  
except December  
(11 meetings only per year)

**Where** SAPHIL House, 22 Gray Court, Adelaide

**Who** Anybody interested in postcards

**Costs** Gold coin donation to cover supper costs.

**Auction held each meeting—Forms available from Secretary**

## Syllabus for 2013

Date	Invited Display - (Up to 5 frames)
24th January	Committee members - 1 frame
28th February	Michel Roland - Surprise night
28th March	Errol Hehir - Japanese Parks & Gardens
25th April	Betty Cornish Trophy 6 Page Competition -Theme - Children Glen Thomas - Miniature Trains
4-5th May	<b>POSTCARD EXHIBITION, Drill Hall, Adelaide—CANCELLED but will be held in 2014</b>
5th-11th May 23rd May	National Postcard Week Jeff Newman - Malaya
27th June	Ray Thompson - Switzerland
25th July	A.G.M. Empire Trophy 8 Page Competition - Theme - Royalty and related to royalty.
22nd August	Janet Ingleton - Nautical
26th September	Joyce Aspinall - Tom Browne
24th October	Rob Halliday - Steam Trains
28th November	Christmas Supper - Bring a plate of food to share

# Australian Postcard Society Inc.



## BULLETIN

May 2013

Quarterly Issue No.17

WEBSITE ADDRESS: [australian-postcard-society.com](http://australian-postcard-society.com)

What a busy and eventful time it has been since the last Bulletin was issued.

We have had -

Anzac Day

The Betty Cornish Memorial Trophy  
Competition - Winner Janet Ingleton

National Postcard Week—with the first  
National Postcard Week cancel and CPS.

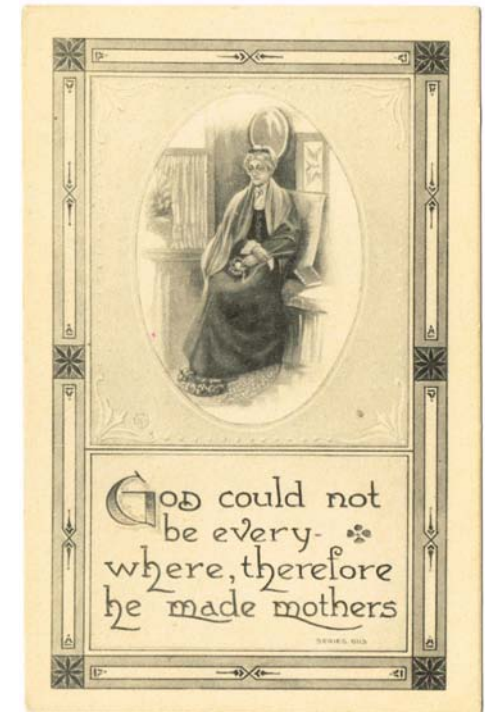


The International Philatelic Exhibition in  
Melbourne—with an Australian Postcard  
Society meeting held on the Monday when  
22 people attended,

AND

our Bulletin issues for last year received  
a Silver Bronze medal which paves the  
way for us to apply for and receive an  
APF Journal Support grant in 2013/14  
for at least three years at \$400 per year.

Mother's Day—with a wonderful old postcard  
to show why we celebrate this day.



From the Editors

<b>Elected Committee:</b>	
President	John Bell
Vice-President	John Bodnar
Treasurer	David Figg
Secretary	Linda Welden
Librarian	Robert Halliday
Publicity	Allen Downes
Auction Superintendent	George Turner
Magazine Editors	David & Pauline Edwards
SAPC Delegate, Raffle & Postal Auction Organiser	Claire Thomas
<b>PATRON</b>	
	Phil Sunman
Website Managers	Jeff & Yvette Trinidad
Auditor	Andy Kovaleff

**Any questions or matters of interest contact** The Secretary,  
Linda Welden,  
PO Box 281,  
Edwardstown,  
South Australia, 5039.  
email: lindaw3456@gmail.com  
Phone: 0421 367 665

**Membership Fees—1st July-30th June**

SINGLE	\$20.00
JUNIOR up to 16	\$ 6.00
FAMILY	\$30.00
OVERSEAS	US\$30.00 or equiv. £

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Back issues of the Bulletin are available at \$5 plus postage.  
Club owned postcards are available for sale at meetings.  
Members can bring their items for sale to meetings.

**ARTICLES FOR THE BULLETIN**

All members are invited to contribute an article for inclusion in future bulletins.  
Please remember that sharing your pleasure and knowledge about your collection is what makes reading the Bulletin and attending meetings more enjoyable for all.  
Thanks to the members who have already contributed to the magazine - well done. Keep them coming everybody.

As an added incentive the committee will credit \$1 off a member's subs for the following year for each full Bulletin page printed showing one postcard with relevant information, and story.

**WELCOME TO NEW MEMBERS**

P Evans, Mentone, Vic.

**MEMBERS ADVERTISEMENTS:**

**WANTED TO BUY:**

DC3 aircraft postcards, Swiss postcards prior to 1960, hospitals and cards dated 1943. Anybody with any of these cards to spare please contact Ray Thompson with details on Phone: (08) 8258.9022.

Australian Private postcards 1898-1905 by Robert Jolley, Melbourne; G.L. Mueller, Adelaide; Ernest Gall; Donald Taylor & James Taylor; Hussey & Gillingham. Also Early German cards of South Australia 1898-1903. Bronte Watts, Unit 3, 3 Cosgrove Street, Magill, SA, 5072. Phone (08) 8431.0549. email: wttbrnt@yahoo.com.au

Australian Comic Postcards. Collector and researcher looking for singles, groups, duplicates, hoards, large/small collections. Anything considered. Contact Gary Davies, PO Box 107, Magnetic Island, Queensland, 4819. email: ccbnq@optusnet.com.au

Metamorphic postcards in good condition. Contact David Edwards, Phone: (08) 8250 0484 or email: mmstamps@bigpond.com

Postcard of Newmarket Hotel, Adelaide. Must be an early card in good condition. Contact Pauline Edwards, Phone: (08) 8250 0484 or email mmstamps@bigpond.com

Any postcards relating to Australian National Rifle Association shooting contests for selection and competitions held at Bisley Camp in England. Contact Lorenzo, Ph: (08) 83361340, or email: lorenzog@tpg.com.au

Silk cards in good condition bearing military badges; flags of America, New Zealand, Wales, India, and Italy. Contact Lorenzo, email: lorenzog@tpg.com.au or Phone: Ph: (08) 83361340.

Picture Postcards of the Post Offices in Vienna; Cracow; Budapest; Lemberg and Kiev. Please contact John Bodnar advising of your asking price. email: mibetco@senet.com.au or PO Box 395, Edwardstown, SA, 5039, Australia. Thank You.

Postcards of Kalamunda (West Australia), Goa (India), Lord Howe Island & Magnetic Bay (Queensland) and Norfolk Islands Email: pk@bankofideas.com.au or Call Peter Kenyon on: 62931848

Postcards of Port Adelaide, Semaphore, Exeter, Largs, Outer Harbor area, especially early undivided backs, real photographic and advertising cards. Contact Ron on (08) 8396 3546 or leave message.

Postcards and maxicards relating to royal tour of the Commonwealth, begun as Princess Elizabeth in 1952 and continued as Queen Elizabeth in 1953/4. Contact Martin Walker on saphilatelists@gmail.com

Transport and travel ephemera, preferably 1960's 70's, e.g. postcards, tickets, menus, South Australia and interstate including Trans-Australian and Overland Railways, Adelaide buses, trains and trams. Contact Ray Thompson, email ptolemy1939@gmail.com or phone 82589022, or write to C/o Box 23, Salisbury North, 5108, South Australia

**WANTED TO TRADE** - National Postcard Week postcards.

Postcards to be sent stamped and cancelled and enclosed in an envelope for protection. Send to Demaris Swint, PO Box 746, Alamo, Texas, 78516-0746.

## HUMOUR - IT DOESN'T CHANGE MUCH OVER THE YEARS



## BUYING - SELLING

Old Books, Postcards, Trade Cards,  
Cigarette Cards, Ephemera,  
Autographs, Sheet Music, Anything Printed.

**ABRA CARD ABRA ROYCROFT**

680 High Street, East Kew, 3102, Victoria  
Phone/Fax (03) 9859 4215

## BECOME INVOLVED -

Bring any interesting items for "Show and Tell".

Bring auction lots to meetings.

Prepare an 8 page competition entry for the Empire Trophy in July.

Write an article about any interesting cards or small groups of cards in your collection for inclusion in the Bulletin. The committee has approved for trial a \$1 per page credit off membership fees for articles submitted with one picture and the rest information.

## POSTAL AUCTIONS have been discontinued.

Cards belonging to the club and those previously submitted to the club for future auctions will be offered for sale on eBay by Claire Thomas (Seller shandy2808), store name

**Postcards Online.** <http://stores.ebay.com.au/Postcards Online>

Members buying from this site/store should inform Claire if they are a club member and 10% commission from the sale will then be paid to the club. Anybody interested in having Claire sell their cards should contact her for relevant fees and charges.

## COMING EVENTS:

If anybody is aware of events of note to postcard collectors please advise the committee so that it can be included in the Bulletin.

### June

8-9th—Antiques, Hobbies & Collectables Fair, St. Clair Recreation Centre, Woodville.

### August

17-18th—Strathalbyn Antiques, Hobbies & Collectables Fair.

### September

13-16th—Upper Hutt (NZ) National Exhibition

14th—Printed Collectables Club Fair, Reid Avenue, Hectorville.

21-22nd—National One Frame Exhibition (with Postcards), Brisbane (15 sheets)

### October

12-13th—State Congress, Drill Hall, Torrens Parade Ground.

## *Congratulations to ...*

**Janet Ingleton** for winning the Betty Cornish Memorial Trophy Competition with her entry "I Believe in Fairies". This was judged the best entry by the people at the meeting.

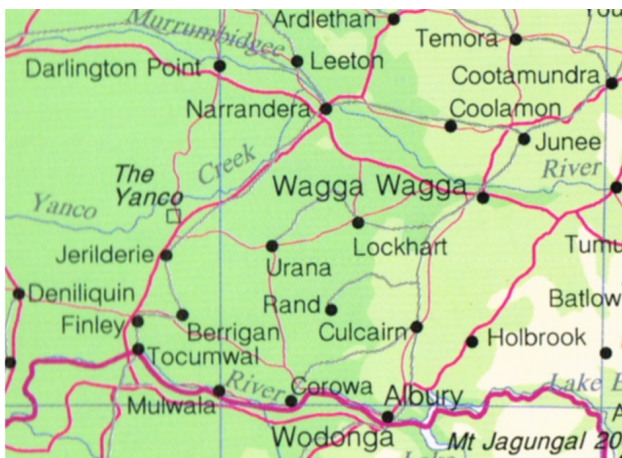
**Glen Thomas** for showing his display on Miniature Trains. Glen is one of our youngest members and deserves encouragement for the effort he put into making it an interesting evening. Thank you Glen—keep up the good work.



## **AROUND AUSTRALIA - WAGGA WAGGA, New South Wales -**

by Pauline Edwards

Based on information from Wikipedia and Wagga Wagga City Council.

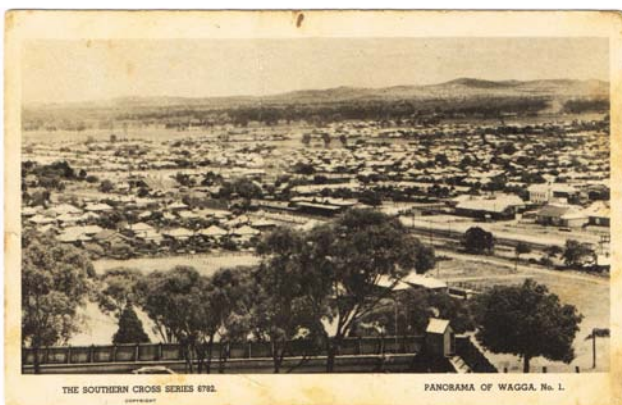


Map showing Wagga Wagga and surrounding towns.

Lying on the banks of the Murrumbidgee River, Wagga Wagga is the largest inland city in New South Wales. It is 518km by rail from Sydney and 432km from Melbourne on the main Southern line.

The original Aboriginal inhabitants of the region were the Wiradjuri people, the largest tribe in New South Wales. The term Wagga in the aboriginal language is thought to mean 'crow', and to create the plural, the Wiradjuri repeat a word, thus Wagga Wagga translates to 'the place of many crows'.

The Murrumbidgee River which runs through the City also derived its name from the aboriginal language and means 'plenty water' or 'big water'. The encroachment by Europeans on Wiradjuri lands made conflict inevitable and this, combined with the effect of diseases such as tuberculosis, smallpox and influenza eventually defeated the Wiradjuri, who, while retaining much of their culture, lost their land and life-style.



Panorama of Wagga. Produced by The Southern Cross Series.

The first European explorer to pass over the future site of Wagga Wagga was Captain Charles Sturt and his men in 1829 during his expedition along the Murrumbidgee River. The first settler in the area was Charles Tompson, an emancipated convict, who established the Eunonyha-reenyha 'run' on the north bank of the river in 1832.

## **PHILICIA ANTIQUES & COLLECTABLES PTY. LTD.**

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**INSTALLMENT CARDS, what I have learned about them and their producers,**

by Pauline Edwards

**Bieshaar & Zoon, Rotterdam,**

I have seen reference to Beishaar & Son Company Documentation dated 1890, and the printing of a type of Street Directory in 1928-29 by them, but their production of postcards appears to be limited to the destruction caused by the flood of January 1916.

They also produced the following installment sets which probably date from around that time, done in collotype printing and all carrying the same type of postcard backs with numbers applicable to the set.



The Dutch Army  
Cards numbered 14430-14435



Views of a destroyed Antwerp.  
Cards numbered 13164-13169



Plagued Belgium  
Cards numbered 13408-13411



*Continued next Bulletin*

**AROUND AUSTRALIA - WAGGA WAGGA, NSW**

- by Pauline Edwards

Soon after another ex-convict George Best established the Wagga Wagga 'run' on the south bank. Other settlers followed, all of them squatting on the land illegally. By 1836 the colonial government regulated their tenure and established a licensing scheme.

A police building and court house was established in 1847 and a post office in 1849, the same year Wagga was proclaimed a town. Development faltered with the floods of 1852-53 but, being on the main thoroughfare to the goldfields, Wagga ultimately benefited from the through-traffic becoming an important stock sales centre in the late 1850s. The first Anglican church was built in 1860, a school opened in 1861 and a gaol replaced the old lock-up in 1862; prisoners previously being chained to a log while awaiting their hearing.

A punt service opened the following year until a toll bridge over the Murrumbidgee River was erected by a joint

stock company and opened in 1862. In 1884 the NSW Government purchased the bridge for the public, and it was used until 1895 when it was demolished. In 1895 the Hampden Bridge was built across the river. This was closed in 2006 and fenced off to the public after one of the trusses failed and it was de-



THE ROSE SERIES P.7415 THE COURT HOUSE, WAGGA, N.S.W.

The Court House, Wagga  
Produced by The Rose Stereograph Co., Armadale, Vic.



Presbyterian Church, Wagga Wagga, N.S.W.  
Published by Hunter Bros. Publishers, Wagga Wagga.  
Printed in Germany.

clared a safety risk.

The paddle steamers of the inland river system began operations in the 1850s and the first one arrived at Wagga in 1858 but the importance of the road links always over-shadowed the steamer trade. The last steamer to visit Wagga arrived in 1905.

With increasing prosperity and population Wagga and



## AROUND AUSTRALIA - WAGGA WAGGA, NSW - by Pauline Edwards

surrounding district became a place of interest to several infamous bushrangers including Mad Dog Morgan, Captain Moonlite, and Ned Kelly's younger brother James Kelly.

The town's population swelled from around 1000 in 1870 to nearly 4000 by 1881. The area's fertility encouraged diversity of primary production including wool, wine and especially wheat.

The years from 1880-1920 were a period of modest growth after the boom of the 1870s.

Large pastoral holdings around the town were broken up for closer settlement. Fruit-growing and dairying were added to the local economy. The first cinematograph arrived in 1897 and after continuing expansion Wagga was declared a city in 1946.

The railway arrived in North Wagga in 1878 with a 2500 metre trestle built across the Murrumbidgee in 1879 to allow the line to continue to South Wagga. The longest railway trestle in NSW, it was extended in 1879 and renewed with steel in 1910.

Throughout the 1920s the NSW State Government improved both the road and rail links in the region. Wagga Wagga was part of a new telephone link between Melbourne and Sydney and a new Post and Telegraph office was constructed to house the repeating centre, one of the largest in regional Australia. Residential growth continued and in 1922 electricity was provided for the town, with hydro-electric power available from Burrinjuck Dam from 1928.

The outbreak of World War II saw Wagga Wagga become a key centre in the defence of Australia. RAAF bases were established at Forest Hill in 1940 and Uranquinty in 1941. A major Australian Army camp was constructed at Kapooka in 1942.



The Bathing Beach, Wagga, N.S.W.  
Published by the Rose Stereograph Co., Armadale, Victoria

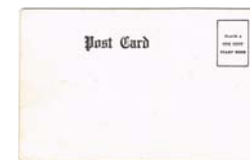


Town Hall, Wagga  
Produced by Harding & Billings for Peter Hill, The Wagga Arcade

In the 1950s the defence bases in Wagga again became an important part of the city. The Army camp at Kapooka was reopened as a recruit training centre from 1951, a role it maintains to this day. RAAF Base Wagga at Forest Hill also Expanded with training of defence force aircraft technicians located there from 1969.

## INSTALLMENT CARDS, what I have learned about them and their producers, by Pauline Edwards

It was not only the same drawings that were used by different publishers but the same ideas. This fun card set shows a man having his leg pulled—a similar idea to the Walter Wellman cards shown in the last Bulletin. The artist and publisher are not marked on the cards which are much thicker than normal and, as is quite often the case, they don't quite match in the centre.



### Axel Eliasson's Art Publishers, (AE) Stockholm, 1890-present

Axel Eliasson was the founder of this company and at first it was himself behind the camera providing the views for the Stockholm and Gothenburg postcards launched in 1891, followed by others from all over Sweden, Denmark and Norway, some being hand coloured. During the early 1900s the company was a leading producer of postcards from their premises on Queen Street in Stockholm. In the late 1930s they produced little booklets of ten designs from the same town, but the company's postcard success came to a halt during the 1940s.

Axel Eliasson's art publishers had reproduction rights to Jaeger's studio photographs of royalty and famous people. The publisher also had exclusivity postcards with artist Jenny Nyström. The company still exists under the name *Axel Eliasson AB* in Sägmyra, but is no longer active in the postcard industry and mainly produce art publishing articles, Christmas cards and gifts.

The 3 card set pictured here have undivided backs and were posted in 1903.

I have found no reference to any other installment sets produced by this company.





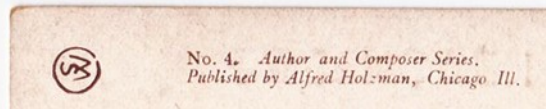
**INSTALLMENT CARDS, what I have learned about them and their producers,**

by Pauline Edwards

The pig set I found pictured 4 of the 5 cards in the set and were marked "Chain Series. Publ. by Alfred Holzmann, Chicago. Printed in Germany." The back of the card was the same as that of the dachshund by the Excelsior Post Card Company.

**Alfred Holzmann Co., Chicago.** (Shown as "Holzman" on their factory building, and "Chicago and Leipzig" on some cards.) They published a variety of cards including Chicago scenes, advertising cards, hold to light postcards, and many types of change of address cards when Chicago renumbered its streets in 1909 and again in 1911. There was also an "Author and Composer Series" which shows a trade mark I can't connect with the firm in any way.

The Metropolitan Postcard Club of New York City lists the company as operating from 1906-1910. This is a very short period of time given the size of their building and the fact that they advertise on the card that it is "the largest building in America devoted exclusively to the manufacture of post cards." I can find no information on why the company stopped producing around 1910.



As well

as the pig set I found Holzmann published the Frog and Fly set of 3 cards, but is it the same as The Wrench Series of that name?



It will be interesting to see how many other sets are published by more than one publisher.

**AROUND AUSTRALIA - WAGGA WAGGA, NSW**

- by Pauline Edwards



Lewisham Hospital Wagga, N.S.W.  
Published by the Rose Stereograph Co., Armadale, Victoria.

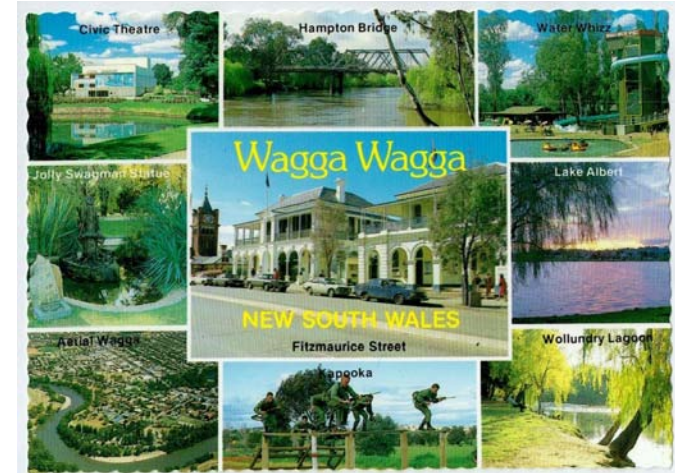
A teachers' college was established in 1947 and an agricultural college in 1949. In 1971 following pressure from the Wagga Wagga community for a university, the teachers' college became the Riverina College of Advanced Education and was relocated to a site adjacent to the Wagga Agricultural College, with whom it amalgamated in 1975. In 1989, the College amalgamated with the College of Advanced Education at Bathurst to become Charles Sturt University.

The Wagga Wagga Base Hospital became the major referral hospital in southern New South Wales and in 1963 a new seven-story hospital

was constructed.

Flooding remained a common problem for Wagga Wagga, with major flooding occurring in 1844, 1852, 1853, 1870, 1891, 1900, 1925, 1931, 1950, 1952 and 1956. After the 1956 floods, the City Council protected the city area on the south flood plain through construction of a levee. The levee was completed by 1962 and provided protection from 1 in 100-year floods. It was upgraded in the late 1970s and again in 1983 to accommodate problems that became apparent in the 1974 flood. North Wagga Wagga was excluded from protection and by the 1970s the Council eventually acceded to residents demands and by 1982 constructed a levee to protect the village, although at a lower standard. This was formalised to a 1 in 10 year height in 1992. There is also an unlicensed bank from North Wagga Wagga to Gobba Weir which holds water out of the northern flood plain to a height of 9.0m.

The Central Wagga Lions Club organised the Gumi Raft Race, the inaugural race being held in March 1976. A total of sixteen rafts took to the water during this first race, and they were to launch a Wagga leisure tradition that would last until 1995 when it ended due to insurance, environment and health and safety issues.



9 views of Wagga, showing the Civic Theatre, Hampton Bridge, Water Whizz, Jolly Swagman Statue, Fitzmaurice Street, Lake Albert, Aerial view of Wagga, Kapooka and Wollundry Lagoon.  
Card produced by Nucolorvue Productions Pty. Ltd.

**HOW POST CARDS WERE MADE - by Alan Petrusis**  
 as written for the webpage of the **Metropolitan Postcard Club of New York City**, and reproduced with his kind permission.

Postcards may have the names of a number of different people or entities printed on them or sometimes none at all. They are most often found on the card's back, though they may appear on a front tab or even across the image itself. In place of a name a logo is often substituted. Who are all these people? Many times it comes down to nothing more than guesswork. The most common name on a postcard is that of the publisher who commissions the postcard and often supplies the image. The next most likely name is that of the printer who manufactures the card. Then there may be the name of the distributor who places the cards in retail outlets. The photographer who supplied the initial image may also have his name on the card, usually next to or even on the picture. If the card reproduces artwork; the artist's name or even the lending institution may appear on it instead. It is not always easy to assign a role to the name especially when a single company very often played more than one of these roles.

A number of factors can lead to confusion when trying to glean information off a postcard. Because of their inexpensive cost, few went through the expense of copyrighting early cards. When a copyright does appear it is usually only for the photograph used and not for the card itself. This could mean that the copyright date displayed and the actual printing date could be decades apart. Large publishers in their constant search for new imagery often bought out the stock of photographers without giving any credit to them. Even photographers who bought out the inventory of another studio would then typically publish those images with their own name on them. In this way two different cards of the same image may be credited to two or more different photographers. More often than not, no one even knew at the time of publication where an image had come from because records were rarely kept.

There are many additional factors hampering identification. Sometimes a card may have a distinct look of a well known publisher but his name will not appear on the card. These types of cards were often privately contracted by individuals, but it could have been through the recognized publisher or directly with the same printer used by that publisher. While some publishers also printed their own cards, others contracted this work out with a variety of printers. This often caused their cards to have many different looks even if based on the exact same photograph. Because of the way postcards were manufactured, any five and dime store, druggist, or stationer could become a publisher. Sometimes a small local printer may have only produced a few different cards for a single local store. While the facts concerning some companies are well known, others even of great size often remain a mystery as all records were discarded when they closed. Much information on European publishers were destroyed during wartime. A vast amount of cards were also published with no information on them at all.

Postcards were manufactured in a variety of ways, which differed over time. Listed below are the major players in postcard production and their typical roles during the Golden Age of Postcards. The process of creating a postcard took anywhere between two weeks and four months to complete.

**INSTALLMENT CARDS, what I have learned about them and their producers,**  
 by Pauline Edwards

According to Tonie and Valmai Holt in their book *Picture Postcards of the Golden Age*, **The Wrench Series** produced a 5 part cat in 1905 which I have not yet seen. Also produced by Wrench, the 5 piece dachshund set numbered 4791-4795 mentioned in the last Bulletin was listed for sale with a picture and sold in 2007.



I later saw 4 of the 5 cards pictured and bought them but they differed in the fact that they were marked "*Chain Series. Publ. by the **Excelsior Post Card Company**, New York City. Printed in Germany.*" I have not found any information about this company.



The printing is chromolitho and the paper fairly coarse and soft, and were posted to St.Laurent, near Montreal, in 1913. The last card showing the tail was missing and I kept looking in the hopes of finding it. I then found and purchased the same picture produced by **OttmarZieher** (shown below) which were postally used 6th-10th May 1901.



Considering the number of publishers found in connection with the dachshund I decided it would be a good idea to show the cards of the Stork and Child produced by **Ottmar Zieher** (at left) so that a comparison can be made in the future with the Wrench cards if pictures of them become available.



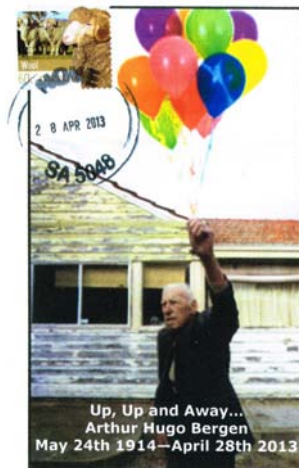
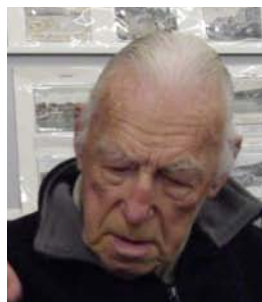
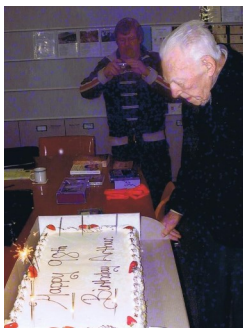
Looking back again at my notes on **The Wrench Series** I saw I mentioned a 5 part pig, a set of three "The Frog and the Fly", and reference to a Stork and Child numbered 4812-4814 but I have not seen these sets pictured.



When searching on the internet I did find pictures of a pig and a "Frog and Fly" but these were not produced by Evelyn Wrench.

HELIOCOLORKARTE VON OTTMAR ZIEHER, MÜNCHEN, GES. GESCH.






It is with great sadness that we announce the passing of Arthur Bergen, who was our oldest member of the postcard society. He is shown celebrating his 98th birthday at the club last year. Arthur was a founding member and later made an honorary member. Although his eyesight was failing he enjoyed attending meetings and will always be remembered for his reply of "Never better", to any query about how he was.

Arthur was a member of many clubs and used his own printing machine to produce items to support them. Arthur's daughter Pam attended philatelic dinners with him and shared with us "Dad's final jobs for me", two cards—one of which he organised to have cancelled on the date of his death. A truly thoughtful gentleman who will be missed by the many people he came in contact with.

Our sincere sympathy is extended to his family.

*"Ships that pass in the night,  
 and speak each other in  
 passing, only a signal shown,  
 and a distant voice in the  
 darkness; So on the ocean  
 of life, we pass and speak  
 one another, only a look and  
 a voice, then darkness  
 again and a silence."  
 Longfellow, Henry Wadsworth  
 ♦♦♦  
 In loving Memory  
 Arthur Hugo Bergen  
 24th May 1914 - 28th April 2013  
 "Lest we forget"*



## HOW POST CARDS WERE MADE - by Alan Petrusis (Continued)

**Salesman** - Printers and distributors both had salesmen working for them who would search out retail outlets for their cards; but in addition there were also independents that played a different role. Independent salesmen would often contact the same retail outlets, discuss an image they might want, and then make arrangements with a printer to have a card made. Not tied to any company, independent salesmen could search out the highest quality or lowest bid, depending on their clients needs. Salesmen basically acted as middleman, employed to facilitate card production between a would be publisher and the potential printer.

**Publisher** - All cards start with a publisher's intent to produce a postcard. First an image must be chosen, which usually took the form of a photograph, though sometimes artwork would be used. The next step was to send the photo to a printer and sign a contract to print a given number of cards for a set price. Printers required a minimum order to create an economically feasible press run, but this could vary widely from 500 to 8000 cards. This number was often determined by the type of press that would be used. When high-speed presses arrived, 25,000 cards would sometimes be printed at a time, but this was not applicable to all techniques. Since almost all early postcards were made from black and white photos the publisher would have to specify the colors desired on the card. Many times the printer was left to just make them up.

So who were the publishers? They can be classified into four main categories. While individuals sometimes printed cards this was rare and was usually done only for personal use like for note paper rather than to generate sales. Photographers tended to be the only individuals who printed cards in number, but this was for business use. As postcards gained in popularity at the turn of the 20th century the postcard format supplanted previous forms of popular photography. It was almost necessary for any commercial photographer to produce real photo postcards to stay in business. Many published their images as printed cards as well.

Small stores were the mainstay of postcard publishing. Tens of thousands of these establishments would either send their own photographs off to be printed or bought cards directly from catalogs and salesmen. A few businesses such as stationers were sometimes capable of printing small quantities of cards on their own. These publishers are responsible for the vast amount of view-cards that capture small town America. A typical store in a town of a thousand residents might have sold 15,000 cards per year during the *Golden Age*.

Large businesses associated with the tourist industry were also major publishers of postcards. These included the Grand Hotels as well as the many steamship lines and railroads that brought people from one place to another. These cards were usually contracted out and became a form of self promotion. Some of these businesses printed their own cards as they were already producing a large amount of printed material. There were also large publishing houses with some being little more than middlemen moving cards from printers to stores while others were totally self sufficient from the printing of cards to their distribution. It must be noted that even some small companies produced large quantities of postcards for that was the main focus of their business.

Some of the worlds largest publishing houses as well as other companies not normally associated with postcards moved into the postcard business at the beginning of the craze. Despite their size they did not always produce cards in quantity for they were riding the wave of opportunity and postcards were but a sideline.

**Photographer** - While early postcards made through chromolithography did not require the use of photography, the vast amount of postcards manufactured were photo based. Even the artwork for most art cards would be photographed, unless printed directly from an artist's etching or woodblock but this is rare. For view-cards a regular 5 by 7 inch photograph was usually required. Anyone with a camera could make a contract with a printer to have a photograph turned into a postcard. Small stores would sometimes hire a local photographer to take pictures for them.

Many professional photographers also supplemented their studio work with postcard sales. In addition to producing their own real photo cards, they would sell cheaper printed cards that they contracted out. In this manner they became publishers of their own work. Itinerant photographers also roamed the country searching for subjects they could sell to publishers or for customers they could directly market their cards to. Larger publishers had their own staff photographers that would travel the country capturing scenes of small towns and attractions. Sometimes publishers would acquire images from photo supply houses. There was little copyright protection and different publishers would buy and use the same photograph. Some publishers bought real photo cards out of store racks, then went on to publish them as printed images under their own name.

**Production Manager** - Once a black & white photograph was received it would go on to the printer's production manager who would then make decisions on how to alter it for postcard production. Notes regarding colors may have been provided by the photographer or the customer ordering the card. Many production managers were artists in their own right so in the absence of any instructions they could make these decisions alone. They might paint over image areas most open to interpretation to denote desired colors. Instructions may also be written directly on the photo to indicate other needed changes. Sometimes cut and paste techniques were utilized to alter the composition, or add or subtract various features. The photo would then be passed on to the retoucher to carry out the instructions.

**Retoucher** - Though some means of optical color separation was available through filtering since the 19th century it was rarely used. Most postcards only used a photograph to produce a black and white key plate that would capture details, while color would be added in through the eyes and hand of the retoucher. The substrate for each color would be made from the same black and white photo but it was the retoucher's job to remove all parts of the image on each negative not designated for that specific color. This could be based on the production manager's instructions, or in their absence on his own creativity. Production managers usually worked out the general color schemes and important details but for the more mundane parts of an image such as sky or trees the retoucher made the decisions alone.

Because skies were often washed out of the photograph it was the retoucher who would draw them back in according to whim. It was during this process that any feature deemed unattractive within the composition could also be removed. Sometimes objects showing specific fashion or other such tell tale details were eliminated so not to date the card thus giving it a longer shelf life. Features such as people, cars, and boats could also be added. Many of these subjects were kept in stock as decals that could be pressure applied to the printing plate, eliminating the time consuming task of drawing them in by hand. If they were added to the picture plain at the wrong eye level, which happened all too often, they would fall out of scale with the rest of the image. Shading mediums such as ben day dots could also be transferred onto a negative or a printing plate by applying pressure in order to create additional tone or color where needed. This was a common practice in postcard production.

**Printer** - After the printer received the retouched negative from the production manager it would be copied onto a photo sensitive tissue. Depending on the process by which the postcard was to be printed a halftone screen might be used to impart tonal gradations. This tissue would then be adhered to a plate or litho-stone and the image chemically transferred. This process would be repeated with a new plate for every color that was to be printed. Most printers would only use four basic colors while others might employ over twenty plates to produce a more natural look. Much additional retouching work was done at this point directly on the printing surface. Paper would be fed over each plate on the press printing one color at a time in perfect registration. Many small images could be printed at one time on a single sheet if a large press was available. The large printed sheets or webs would then be cut down to size after drying. The cost for monochrome printing obviously required less labor and thus the cards printed this way could be sold more cheaply.

**Distributor** - While small publishers may have had cards printed to sell in their own store, larger publishers may not always have had specific customers in mind for the cards they printed. These cards would be handed over to distributors and clearing houses who already had business arrangements set up with jobbers on a national or regional basis. Many large distributors also published cards on their own, often using various printers as quality or price dictated. Some, like news agencies, distributed postcards among their own newsstands or subsidiaries. Distribution was highly competitive and unfair practices often led to battles in court.

Some postcard companies functioned as the distributor for postcards from other publishers as well as their own. Advertisements would be aimed directly to the collector offering assortments of cards on different subjects. These cards were often priced below the retail price available to most consumers. Most companies however did not advertise their products, nor did they have catalogs of their inventory; they were completely dependent on jobbers armed with samples for distribution.

**Jobber** (Drummer) - Postcards were often purchased by jobbers from distributors, clearing houses, or publishers directly, who in turn would sell them to various retail stores or newsstands that they had created ties with. Some publishers also sought out these middlemen who sometimes advertised their services. This was especially true of European publishers who did not maintain offices in the United States. Many small businesses also needed to carry a variety of cards but couldn't afford to publish them in quantity. They bought their cards from jobbers who would divide up large quantities of the same card and sell them to many different stores. Jobbers could also work as salesmen taking requests for postcards from various retail establishments. Some jobbers had a habit of *stuffing*, which is short-changing retailers of the cards they had ordered and replacing the difference with poorer selling images. Jobbers were also often in conflict with publishers and printers who also sold postcards directly to retailers causing them to organize boycotts.

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**The website lists an amazing number of publishers with information on their productive years, their trade marks, and pictures of the different types of their work. A wonderful example of how knowledge can be shared.**

*The Editors*