

**SOUTH AUSTRALIA'S FIRST POSTCARD** - by Martin Walker (Continued)

*One half Sheet Foolscap Minerva Jobbing Machine with latest improvements and to work with treadle. Complete with Rollers and Roller Mould also Ink stop—to be packed ready for working and the polished parts well coated with grease to prevent rust.*

*One pair half sheet Foolscap chases for machine.*

*Ten (10) pounds (lbs) Deep Orange Fugitive Printing Ink for 2d stamps in One (1) pound tins.*

*Estimated cost £260-*

CHARLES TODD.  
*PostMaster General &  
 Supdt. Of Telegraphs."*

*General Post Office  
 Adelaide 28th Oct. 1875.*

Assuming that all of the requirements of this order were fulfilled (and I have no reason to doubt it) the following conclusions can be made:

Firstly, Charles Todd seems to have used the English Postcard as his ideal design when one considers the similarities (see illustration) in design, colour and size. A direct referral is made to the English card regarding the size and quality of the card used.



Secondly, the order reveals that the postcards were printed in sheets of four.

Thirdly, the type of printing plant is specifically named.

Fourthly, and most importantly, that eight separate postcard plates were ordered, along with a pair of chases\*. This indicates that the printing forme was assembled by securing four single plates within the chases, as opposed to having two separate plates, each having four impressions of the postcard.

This situation renders the success of positioning a postcard almost impossible, since the total number of combinations in multiples of four from eight plates totals 1680. The absence of any uncut sheets of the card does not help the situation either. Although the cards cannot be positioned accurately, they can be plated—as will be seen later.

The plant and materials for the postcard arrived in Adelaide in April 1876. I can recall reading a note in one of Todd's memo. books to the effect that the plant and materials were damaged in transit from London. This may explain why the cards were not issued until December.

\*) "Chase": Iron frame holding composed type for page or sheet. (Ed.).

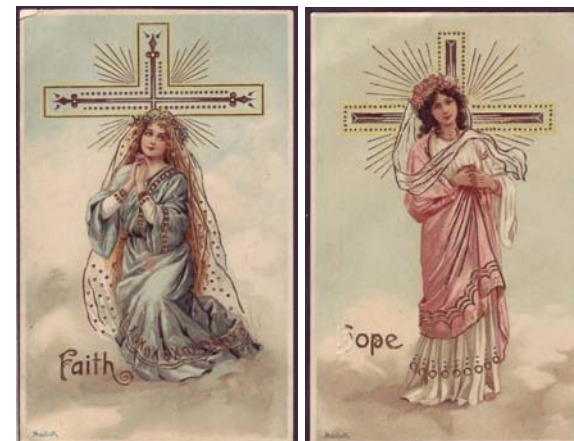
**SETS OF POSTCARDS** - by Pauline Edwards

Information about the artist gained from Metro Postcard Society website.

This lovely set of virtues cards produced by Giesen Brothers & Co. are partially embossed with gold colouring on a chromolithographic printed design with magnificent detail.

I have seen two different cards (shown below) which appear to belong to this set, also the same cards with the captions in German and which appear to be produced in Germany.

Giesen Brothers were publishing postcards in London by 1902 and one of the brothers, Karl Giesen, was a leading member of the Postcard Publishers' Association, serving as its President for some time until World War 1 caused its dissolution.



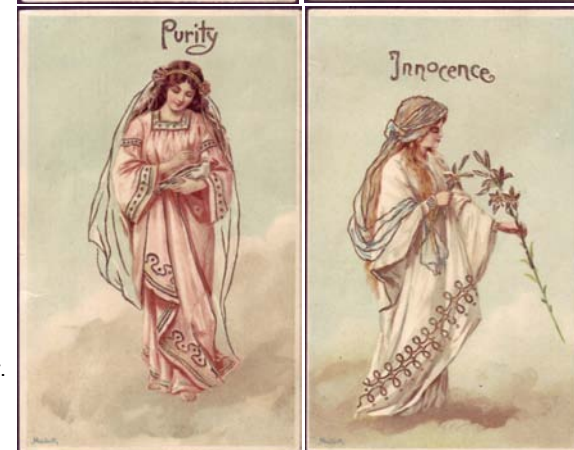
The artist signed cards were done by Alfred Moritz Mailick who was born in Dresden, Germany in 1869.

After studying at the Dresden Academy he began a long career as a painter and illustrator.

As his work became more popular he changed his name from Meilicke to Mailick in 1906.

Before his death in 1946 he designed a large number of chromolithographic postcards, mostly as general greetings and holiday cards.

His son Erik also had a career as a painter.



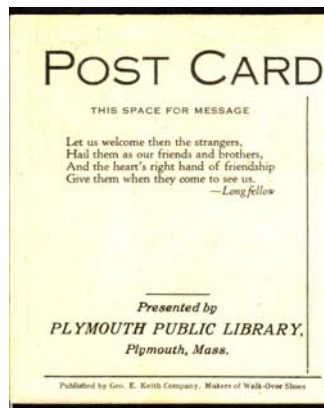
**WALK-OVER SHOES ADVERTISING CARDS** - by Pauline Edwards (Continued)  
based on information from Walk Over Shoe Company website and Wikipedia.

As I kept looking on eBay and other sites I was amazed at the number and variety of cards, the different logos or trade marks and the advertising content carried on them, not only for Walk-Over Shoes but by other businesses as well. When I bought the first couple of cards I thought I had found an unusual subject to collect and that there wouldn't be many of them but I have since decided that was a big mistake.

The following card by Frank Smith follows on in the theme of early settlement scenes but shows that the Plymouth Public Library also distributed the postcards published by George Keith & Co. Logo No.5 shown on this card is the male style of Logo No.2 shown in Bulletin 10.



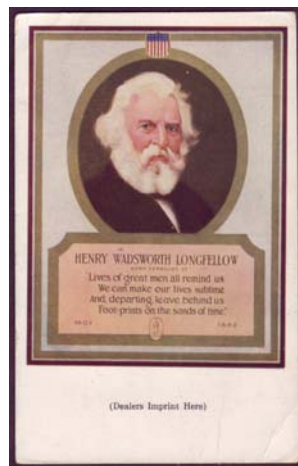
Logo No.5



This card of Henry Wadsworth Longfellow appears to be a salesman's promotional card and was one of (I am led to believe) 24 cards of Famous Americans produced for this purpose. The back shows that they were published by the Geo. E. Keith Company, and they feature a very small Logo No.6 on the front. Apart from Longfellow I have found references to the following people:-

- |                         |                    |
|-------------------------|--------------------|
| Daniel Webster          | Patrick Henry      |
| Paul Revere             | Cyrus W Field      |
| Ralph Waldo Emerson     | John Marshall      |
| William Cullen Bryant   | Benjamin Franklin  |
| John Greenleaf Whittier | John Paul Jones    |
| Oliver Wendell Holmes   | John Howard Payne  |
| Robert Fulton           | Theodore Rossevelt |
| James Russell Lowell    | Julia Ward Howe    |
| Francis Scott Key       | Samuel F B Morse   |

Any information known on the names of other people featured in this set would be appreciated.



Logo No.6

**SOUTH AUSTRALIA'S FIRST POSTCARD** - by Martin Walker  
As published in the Australian Posthorn, September 1979.

During the 1860's and early 1870's great public dissatisfaction existed with the South Australian Post Office Department. This dissatisfaction reached a climax in April 1874 when two perfectly executed mail robberies occurred. Some letters disappeared from the Weaner's Flat—Adelaide Mail on the 16th April and on the 29th of that month the General Post Office itself was burgled and several registered letters removed. All of these events culminated in the establishment of a Royal Commission to inquire into the organization and the workings of the Post Office Department.

Of the many recommendations made by the Royal Commission was one advocating Penny-Postage in the larger towns of the Colony. To this recommendation the Postmaster-General Charles Todd, replied:

*"I regret that I cannot recommend this. It has been tried in Sydney, where it applies to the city and suburbs; but I understand it to have resulted in a loss of revenue. It has recently been rejected on two occasions by the Victorian Legislative; and I do not think, with our smaller population, we should be expected to adopt it yet awhile. It is, moreover, opposed to the principles which were urged in favour of a uniform penny postage in England; and I would prefer to wait a few years till we are prepared to adopt a uniform penny rate here. I think, however, we might adopt penny postal cards, if they can be manufactured cheaply."*

Some investigation of the costs involved must have been carried out and found to be favourable, since on the 28th October, 1875, an order was drawn up for the necessary plant and materials. The order was sent to the Governor for his approval and, after having been received, was then forwarded to the Agent-General for South Australia in London.

Since many interesting facets of the Penny Postcard's history can be gleaned from the original order, it is reprinted here in full:

*"Indent of Articles required for the Post Office Department to be ordered through the Agent General.-*

*Chargeable to Post Office Contingencies.*

Specification.

*Eight (8) Electrotype Post Card Plates, each to be mounted upon a metal or well seasoned wood block.*

*The style of the card to be as follows:-*

*Light ornamental border enclosing the words "South \*O\* Australia"  
With Royal Arms between and underneath "Post Card" in bold clear  
Type also the word "To".*

*The engraving of the Postage Head to be deeply cut, so that it may be worked upon a fast printing Machine without filling up, the value "One Penny" on the head to be very distinct.*

*A sufficient number of sheets of tinted Post Card Paper to print (Two millions) 2,000,000, cards same size as the English Card and of similar quality, the sheets to be of such dimensions as will cut into squares of four (4) cards without waste, as it is intended to print four (4) at each impression.*

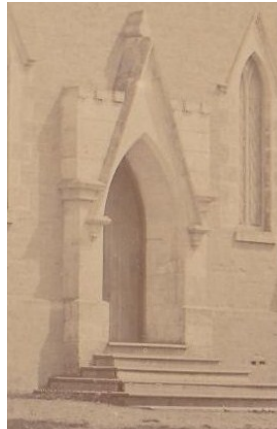
*Ten (10)pounds (lbs) of printing Ink of such color, as will show best upon the paper, and work freely. Probably Lavender or Mauve might suit.*



**WHERE IS IT?**

Neville Solly has sent these photos/cards in to see if anyone can identify where they are.

I have enlarged the doors of the buildings which may help trigger a memory.

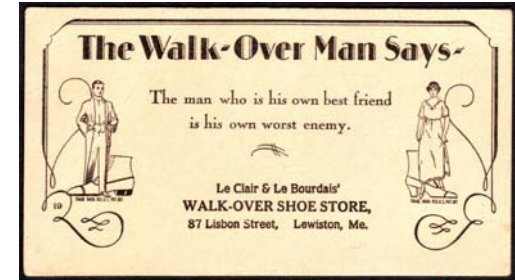


**WALK-OVER SHOES ADVERTISING CARDS** (Continued)

As part of their brilliant advertising campaign this blotter was produced which shows the registered Trade Marks for male and female shoes, not only on the front of the blotter but also very faintly on the back.

Note that these differ slightly from the numbered ones shown, particularly in the man's tie and the woman's dress and the length of her sleeves.

I have also seen on eBay that the George Keith Company produced button hooks as well as long and short handled shoe horns with their Trade Marks on them for sale. It is also not uncommon to see their shoes listed for sale on eBay.



The next card with The Sign of the House and registered Trade Mark is of a different quality finish but I assume it was printed by the Keith Company. The back is undivided and the printing of "Post Card" differs from other cards.



Again following the local interest theme, the following three cards form part of a set showing the activities of children. I have seen 6 or 7 other similar cards which leads me to believe there was probably 12 of them, possibly 2 sets of 6.

I can find no information on who the artist was, either on the cards or the internet.

Make long journeys short—  
"Walk-Over" Shoes.

Logo No.7



Continued  
Overleaf



**WALK-OVER SHOES ADVERTISING CARDS** (Continued)

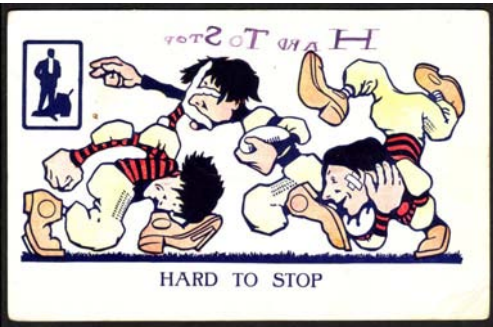


Wear "Walk-Overs" and "shoo" away foot troubles.

E. M. PERKINS,  
FRANKLIN, N. H.

Joy without alloy—"Walk-Over" Shoes.

The two cartoon type cards shown below are part of another series and show Logo No.8, although these are surrounded by a box positioned differently, and one shows a bow tie and shirt cuffs while the other does not. They both have slogans on the reverse which tie in with the titles on the front of the cards. The Hard to Stop card also has the "mirror image" printing at the top of the picture.



CORRESPONDENCE  
The habit of buying Walk-Over shoes is one that is hard to stop because they render such perfect satisfaction



Logo No.8

**THE DREAMER**  
Dreams of shoe satisfaction always come true—if you buy Walk-Over shoes.

**WALK-OVER SHOES ADVERTISING CARDS** (Continued)

This Old Mother Hubbard card is one of only three that I have seen featuring nursery rhymes, and this is the only set that I have seen carrying Logo No.9 which features the silhouette of both the man and woman in the trade mark.

The other two nursery rhyme cards I have seen are Simple Simon and Humpty Dumpty.

A New Jersey Board of Trade catalogue from 1909 lists J.W. Beavers as:-

"*Shoeman to Men and Women of Somerset County and Sole Agent for the celebrated Walk-Over Shoe for Men \$3.50, \$4.00, \$5.00, and the faultless-fitting Dorothy Dodd Shoe for Women \$2.50 to \$4.00, also the Famous Holeproof Hosiery for Men, Women and Children.*  
66 Main Street Near Post Office, Somerville, N.J."

Logo No.9



The name and address on the card are also interesting.

The final card in this article features the Walk-Over Shoe Company's Paris Shoe Store with a display case in the front and shelves of shoeboxes arranged similar to books in a library, complete with the sliding steps. The back of the card is undivided and doesn't appear to be printed by the Geo. E Keith Company.

The shoes were sold in 102 countries and this is proof that George Keith was a talented marketing agent as well as a shoe maker and printing shop owner.

I am left wondering "How many more sets are there out there?"  
And how many more Trade Marks?

