

The term Serienscheine refers to German notgeld issued in 1920-21 which usually consisted of a series or a set. It is this category of notgeld, so rich in interesting subject matter, that provides a happy hunting ground for the topical collector. But in addition to collecting sets and topics there is another approach that can be quite rewarding. Consider the possibilities afforded by notgeld affinity groups.

Anyone working with Serienscheine for more than a short time will begin to notice that notes or sets from different towns may have certain similarities. Closer examination will usually reveal that such notes were designed or printed by the same person or firm. Although it is obvious that certain notgeld fall into groups, little or nothing has been written on this subject.

Except for Reutergeld, an obvious and perhaps the largest group, no literature exists in English for certain and probably none in German to guide the collector in this field of interest. There is not even a name for this kind of collecting! Hermann Krause uses the term "notgeld families" but restricts it to include only notes "limited to a certain geographical area, designed by a local artist and printed by a local printer."

By whatever name this present study deals with groups of notes that have similar characteristics from the standpoint of design and/or production. Topicals, on the other hand, are notes that have similar subject matter.

The following material is offered only as a stimulus to those who enjoy working with notgeld. No presumptions are made as to infallibility or completeness; quite the opposites are a certainty. Some Bedarf or circulation issues may be included in the listings of towns.

HEINZ SCHIESTL - Probably the most prolific of notgeld designers, his name or HS monogram is found on scores of well executed notgeld. The Martin Luther set from Eisenach (P/S 357) is typical of his style. Other examples of his work can be seen on notes issued by: Allenstein, Aschaffenburg, Bernburg, Coburg, Coesfeld, Cüstrin, Donauwörth, Forst, Furstenwalde, Geisa, Glogau, Hammelburg, Heiligenstadt, Helgoland, Karlstadt, Kitzengen, Kronach, Kyritz, Lauchstedt, Lichtenfeld, Liebenstein, Lindenberg, Lohr, Lötzen, Mühlberg, Naumburg, Neusalz, Neustadt b. Coburg, Nesselwang, Ottmachau, Querfurt, Remda, Schweinfurt, Sorau, Strasburg, Trebnitz, Treuenbrietzen, Verden, Wesel, Würzburg and Xanten. Many of Schiestl's designs were printed by J. A. Schwarz in Lindenberg/Allgau. A Schwarz print from Lennep is almost certainly by Schiestl but is unsigned, while one from Raguhn has a style very similar to Schiestl's but is signed Georg Goldstein. In some cases Schiestl executed only one side of the note.

GEORG KÖTSCHAU - His designs range from bright colors to somber, shadowy monochromes. Some examples are: Dornburg, Goch, Grünberg, Hohndorf, Jena, Lobeda, Neustad/Orla, Paulinzella, Possneck, Rastenburg, Roda, Rudelsburg, Schwartzburg and Weida.

FRANZ Jüttner - FJ was a regional artist from the Braunschweig and Harz Mountains area of Central Germany. A well-known contributor of cartoons to comic papers, his notgeld designs reflect his background: Braunschweig-Kraftverkehr (120), Escherhausen (281), Harzburg (458), Lutter am Barenberg (679) and Schierke (967a).

ALFRED HANF - Hanf (1890-1974) of Erfurt had a characteristic style that simulated old woodcuts with stark black lines: Er-marck), Sümmerda, Stolp, Weissensee. Most of these sets were issued in a Tasche (special envelope) also designed by Hanf.

MAX BECHSTEIN - Bechstein was the city architect of Ilmenau, not a professional artist. Ilmenau, Roda b. Ilmenau, Stützerbach, (1069a), Stützerbach (1069b).

Some smaller "family" groups by the same artists are: Joseph Dominicus: Westphalian towns of Paderborn, Münster and Osterfeld. O. Pech, who signed his work "Pix" did notes for the eastern Thuringia towns of Altenburg, Pölzig and Schmölln. The north German artist Holtz designed notes for the Schleswig-Holstein towns of Bordesholm, Flensburg, Keitum and Sörup. One wonders about the unknown "artist" who designed the rather amateurish notes of Neinstedt, Stecklenburg and Weddersleben in the eastern Harz area. (also possibly Rieder and Wasserleben).

LOUIS KOCH - Printing firm in Halberstadt. Although unsigned, many of the Koch prints were produced by the same group if not the same artist. The family resemblance soon becomes apparent by looking at some of the following towns: Annaburg, Arolsen, Ballenstedt, Belgern, Bismarckhutte, Camburg, Cleve, Darlingerode, Derenburg, Driburg, Eberswalde, Gatersleben, Gernrode, Frose, Halberstadt, Harzgerode, Hoym, Ilsenburg, Königsau, Lunden, Neubrandenburg, Pymont, Rheine, Bad Sachsa, Salzwedel, Schierke, Schwanabeck, Solnhofen, Suderode, Tangermunde, Wernigerode and Zerbst.

FLEMING-WISKOTT-A-G - (GLOGAU) Notes of this firm are mostly of the Kleinschecks type on heavy paper with Konto letters and space for signatures: Bleicherode, Bolkenhain, Brake, Sruhl, Bruns-haupten, Bütow, Bad Elster, Gleiwitz, Glogau, Gransee, Grünrth, Guh-rau, Kreuzburg, Loebshütz, Malchow, Neusalz, Neidenburg, Ortelsburg, Patschkau, Rathenow, Schmiedeberg i.R., Schneidemühl, Stolp, Ziesar. Conventional note from Ottmachau.

GEB. PARCUS - (MUNCHEN) This firm had a penchant for ribbed paper upon which it did printing of high quality. Emmendingen, Grünberg, Kolberg, Lenzen, Merseburg, Paderborn, Perleberg, Wittenberge. Examples not on ribbed paper include Brunsbüttelkoog and Naumberg.

KREIS HOXTER - (Area) Most have "Kreis Hoxter" in circular device and appear to have been printed by the same firm. A streak of bigotry surfaces in this group in the form of anti-Catholic and anti-Semitic themes. Reverses in three different colors are a feature of some towns in this group: Beverngun, Bruchhausen, Brakel, Dalhausen, Drenke, Godelheim, Hasarbrück, Helmarshausen, Herstelle, Jacobsberg, Luchtringen, Vinsbeck. Possibly Nieheim.

The above material does not pretend to be complete. Collectors may add to these groups and discover new groups for themselves. Hermann Krause was very helpful in making suggestions for this issue of the newsletter.

Some topical remarks: Have you noticed a number of towns have a verse that begins "Es grüne die Tanne?" Blankenburg, Ellrich, St. Andreasberg, Bad Lauterberg, Thale, Ilsenburg, Grosskamsdorf, Hohenmödrn...At least thirteen towns have the "wildman" as part of the design.