

By the Editor

Business jubilee's, 25 or 50 years in existence for example, were usually the reason to issue a book(let) showing the own strength and the latest technical equipment, modern factory building. Bigger firms had often an employee responsible to record all special dates and events in a chronicle.

Founders, owners and managing directors as well as all other long time staff are found in this books/broschures, posing proudly for the camera eye. Only the successful firms used to publish and distribute this sort of anniversary book(lets), and should be understood as a special, personal way of advertising. That means however, that all listed data was specially chosen ("censored") for this purpose.

Seldom detailed information on the production is found, mostly general facts/figures and views of production means, facilities etc. Nevertheless such books are a good source to the researcher, especially as they are usually well illustrated. And, these items are often hard to find, and when you are lucky you learn to understand the term "expensive".

I was lucky to find the 50 years business jubilee booklet (1880 - 1930) of "**Junghanß & Koritzer**" from the small city of Meiningen, Thuringia. By the way, the German letter "ß" is often found written "ss". Means "sz" however. So the name "Junghanß" could also be correctly written "Junghanss".

I had come across the name several times before, always in connection with collotype printing, and especially picture postcards. But I had never seen a card with Junghanss & Koritzer or at least a J. & K., M. imprinted. This really puzzled me! Even intensive search through a stock of over 15,000 cards, most from Germany, produced not a single find. Now I understand that I had probably many dozens of J. & K. printed cards in my hands, but simply did not know how they look like. Really a problem, but J. & K. is indeed just another German picture postcard printer who stayed in the dark and, not as many others did, not put any own logo's, initials or other identification marks on cards printed. Somehow this is a researcher's nightmare, especially for those who wish to estimate production figures. It forces you to look out for alternative sources of information and to try to un-

derstand the business situation back then. Because one fact is absolutely clear: J. & K. were specialised in picture postcard printing for German as well as customers abroad. It was not the sole article, but dominated their business until WW2 years.

Let's take a look at the firm's history.

November 6, 1880:

Carl Wagner (→) founded a "Lithographische Anstalt, Buch- und Stein-druckerei" business under his name in Meiningen. 6 smaller hand

presses for litho printing and only a single press for letterpress were available. Carl Wagner soon realized that he needed something different to please the customers asking for quality illustrated advertising leaflets, catalogues and other works. When **Dr. Albert** from Munich perfected the collotype printing process in 1883, Wagner saw his chance immediately and introduced this process. the first collotype prints were done on rebuilt litho



Panorama view of the city of Meiningen, Thuringia, c.1908

A typical German Collotype Printer

presses. This worked not out that well and needed too much time and efforts. So it was not surprising that C. Wagner was among the first to order a new collotype flatbed press model in 1884. A bigger letterpress as well as another one for litho process were bought. Big flatbed printing presses do work efficiently only when powered and a own gas-fired power station was installed.

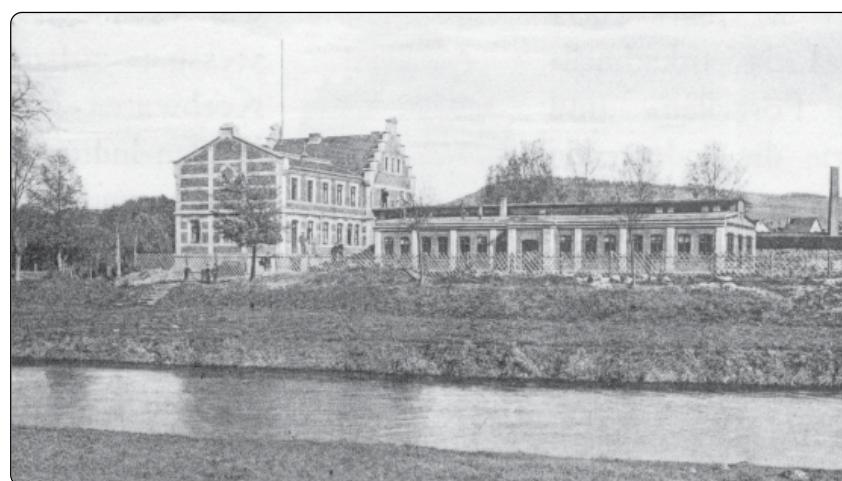
Plenty of investments but business was booming. The nearby porcelain and wickerwork factories needed illustrated advertising/catalogues. So did the established arms manufacturers found in nearby city of Suhl. Even a advertiser named "*Der deutsche Bauanzeiger*" was printed and distributed in 30,000 copies weekly. I have doubts if the mentioned circulation figures are fully correct. Probably a short-lived project only.

The year 1886:

C.Wagner sold his business to the **Gebrüder Hoffmann** (Hoffmann Bros.) said to come from London. The reason for the sale is unknown and not mentioned in my booklet. I have tried to find out something on the Hoffmann's. Early printing trade literature mentions a Hoffmann business specialized in "photographic articles/prints" busy in England in the late 1880's – mid 1890's. These are said however to come from Offenbach (Main), Germany. If there was any connection between these "Hoffmann's" is not clear. The family name "Hoffmann" is common in Germany. But was it also common in Great Britain? Reader's help with this matter appreciated.

Hoffmann Bros. as new owners wanted their business and production more modern and bigger. The firm moved in 1887 into a new erected building (see ill below) located at "Mittlerer Rasen 1", a odd name for a street by the way. Two modern bigger format collotype presses were bought and other equipment including the studio modernized.

However, the new building and the new machinery was too much for the Hoffmann's. They did run out of money soon and by early Dec. 1887 the business was bought by **Otto Junghanß** and **Ernst Koritzer**. From now on until the end of WW2 the firm carried the name "**Junghanß & Koritzer - Graphische Kunst- und Verlagsanstalt, Meiningen**".



The new factory building of 1887 with little river in foreground. "Mittlerer Rasen 1"

Junghans & Koritzer Meiningen

The new owners were both very active and had a artistic background. I guess one or perhaps both had a great interest in photography. O. Junghanss and E. Koritzer added a publishing dept to their firm. One of their first projects dates from around 1889/90 and was a series of at least 25 different views of popular/historic places found in Thuringia. The photos were taken by J&K. Not picture postcards but sized about 155 x 210 mm. Printed by collotype process on quality paper and then mounted on thick card board. These views were sold either individually or as booklet (leporesso fold-out) with embossed cover, holding varying of views. Almost all of the early printers which later had a good reputation as ppc printers started this way. Some dealers and collectors today do not recognize that these views are not real photographs but were printed on a collotype press. Most are really of excellent quality.

Series of other popular places in Germany followed. Also views from Switzerland, Greece and even Egypt. Added were reproduction of sketches done by Herzog Georg II and a collection of drawings titled "Die Meininger" by local artist C. Allmers.

The prime interest of the owners was the publishing field. In 1898 the firm was converted into a "GmbH" (limited company). Managing directors (and partners) were **Franz Lenders** and **Gottfried Reinhard**. Lenders took over control in full in 1902. The complete firm was now modernized, 3 new collotype presses of latest make were bought, new book printing presses incl. new type and modern bookbinding equipment came in use. It was **Franz Lenders** who directed the firm into the postcard printing business. Early postcard orders were carried out on presses capable to print 6 cards at one time. Two of J&K's new collotype presses were good to print max. 40 cards per sheet, another even good for 48 cards to be printed at the same time. Business was booming indeed. However, **Franz Lenders** died early on February 5, 1915.



Ernst Koritzer



Otto Junghans



Franz Lenders



Otto Walther

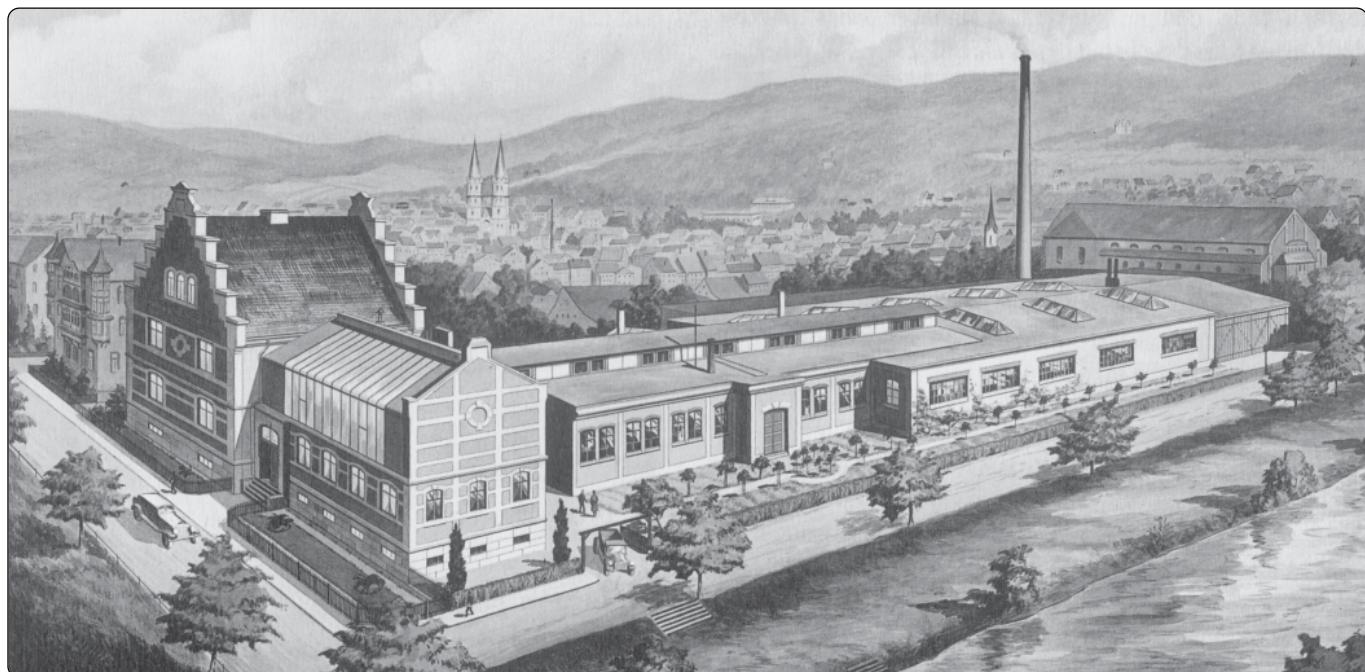


Adolf Jacobi

Otto Walther and **Adolf Jacobi** took over Junghanss & Koritzer on April 1, 1915. Walther had already worked for J&K since 1902 as employee and later also company secretary.

Jacobi was a local portrait photographer who started his career in 1897 and with his own studio business since 1901. This combination helped the firm to survive the difficult WW1 years and led to further business success in post war years. The equipment was again modernized and the growing number of customers forced Walther and Jacobi to extend the company building in 1925 (see ill at bottom of th page please; not a photo but a painting). This is a quite interesting development for a firm specialized in postcard printing in the 1920's. Many of the former big names in this business disappeared, closed down or were bought by bigger companies. J&K however extended their building, invested quite some capital in new machinery and equipment. And it continued this way. In 1927 J&K bought the complete collotype dept. of the bankrupt's estate of "Wiedemannsche Druckerei A.G.", Saalfeld/Saale and had now 6 large format collotype presses running.

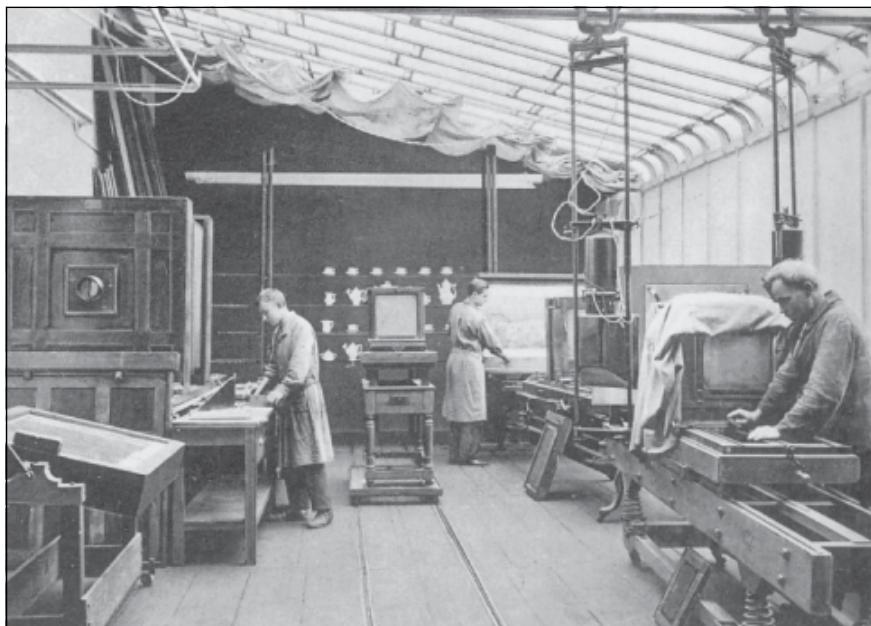
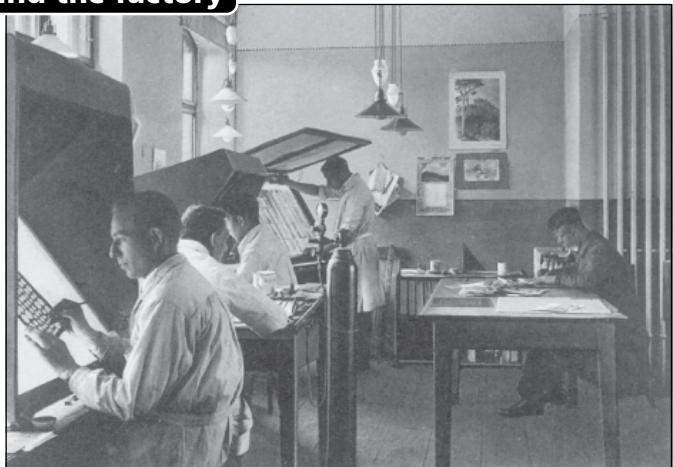
When I say that J&K was specialized in postcard printing it does not mean that they printed cards ONLY. The book printing dept produced all type of printed goods for the (local) trade and the authorities. From trade cards, letterheads and bills to books and catalogues. But picture postcards as well as art cards from the late 1920's on, were their major income source. The jubilee brochure was published in Nov. 1930. A Klimsch printing directory from 1933 states that J&K had added also (rotary) bromide photo printing. Birkner directory of 1938 states speciality "postcards" and sole owner *O. Walther only*. The J&K history ends with WW2. Polygraph 1950 directory tells us that there is still a printing firm at the same location named "*Thüringer Volksverlag G.m.b.H.*" works 2 (works 1 was the local newspaper), under state control, using same printing processes, identical number of presses and work force.



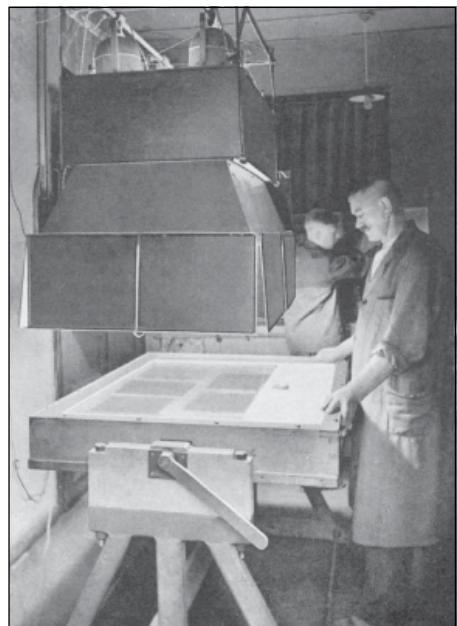
Retouching dept. 1: the two head retouchers, painting after photo of aerial view of J&K factory can be seen on easel

Retouching dept. 2: retouching staff at work. Each and every photo needs retouching before ready for print.

A short look round the factory

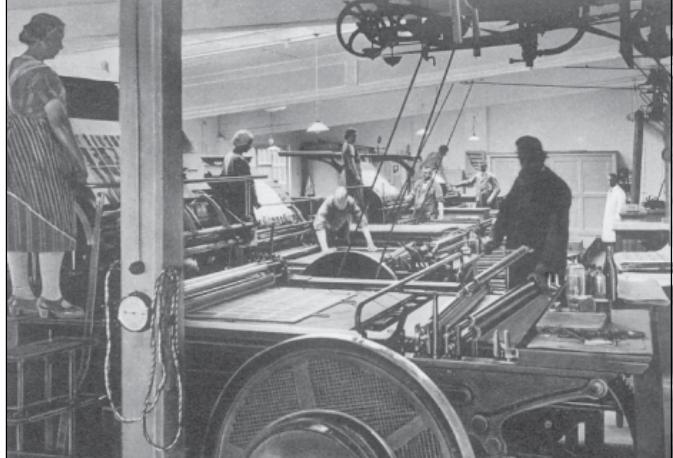
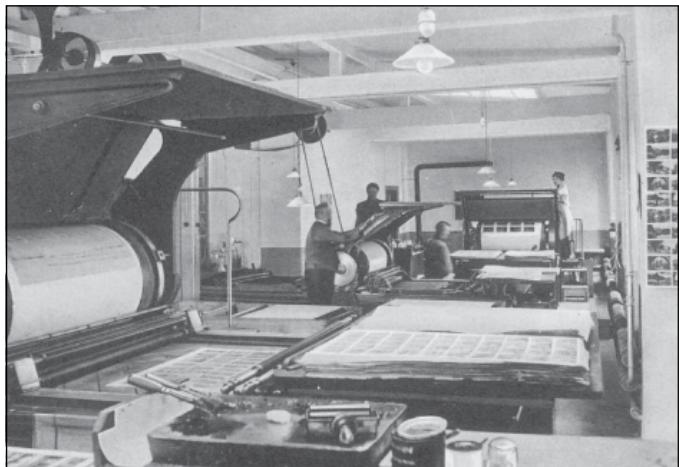


The studio: we see (at least) three different process cameras, glass roof to work with daylight when possible, a porcelain arrangement to be photographed can be seen in the background. The studio dimensions: a width of 5,5 metres and a total length of 13 metres.



Powered printing frame: major use is to copy negatives/film onto a "printing plate" (under vacuum condition) for collotype process;

K&J's collotype printing shop (northern side): shown are 3 large format collotype presses and sheets with postcards everywhere. The press in foreground is able to print forty (different) post card views per sheet. The max. printing capacity of such a collotype press in the late 1930's was about 500 sheets per day = 20,000 monochrom cards.

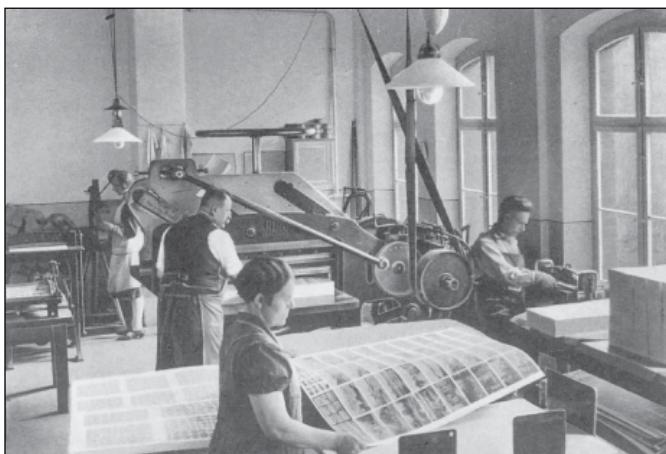
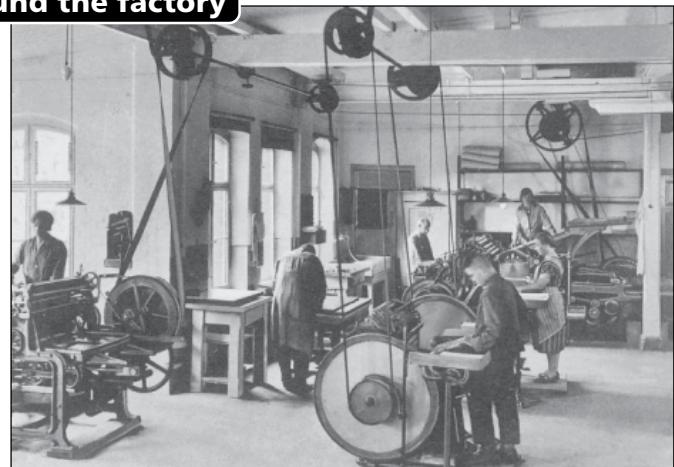


Collotype printing shop (southern side): Junghanss & Koritzer had a total of 6 larger format collotype printing presses by the end of 1927. The printing sheets had to be fed manually, usually by women or boys. Collotype was a slow printing process and required skilled staff, constant room temperatures and humidity. When all presses were used for postcards, J&K's daily output reached approx. 100,000 cards

Composing room: a staff of five men busy at work. Hand-composing only – no composing machine around.

Letterpress shop: mostly smaller models/platen presses except the press in background. Collotype process had priority.

A short look round the factory



I have left out several other illustrations from the Junghanss & Koritzer 50 years jubilee brochure and concentrated on those showing people at work, machinery etc.

The problem with identification of J. & K. printed cards

We know for sure that J. & K. was a postcard printing firm using the collotype process and from c. 1930 on also bromide rotary photographic process. Postcard production was the speciality of this firm from about 1900 to the outbreak of WW2. During the ppc boom years they had four large format collotype presses running. These were good to print 40 -48 cards at one time. You really a steady flow of orders to feed such big presses. J. & K. had no litho presses of same format. That makes me believe that they did not the typical coloured cards like *C.G. Röder, Stengel & Co.* and *Knackstedt & Näther* and other big names specialised in. (B/w collotype with 4 - 6 colour overlays superimposed). Okay, they might have concentrated on monochrom and duotone printing jobs. This is not yet fully clear. There are of course some processes which allow full colour illustrations by using collotype presses only. They were however slow and very complicated. My problem is that I do not know how the J. & K. printed cards look like! It seems that they had no special designed logo, no characteristic numbering system, no certain layout marks, no collotype printed cards with their name imprinted (?) etc. This is really frustrating!

Some time ago I had a card with *Junghanss & Koritzer, Meiningen* imprint. Remember that it was a common view but would have been most helpful to identify other J. & K. printings. This card has disappeared somehow at my place. Probably I only spotted it in a approval lot and did not pick it out due to unknown reasons. Since then I have searched through some 20,000 cards, spoke to other collectors, asked postcard dealers for help – with no results at all. Readers help with this matter is really appreciated!!

How could have stayed a ppc contract printing firm in business for decades? J. & K must have had loyal customers / clever and solvent publishers who managed to survive the decline of the ppc boom era.

< **Bookbinding dept:** a "Krause" guillotine dominates this view. *Karl Krause*, Leipzig was one of the biggest engineering works in Europe for all machinery for the graphic trade/paper mills. The woman seen here in the foreground takes out sheets of blank paper from a pile of printed postcards. To avoid the fresh printed sheet to smut the back of the next sheet in the pile, sheets of thinner blank paper were put in between. These "protective" sheets had to be taken out of the pile of the finished printing job (to be re-used). Believe that the large format sheets were cut to smaller format before captions and address side imprints were done.

Again we see here collotype printed sheets with 40 different views arranged. Some details can be identified with help of an magnifying

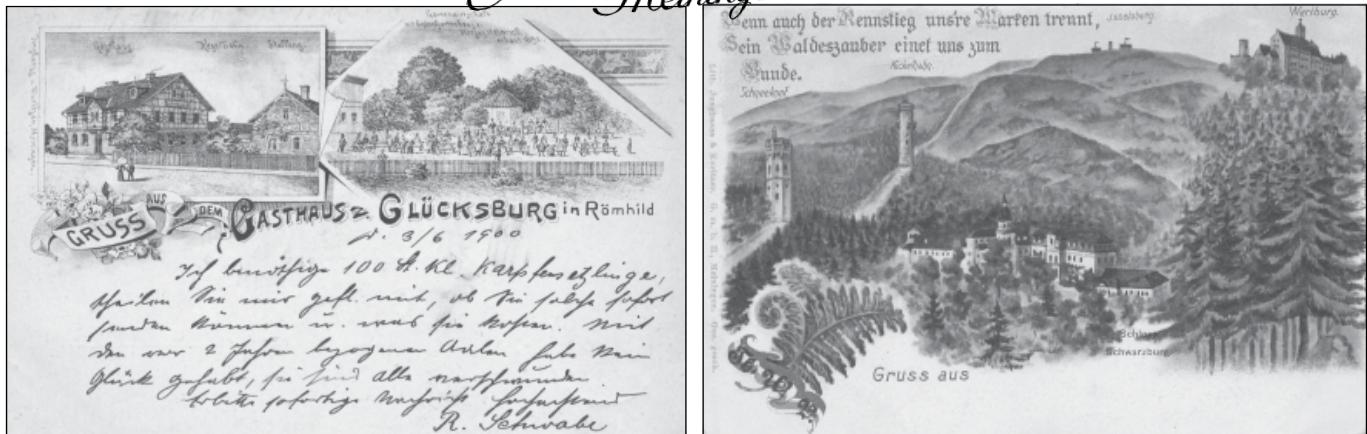


J. & K.'s office showing three women at work. Only wish I would have access to the customer file! At top right position a number of framed postcards (*Greetings from type*). Below we see managing directors O. Walther and A. Jacobi in their (not very luxury) office.



Junghans & Koritzer

Meiningen



Gruss aus dem Gasthaus zur Glücksburg in Römhild - modern guest house with own skittle-alley. The guesthouse or probably only the summer house was erected in 1692. The sender *R. Schwalbe* orders 100 carp fry. Mailed in early June 1900 to a fish-farming of a paper mill in a place named Wendisch-Drehma. Litho printed by J. & K. pre 1898. (not G.m.b.H and old style "Deutsche Reichspost Postkarte" imprint)

There were indeed a number of German publishers who continued with ppc business in big scale after WW1. Although most postcard research related writers repeat it over and over again that postcard business faded away a great deal after the Great War, there were firms that grew in business, even in the 1920's. I have found a German collotype postcard printer (*Kunst- und Lichtdruckwerk Paul Richter, Magdeburg*) who had started his business as late as 1912 and his postcard business prospered! But this is a separate story.

Junghanss & Koritzer's business story included also troublesome times according the jubilee booklet. But managed to stay in business. They never employed more than 35-50 workers, and their major card output appears to be of regular common quality, produced at reasonable costs and so to be sold also at prices everyone could afford.

My theory that J. & K. had one or more long-time publishers they mainly worked for was backed up by a surprise find. I was offered a postcard order envelope of the big German publisher Gebr. Metz, Tübingen. I bought it immediately when I realized that the imprinted information made clear that C.G. Röder printed for this firm (various Röder-only process names are mentioned together with the letter "R."). Another imprint lists two processes: "Lichtdruck" (= collotype) and "Phoenixbraun" (sepia collotype) together with "J. & K.". I do not know of any other German collotype printer with this initials. Bingo!

Gebr. Metz (book publishers in later years mainly) was in business until the late 1980's/early 1990's. Somehow I believe the Metz firm was originally of Swiss origin. The earliest known Metz cards date from 1894. I guess many of the early high quality chromolitho cards were printed in Switzerland (family business). Metz Bros. had their own bromide photo card production later but ordered cards from various printers, incl. *C.G. Röder, E. Pinkau & Co.* (both from Leipzig), *Nenke & Ostermaier*, Dresden and also *Junghanss & Koritzer, Meiningen*. Gebr. Metz was big enough to keep several printers busy, serving the market with "common" views on sale

at low prices. I think this is a first link and I hope to discover more some day.

The only cards I found bearing the name Junghanss & Koritzer are illustrated above. Typical chromolitho printed "Gruss aus" cards of pre-1900 origin and showing views from their state Thuringia.

Research remarks

While searching for any information available on the firm of Junghanss & Koritzer I came across two other businesses which attracted my attention. I learned that the family name Junghanss was quite often found in Saxony and Thuringia. There was a printing and publishing business in Leipzig (Täubchenweg 26) named "**Gebr. Junghanss**". Established in 1878 and owners since 1895 were the Junghanss brothers Eugen Curt and Karl Georg. In 1923 Franz Junghanss took over business. Their speciality were catalog printing mainly for the gardening/seed business. Publisher of "*Allgemeiner Samen u. Pflanzen-Anzeiger*" and "*Export-Anzeiger für alle Gebiete des deutschen Gartenbaus*". Employed 75 workers in 1913, almost 100 in later years and had

a total of 17 letterpress machines. Stayed in business until WW2 years / air-raids of 1943.

The other firm is of more interest. "**Junghanss & Koritzer**", fine art and book publishers, established on Nov. 24, 1891 in Leipzig, Breitkopfstr. 5. Owner was a *Hermann Zieger*. Said to have been an enigmatic person in the publishing business back then. H. Zieger owned another firm named "*Internationaler Kunstverlag M. Bauer & Co*" (establ. in 1894 and taken over by Zieger in 1896) and controlled another: *Friedrich Pfeilstücker* (limited partnership since 1900, establ. in 1897), both also found in Leipzig at the same address as mentioned above.

No information found yet whether the Zieger publishing group had anything to do with our J.&K. Although it was pointed out that *Otto Junghanss* and partner *Ernst Koritzer* favoured the publishing business.

Research continues and I will keep you informed how the J. & K. looked like as soon as I find the "key card". During pre-1914 years this firm worked for publishers abroad. Perhaps you have had some of their cards already in your hands (?).

This issues' mystery card

Chris Ratcliffe (once again!) came up with this unusual card. Dominated by the classical Egyptian motif Sphinx together with pyramids. Arranged below a date: 7. 2. 04 = in German stands for February 7, 1904. The 'D' in front puzzles me however. It does not stand for "Dienstag" (Tuesday) nor "Donnerstag" (Thursday). Feb. 7, 1904 was a Sunday. Perhaps "Datum" (date)? I understand this postally unused card to be a invitation. The sender is the "**Verein Ornament**" and I have no idea what kind of people gathered there. Various interests can hide behind "Ornament" association or club. The illustrated "crest" (lithographers/painter type designed) at below left corner makes clear that they were at least social drinkers. The three buckets of beer/tankards tell enough. Printed b/w on red card-board, average quality only. *Your comments + ideas welcome!*

