

Stefanos Stournaras

Painter, photographer and postcard editor entrepreneur
(Mari-Nick Collection)

Stefanos Stournaras was a late 19th and early 20th century Greek painter and photographer. His name is among the pioneers of photography and postcard editing. The book of Alkis Xanthakis "**History of Greek photography**", published in 2008, names him as the founder of the only family "dynasty" of photographers in Greece. He was born in 1867 in Zagora Pelion and studied painting in the Athens School of Fine Arts. In fact, he is the first person to get a degree in painting coming from not only Volos but the whole region of Thessaly.

Nikos Anagnostakis dedicated a whole book (published in 2007) to him by the title: "**Stefanos Stournaras, the Saint of photography**"

He published more than a thousand postcards in four major editions during 1895 and 1928. He passed away in 1928 leaving two sons.

Kostas Stournaras (1914-1965) and Nikos Stournaras (1918-1993). Nikos grandchildren are still working in photography field.

His degree in painting helped him to be one of the first photographers – editors to publish colored postcards.

He was interested in photographing people in their environment, naval themes, landscape and the narrow-gauge train of Pelion.

This exhibit is a result of research in his work through all editions.

It's easy to identify his postcards because he was probably the first who used a different logo in each edition.

EXHIBIT PLAN

1	Documentation	2 - 4
	Volos and Portaria	5 – 16
2	Introduction to Narrow gauge train and	17 – 24
	Sea and naval themes	25 – 32
3	People in their environment & Bordeaux exhibition	33 – 44
	People in studio	45 – 48
4	Pelion villages and Sporades islands	49 – 64
5	Stournaras, his sons and family continuity	65 – 80

Key

Information about Stournaras

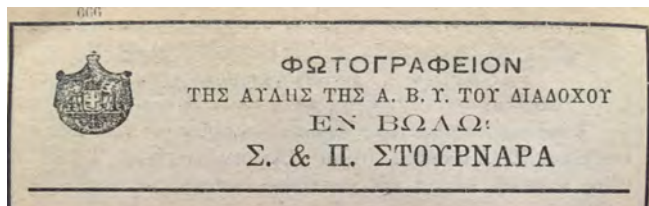
Information about messages on postcards

Scared items and scared postcards are shown in red frame

Stournaras opened his studio in the city of Volos in 1889.

Leon Gaumont bought "Comptoir General de photographie" in 1895. A firm that was producing photographic apparatus and short film later. It was one of the biggest firms and the first movie studio owner in France. This corner cover, beyond its rarity, certifies the knowledge we have of Stournaras being importer and reseller of photography equipment in Thessaly region.





In the beginning of the 20th century and after fragile peace was once more installed in south Balkans, tourists started to visit these new areas and tourist guides in Greek started being published.

One of the first, if not the first, was "Evaggelidou and Mavrogenous" guidebook which followed the steps of German "Karl Baedeker guidebook".

Stournaras's studio was advertised in this 1901 first guidebook in the upper level of page 666. Original advertisement is shown here.

Along to it we have the backside of two carton board photographs of the same period. Stournaras had his carton boards printed in Bernard Wachtl printing factory in Wien and also in the lithographic workshop of Bembos in Volos.





1st edition nr 16 posted Volos to London

"Volos, Argonafton street"

Seaside road of the city had always been free of vehicles. City's seaside street was named Argonauts street after the first trade sailors that shipped from here to find the "Golden fleece". Wealthy residents had their homes built there. Postcard shows Glavani and Spiridi residences.



2nd edition nr 69/10921 unposted

"Volos – Achillopouliou hospital"

Volos's hospital is called by the name of two brothers who donate the money to honor their fathers' motherland. They were Kostas and Nikos Achillopoulos and it was built in 1900-03. When it was built, it was the second bigger in Greece after only to Athens's Evaggelismos.

"Panorama of Volos"

In early 20th century it was not uncommon for a publisher to edit polyptych postcards. These editions gave the advantage of depicting a landscape in its full glory.

They were more expensive to edit and thus more expensive to acquire. Because they were heavier, sender had to pay more for them to travel through post also.

Postcard at this sheet shows Volos and it was posted to Braila Romania in 1903. Unfortunately, stamps have been removed as shrinkage shows.





1st edition nr 17 unposted

“The National bank and the Bank of Athens”

Two of the older buildings in the city are local bank branches of National bank and the bank of Athens. They were built and still stands 500 meters away from both train station and harbor.



2nd edition nr 179/16714 unposted

“Athanasakeion museum”

Volos as a place has an undisrupted residential history of nearly 2500 years. It was obvious to the new settlers that prehistorical and historical findings were all around and they had to house them. It was named after Athanasakis who donated the money needed.



4th edition nr 175 Italian military post July 1 1941 Volos to Broni Pavia

“Volos, administration building of Thessalian railways”

Works on building a railway connecting Larissa (region’s major city) to Volos (region’s port) started a few days after the annexation of Thessaly in 1881.

First completed buildings on this railway were the Administration building of Thessalian railways (at the back) and the main station of Volos, (at front).



3rd edition nr 1/109233 unposted

“Thessaly, Volos”

View from the port pier was always inspiring Stournaras. Either from ground level or up from a ship’s mast it is popping up again and again in all four editing periods.

"Panorama of Portaria"

Another triptych from the same era is shown at this sheet.

Portaria was, for nearly all the 400 years of occupation, the biggest village on the west side of Pelion and it was the most renowned.

In fact, first settlers of the new city of Volos, were merchants from this village. Bishop was stationed on the outskirts of this village also.

We are lucky to have this triptych in one piece, even though it travelled in 1913 from Volos to what was then, Pomeranian region of Germany.

A very nice touch is that the sender used two small colorized stripes to secure that no one will open the postcard except the recipient.





4th edition nr 392/375731 unposted

"Volos, Pefkalia"

On the opposite side of Volos, where ancient city of Dimitrias once stood there is a hill called "Pefkalia". This literally means, place where pine trees are grown. As from the early 20th century a café was there so, local "high society" could go and have nice time on the beach. High hill shown behind the café was planted with pine trees on expenses of the German consul in Volos who built his summer house there.



1st edition nr 173/16708 posted Volos to Athens June 21 1911

"Barracks square"

This park was the first to see after leaving train station and before entering city itself. Nowadays town hall is standing in the spot.



2nd edition nr 167/16702 Volos to Athens May 2 1911

“Volos’s view seen from Pelion”

Stournaras predicted that tourists would love to send postcards. Being fond of Volos he used every angle possible to photo and publish postcards that depicts the city.



2nd edition nr 208/16743 unposted

“Volos’s view from Dimitrias hill”

Another view from high above. This one is coming from South facing North.



3rd edition nr 303/50155 written on February 13 1916

“Road to Agioi Theodoroi”

Inside the old castle could be the name of this postcard. As the minaret at the back shows here is the place that Ottomans were living. Instead, Stournaras named this postcard after the church which he put in the center of the postcard.



2nd edition brown letters nr 215 posted Volos to Leipzig on August 27 1912

“Volos, Hermes street”

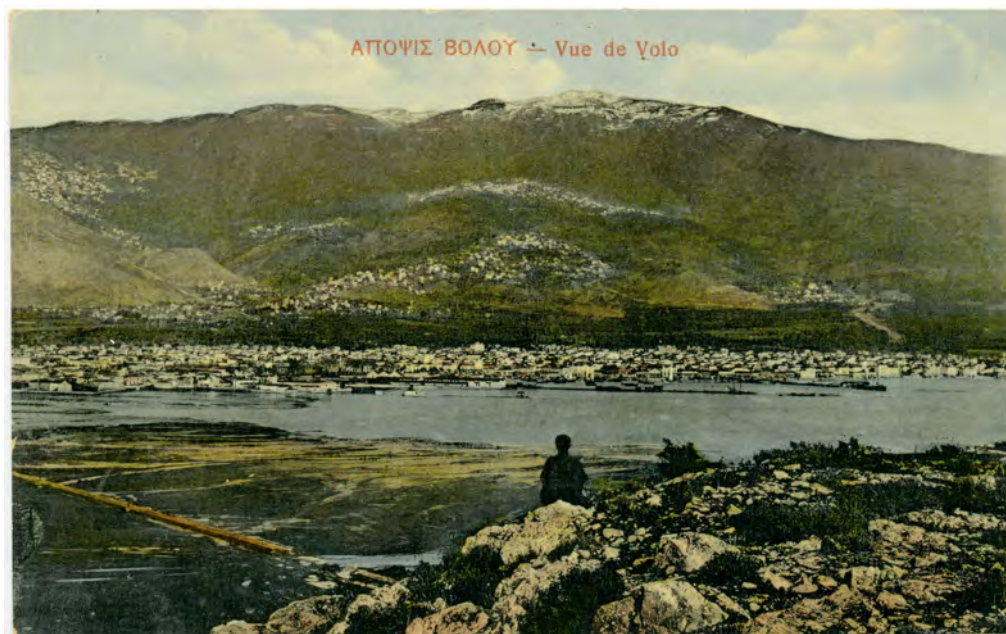
Merchant streets all over Greece are named after the ancient god of Hermes. Volos is no exception and the postcard shows this street and it's named after it.



1st edition nr 22 unposted

"Volos"

An old postcard depicting Volos from the sea and dates to the last years of the 19th century.



4th edition nr 122/355538 unposted

"View of Volos"

A similar take, some 10 years later, shows some dramatic changes in the landscape. Far more buildings were built on the coast line and a second pier, to help more ships to dock. Being a painter helped to overpaint nicely in order to get a better result. The man shown is considered to be Stournaras himself.



2nd edition nr 165/16700 written

“Volos, asylum for the poor”

Being a new city had to overcome problems such as poverty. As from the early 20th century a house for the poor and an orphanage was built in the yard of another Orthodox church in the new city.



2nd edition nr /13929 Volos to Morbihan France February 29 1916

“Sphyra’s pharmacy in Volos”

An advertising postcard from the first years of 20th century. Furniture of this pharmacy store is displayed the pharmacy museum of Thessaloniki.

Narrow gauge train and naval themes

Thessaly's annexation occurred in November 1881.

Pelion's narrow gauge train works started in March 1894 and in October next year the first 12 km were ready to use. They connected Volos to Lehonía.

Stournaras was an established photographer already. It was easy for him to get permission to follow the route and photograph the train.

He "immortalised" scenes and places for us.

From 1881 until the end of WWI Volos was the most important port in central Greece. During that period war conflicts were far to common and the sea was the easiest route for troops to get transferred.

Stournaras was an eye witness of history in its making and immortalised both peaceful everyday life and military expeditions.

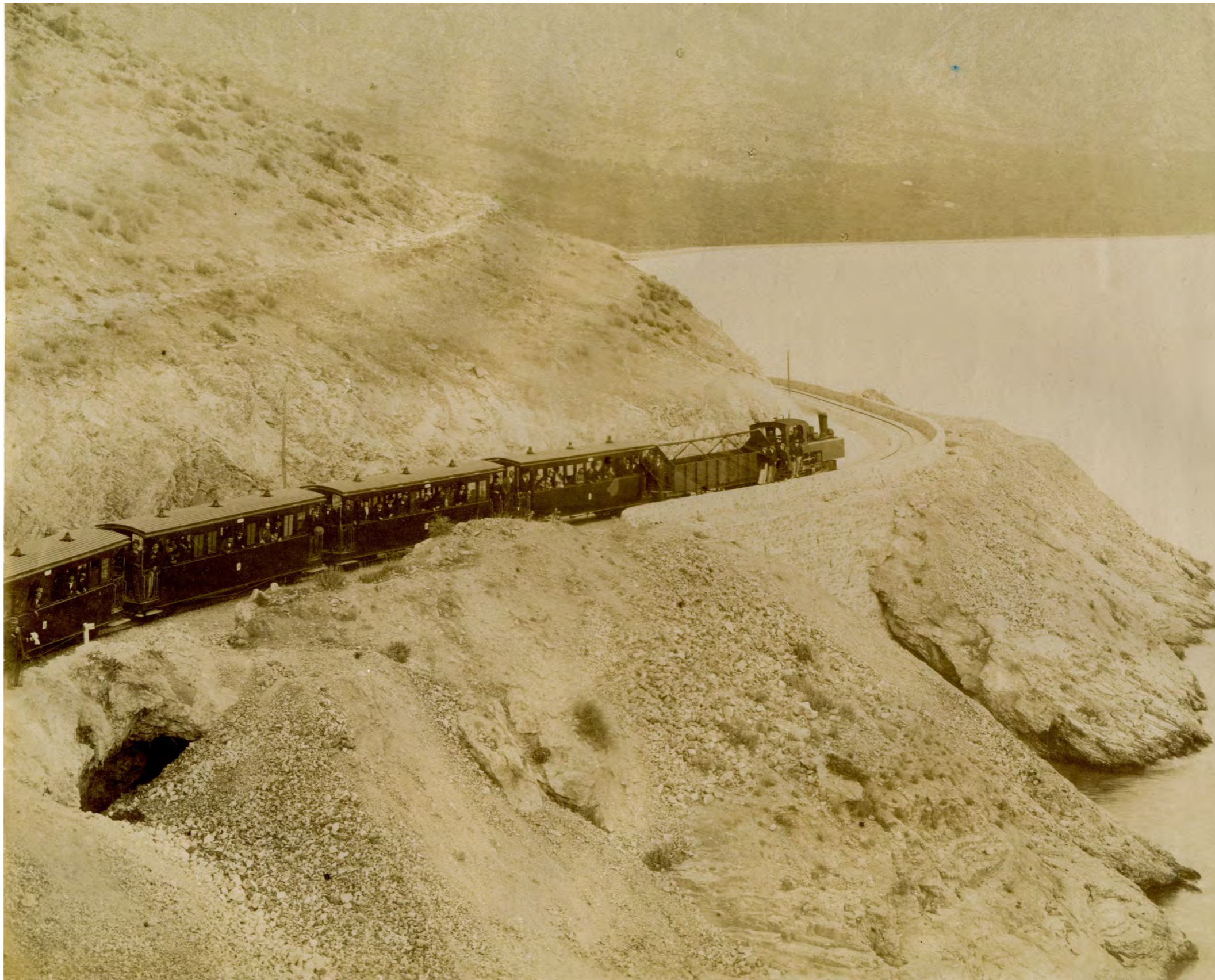
Postcard shows barges, row and sailor boats docked in a peaceful day.

Existence of only two persons' points to a Sunday or a Public Holiday.

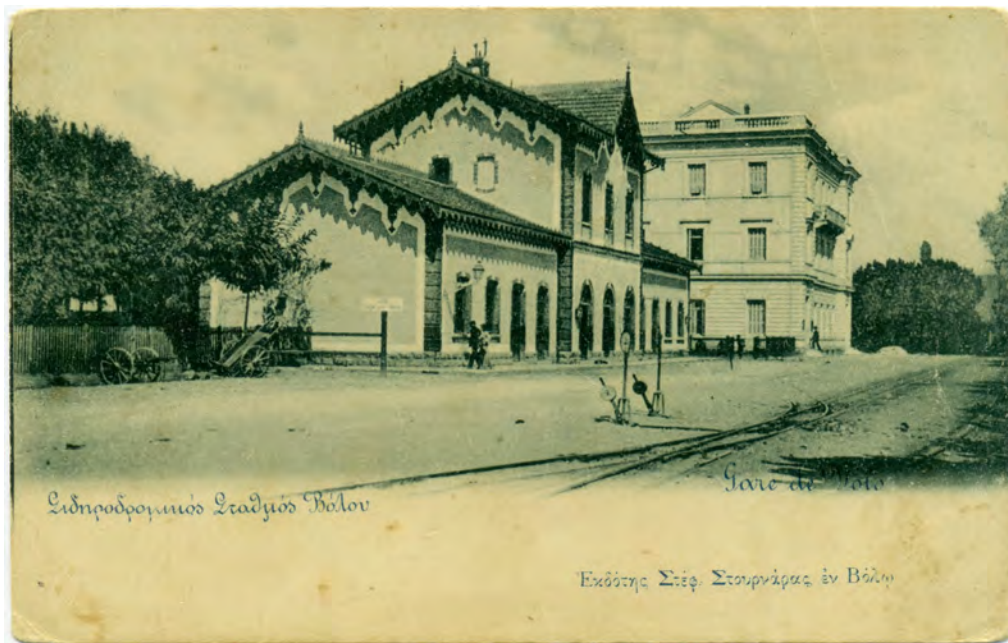
Sender writes "Thank you for your letter that I received on the 8th of November" at the beginning and after writing wishes for the new year he ends "thank you for the stamps". It was sent on November 24 1905 to Columbus Indiana USA.



First edition black letters reading down No 3. Volos to Columbus Indiana U.S.A. 1905.



el treno (tramo) che passa Gorizia per Lech...



Primary edition unposted

"Volos railway station"

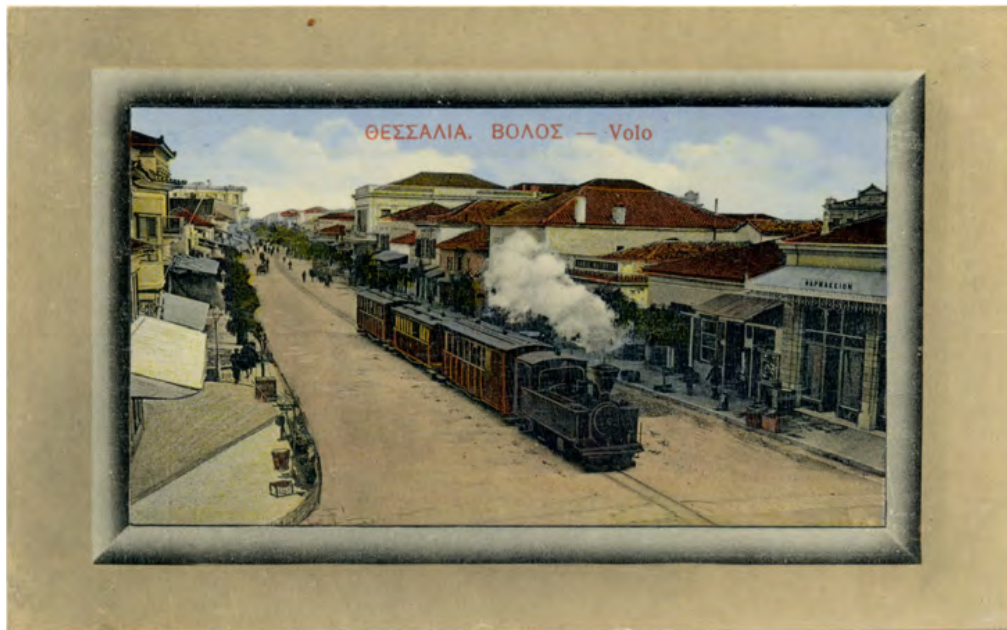
One of the earliest postcards and most likely, one of the earliest takes of Stournaras outside his studio is the main train station. Lines are coming from the port and leading to Larissa.



4th edition nr 285/305489 unposted

"Thessaly, Lehonía railway station"

Lehonía station is following the plans of Evaristo de Chirico as all the stations in Thessalian Railways network. It was built in the years between 1892 and 1895.



4th edition nr 19/355536 unposted

“Thessaly, Volos”

Narrow gauge train used as a steamed tram for inner-city transportation as well. Postcard shows it travelling through the main street of the city.



3rd edition nr 51/53355 unposted

“Lehonia, Koufala’s bridge”

Evaristo de Chirico drowned the whole network of the railway, including the bridges needed. There are a few stone arched and metal bridges that helps train to overcome nature’s obstacles.



1st edition nr 2 posted Volos to Thessaloniki April 1 1906



On the 12th of October of 1895 took place the opening of the railway between Volos and Lehonía. One of the first trips were photographed by Stournaras on the rocky coast, known as Goritsa, outside Volos. A scarce item and a proof of later printed postcards is the albumin photo shown above. In a backside zoom out, we read in Italian "il treno che passa Goritsa per Lehonía", meaning "the train passing Goritsa to Lehonía".

Postcard on the left side is one of the first printings and on the right, was published some ten years later. Zoom out of the train driver from the albumin and the two postcards proves that they are produced out of the same cliché.



2nd edition nr 27/13928 unposted



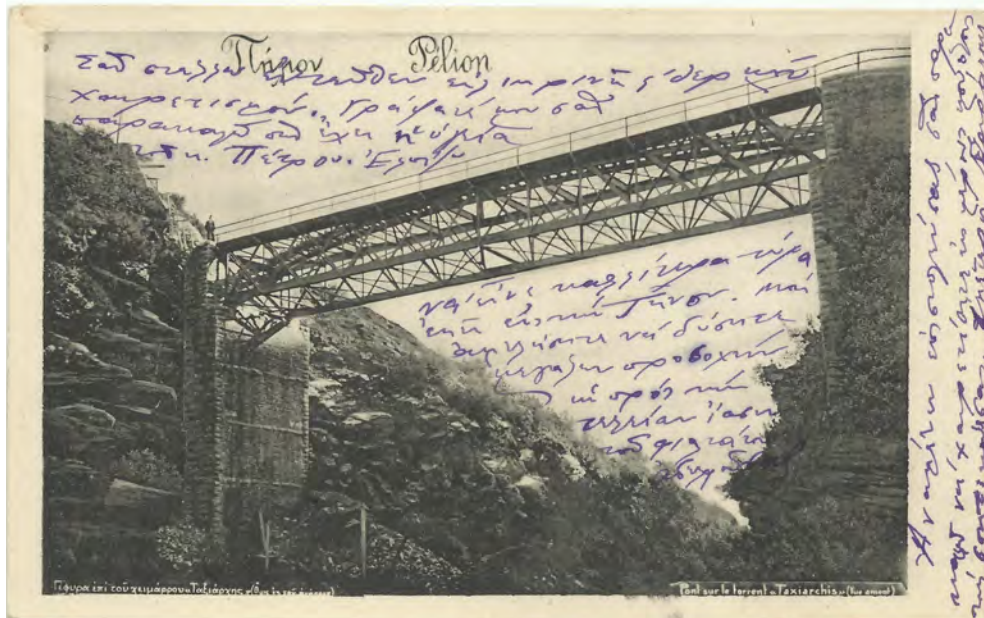
On the bottom of this page we can see another trip of the train photographed again in the same spot. Postcards below are of different editing period but they are all the same. Stournaras used to do that. Using one cliché he published in different periods slightly different postcards. Usually he did that only by coloring or in other cases by using his logo. Sometimes using both. He was probably the first to have a logo by today standards.



3rd edition nr 27 posted Volos to Munich March 9 1913



4th edition nr 27 posted Volos to Gablonz (Jablonec) March 3 1934



1st edition nr 21 posted Volos to Athens

“Pelion, bridge over Taxiarchis stream”

A view from beneath the metal bridge outside Milies.
 It was a peak of engineering at the time (1905) because it was the first bridge used to bear a train curve.



1st edition nr 25 unposted

“Pelion, Milies railway station”

Milies train station was planned as to be an intermediate station on the route, de Chirico had in mind. He wanted the train to circle Pelion and end in Zagora on the Aegean side of the mountain.
 Stournaras published this postcard in early years of the 20th century.



3rd edition nr 2/103425 unposted

"Port of Volos"

Gulf of Volos, as it was known at the time, is where Greece and Ottoman empire had their borders from 1828 to 1881. That turned seaside villages into ports.

Obviously, Volos was larger by far. Stournaras, being ahead of his time, took many photos of these ports and published postcards in all his editing periods. Rowing, sailing and steamers docked.



3rd edition nr 35/50139 Volos to Paris March 3 1916 unposted

"Volos customs".

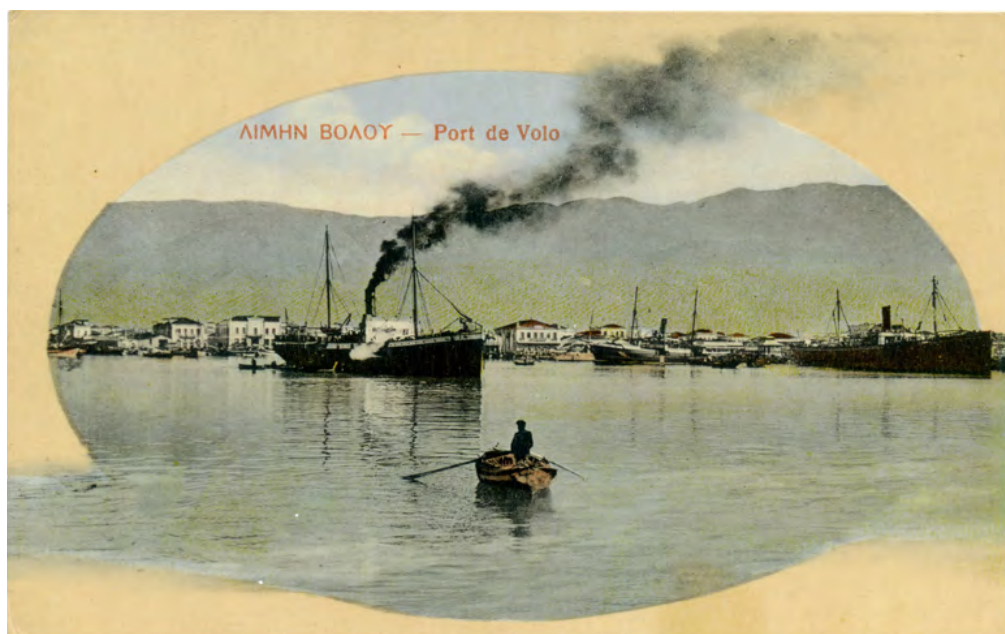
Being a transport hub, city had its customs checking goods and prices getting off or on train wagons and ships.



4th edition nr 362/356858 unposted

“Threshing equipment at Volos’s port”

Helmut Scheffel was a pioneer for Thessaly region. In this postcard Stournaras shows the first tractors that Scheffel imported in early 1920s. All letters on the covers of machines were written by him. For marketing reasons, maybe? They are standing loaded on wagons on the pier waiting for horses to carry them.

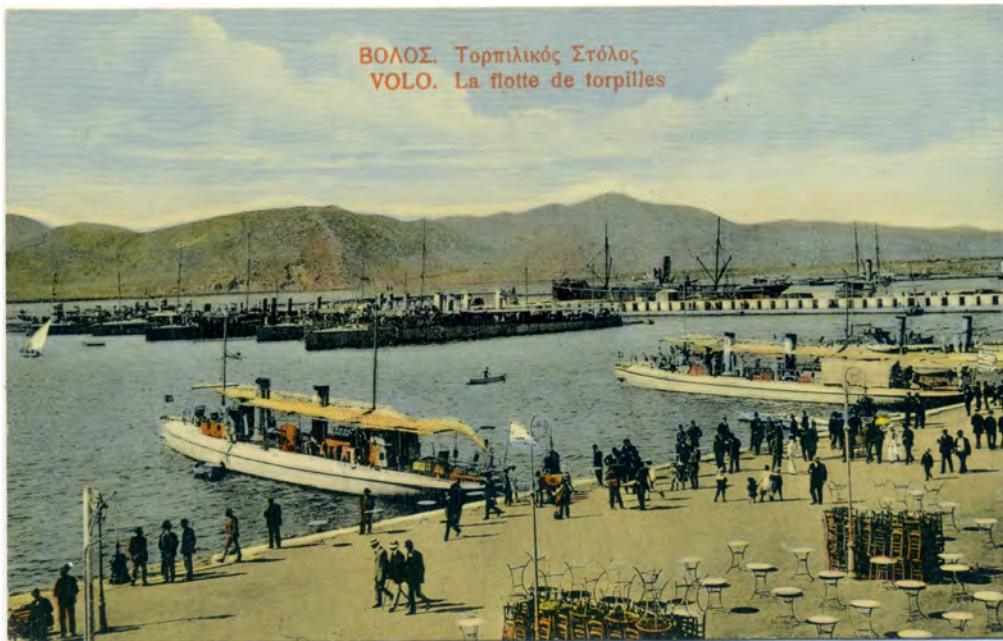


4th edition nr 284/355547 unposted

“Port of Volos”

As the goods are growing in numbers and size so did the ships. Steamed ships are taking their place as a lonely boat master is standing in his small rowing boat and watch.

Stournaras was an artist.



4th edition nr 321/353606 unposted

“Volos, torpedo boats fleet”.

First 20 years of 20th century was troubled and full of military conflicts. In this postcard of that period Stournaras gives us the Greek fleet of Torpedo boats. It's a rare postcard depicting so many military vessels in one port.



1st edition nr 115/13943 unposted

“National fleet, battleship Hydra”

Being visited by the National fleet early in 20th century, in his hometown, was a great opportunity for Stournaras to photo and publish postcards depicting great ships such as “Battleship Hydra”.



3rd edition nr 324/50191 unposted

“Volos docks”

Military personnel used port of Volos many times through history. Scenes like this were very common till 1925.

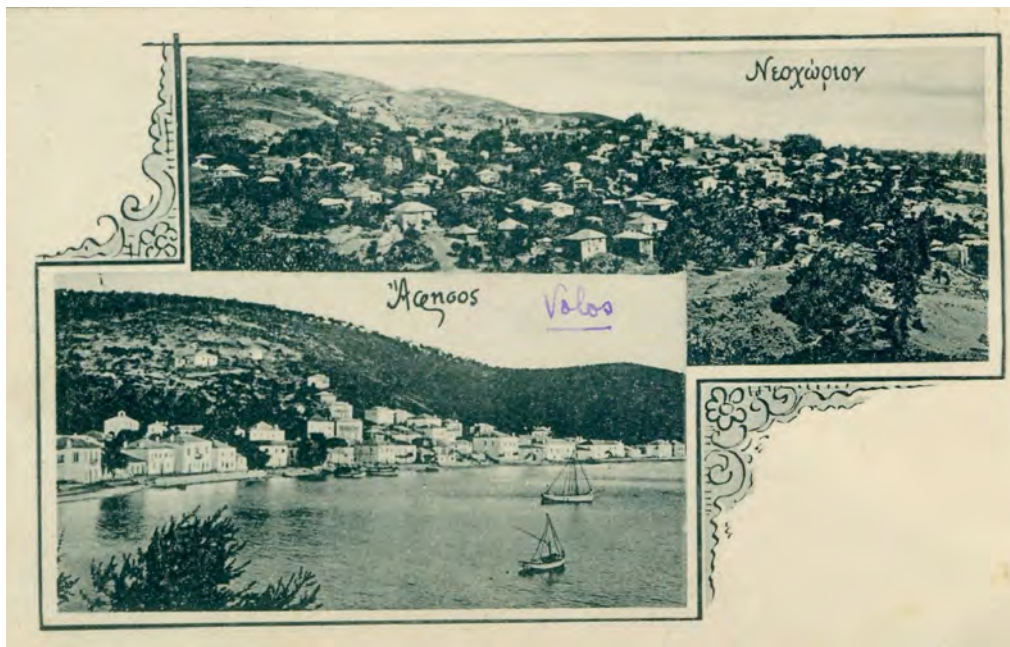
We are in 1915 to 1921, when this was taken and published. Everyone is ready to get onboard and leave to wherever their orders guide them.



4th edition nr 323/304713 unposted

“Volos docks”

Soldiers now have their gear loaded and their back turned to the ships. Orders are given and the War is waiting to claim more lives.



1st edition nr 5 unposted

“Neochorion – Afisos”

Leaving Volos, we go to the small fishing port of Afissos. It served also as a port for agricultural products until train arrived in the villages above.

Because of the lack of roads goods had to deliver to Volos, either by sea or by mules, horses and donkeys.



2nd edition nr 197/16732 written

“Pelion, Afissos”

As written earlier Stournaras published the same cliché in different editions.

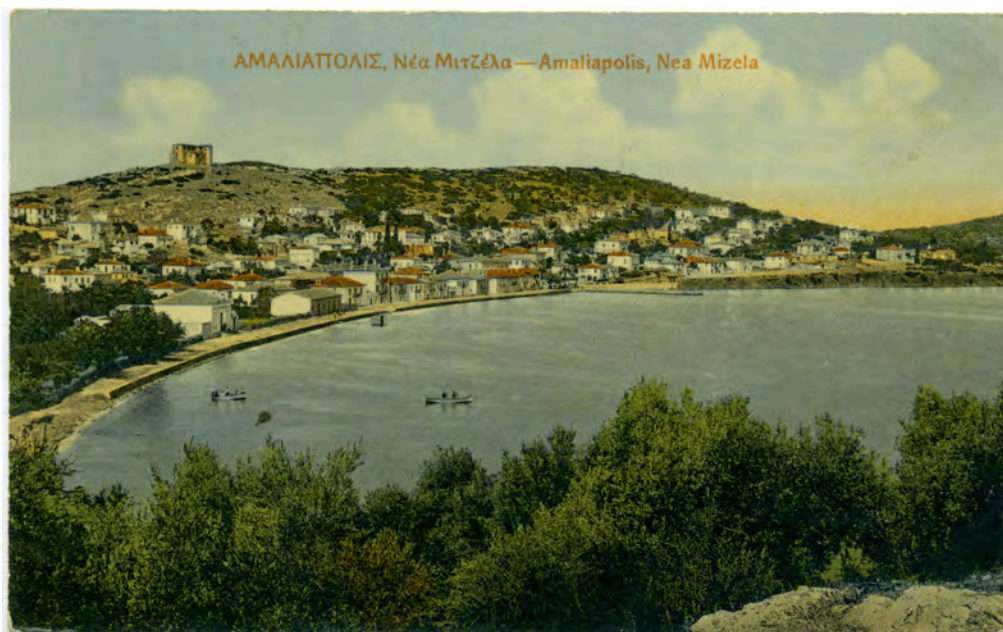
Here we have another example of his habit. Photograph that took not later than 1900 is used in the edition of 1915.



4th edition nr 196/305926 unposted

"Kala Nera"

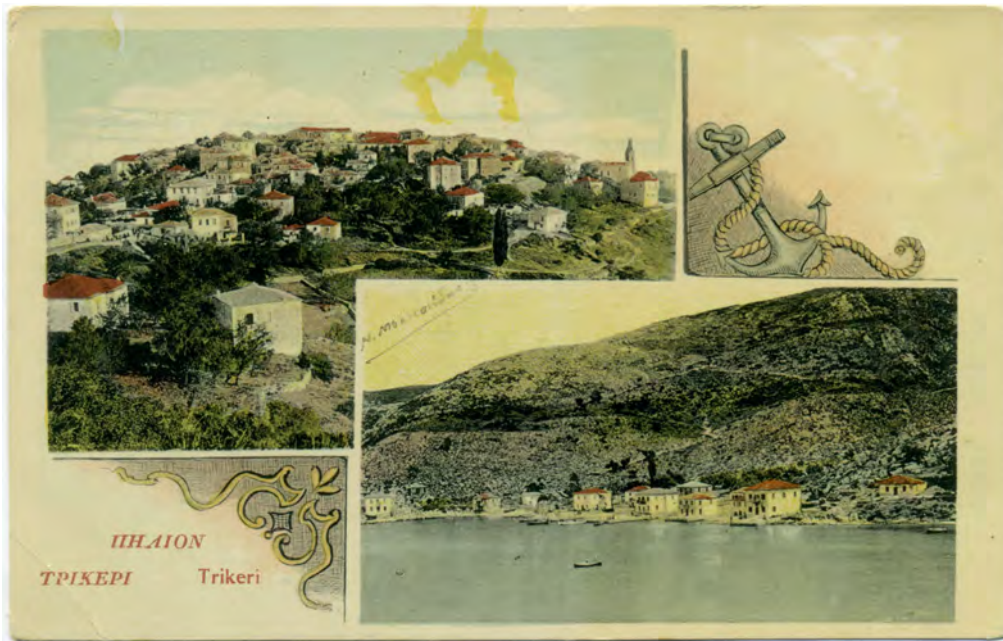
Seaside settlement which operated as a port for transportation of olives and olive oil. These, along fruits and silk were the main goods transported from here. The name is translated into "calm waters".



3rd edition nr 247/28545 unposted

"Amaliapolis, Nea Mitzela"

On the other side of gulf of Volos is situated the small village of Nea Mitzela. It has been renamed to Amaliapolis in 1840s after first queen of Greece (Amalia) visited it and built a house on the top of the hill. Mainly livestock products, as well milk and cheese were transported from here.



2nd edition nr 13713952 posted Volos to Chalkis March 18 1912

"Trikeri"

At the entrance of the gulf is situated one of the oldest villages of Pelion.

Being situated so far from a city left no other choice for the villagers than to work in the sea. Till today most of the male residents are sailors either in mercantile marine or in Navy.



3rd edition nr 288/53376 written

"Gulf of Volos Horton"

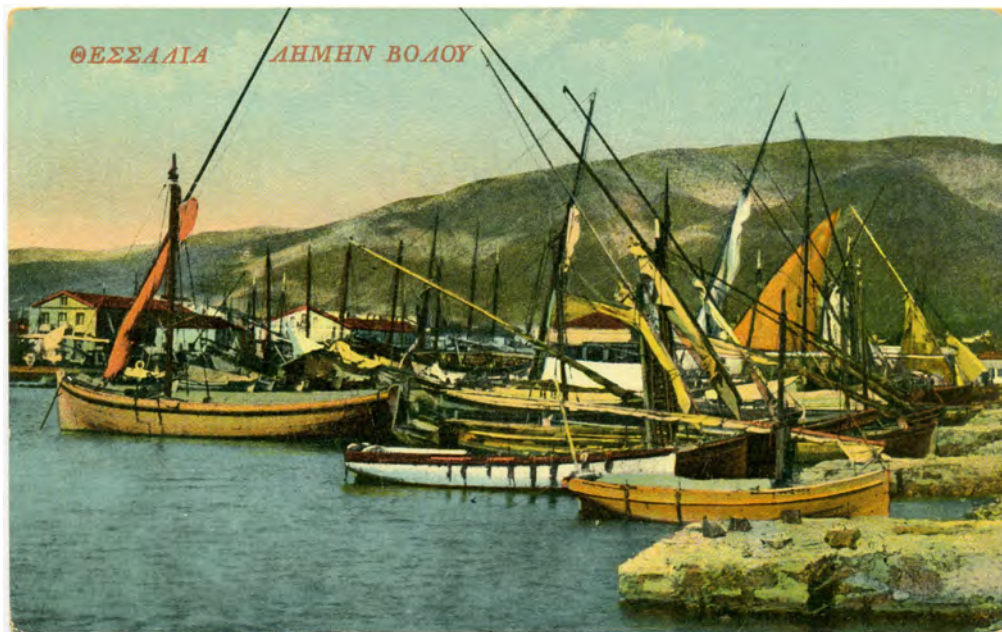
Horton was a small settlement of warehouses belonging to villagers of Argalasti. In the 19th century, rise of goods transported from here lead those first inhabitants to build permanent houses. A small port authority settled here also.



4th edition nr 352/304724 unposted

"Volos, shipyard"

Volos has never had a big shipyard. Instead there were more than 5 shipyards for smaller, wooden boats as the one shown here. They were situated outside the city itself and on the west side.



2nd edition green letters nr 235 unposted

"Thessaly, port of Volos"

So many boats and not one person. Sailor boats were small and couldn't travel through the whole year. After steam boats arrived, little by little, smaller wooden ones transformed to fishing boats. Although, some owners invested in turning sales to steam and continue to work inside the gulf. Postcard shows sailor boats docked away from the piers waiting for the unknown future.

People & Bordeaux exhibition

Stournaras opened his studio in 1889. He was accompanied by his brother Panagiotis, who was his helper mainly in iconography which was the main activity of the studio in first years.

He also made portraits in his studio.

That probably lead him to start his postcard editing history with people dressed in traditional costumes posing inside.

Being a painter helped him to draw the background and made photo looks more natural.

Probably this didn't cover his needs and from 1891 he was more and more out in the field getting snapshots of human interacting with their environment.

Sender writes: "*Envoi de Melle Sophie*" and informs the clerk of the post office that "*Timbre au dos*".

This postcard gives us a nice detail. At this early stage Stournaras made his postcards in lithographic workshop of N. Tsalouhos in Volos.



Volos to Bidache-France. First edition sent in 1906.



Primary edition posted Volos to Tunbridge on May 5 1904

“Thessalian farmers”

Early 1900s and Stournaras gets inland.

Three generations of farmers in one postcard. Elders are in front guiding the oxcart which carries hay and the younger of the three.



3rd edition nr 345/109255 written

“Thessalian farmers”

We are now 10 to 15 years later and possibly he finds the old glass negative. He decides to color it and the result is so nice that he decides to publish it. Job well done, if I may.



4th edition nr 241/353614 Volos to Athens on August 13 1925 unposted

“Portaria, village of Pelion”

The first road that was opened on mount Pelion was the one linking Volos to Portaria. It was a breakthrough for communication. Before that anyone wanted visit the village had to do that on foot or on a horseback. The first bus travelled this road had the name “eagle” and this is a scares display of it.



4th edition nr 287/355543 unposted

“Pilion Makrinitza”

Right next to Portaria situates another renowned village, Makrinitza. It is also known as “the balcony”. Stournaras wanted to depict people in their surroundings so he took a photo of, only males, having a siesta in the central square. Plane trees there, are supposed to exist for more than 400 years.



3rd edition nr 17/28549 unposted

“Customs in Volos”

All hustle and bustle outside the customs.

Work and pose in at the same time. Stournaras was keen on taking this kind of photos. One can't understand the reason of publishing them as a postcard though.



4th edition nr 381/353236 unposted

“Volos”

A general view of the same spot gives a better idea of everyday hard life of dockers. There is no crane to help them unload or stack up barrels or large pokes. .



2nd edition brown letters nr 219 Almyros to Volos on November 21 1910

Name of the card seems to have no connection to theme.
We know that it is in Volos only, because Stournaras tells that.
Everyday life was not easy for fishermen.



3rd edition nr 139/51372 unposted

"Volos, Dimitriadis street"

First military parade to honor Greece's Independence Day in Volos took place in March 25th 1902. It was a small parade of no more than 50 troopers wearing the known Greek white skirt. Stournaras probably saw a chance and got himself on a balcony. He published it as a postcard in more than one editions. Strange thing is that he didn't name it as a parade but only by the street name.



2nd edition nr 9/16318 written

From May till November of 1907 took place “Exposition Maritime Internationale” in Bordeaux of south France. During this exposition, there was an international photo contest, where Stournaras participated with no less than 50 pictures. Before that Stournaras was named as a photographer of the Court of the Crown Prince of Greece. This was not a big deal as it was common to photographers throughout Greek territory to bear that title. He had this title written along the name of his studio. We can see that in the back of the carton board down at left. As the print from “comite National des expositions coloniales” on page 190 shows he was awarded a silver medal. He published this photo in next three editions and we can see them all in this page.



3rd edition nr 272/28550 unposted



4th edition nr 272 posted Volos to Brussels May 31 1926



3rd edition nr 222/109266 written

“Volos, the market”

Publishing postcards depicting everyday life was another favorite theme of him.

Here we have a postcard of the daily market of the city.

It is another one where males dominate. One can see not one female in the whole of the market. It is strange to nowadays standards, but it was common in a regional city of that time in Greece.



4th edition nr 378/375783 unposted

“Volos, the pier”

A peaceful stroll on the pier.

A company of men are making themselves main attraction of this postcard. Is it before the morning coffee or before the afternoon one?

We will never know for sure. We can only speculate.



2nd edition nr 193/16728 written

"Velestino, upper fountain"

Not more than 20km from Volos, going inland, stands the small town of Velestino. Stournaras shows us in this postcard, farmers, water carriers, ranchers bearing their guns and other persons in their everyday life. Ottoman minaret states that the center point of the town was there.



2nd edition nr 54/9975 written on May 16 1918 unposted

"Almyros"

A Greek peasant is walking outside an Orthodox church. Almyros, which means the place where sea salt is growing, was home of Greek barracks from 1881 till after the end of 2nd Balkan war.



100 LISTE DES RÉCOMPENSES

KOROLIS, Athènes	Grèce.
KHITSAS (G.), Athènes	Grèce.
LEVY FRÈRES ET PÉREY, Paris	France.
MALLET (F.), Bordeaux	France.
MARROT ET MONNOT, Bordeaux	France.
MATHIAS (François), Epinal	France.
MERVILLE, Paris	France.
MESSIRE (F.), Bruxelles	Belgique.
NAZAT (Alfred), Bordeaux	France.
OLIVEAU (Léonce), Bordeaux	France.
PHILIPPOU (V.), Athènes	Grèce.
REYERT (Mme S.), Bordeaux	France.
SAINTE-DENIS (H.), Elbeuf	France.
SOCIÉTÉ ANONYME PARIS-BOULOGNE, Paris	France.
SOUILLAS, Bordeaux	France.
STENGEL (G.) ET C ^e , Athènes	Grèce.
STOURNARAS (S.), Volos	Grèce.
TAROUKPOPOULOS (N.), Athènes	Grèce.
VELOURIS (Z.), Athènes	Grèce.

Médailles de bronze.

BECHOLD (L.), Munich	Allemagne.
FEXIS (Georges), Athènes	Grèce.
GUILLAUD (P.), Boulogne-sur-Mer	France.
HARLACH (Carl-Alols) ET EYCHENÉ, Bordeaux	France.
KOLLAROS (Jean), Athènes	Grèce.
LOHIAUX (A.), Lisieux	France.

Mentions honorables.

DELAZE, La Rochelle	France.
DUFFAU (Jean), Bordeaux	France.
GETTER (O.) ET COHEN (E.), Bordeaux	France.
MAAURIC, Sainte-Foy-la-Grande	France.

40% of the original size

After the award in Bordeaux, he was given a new title. He was now a photographer of the Crown Prince and not only his court anymore. He took advantage of it by stating the new title in the back of his studio photos.

An example is shown on the right.

In the middle of the two photos we have the Crown Prince on a postcard during his visit in Volos and Portaria.

Besides the above, Stournaras stated his title in his third edition of postcards as the zoom out shows.

It seems that the whole “human and their environment” concept worked well.



2nd edition green letters nr 240 unposted



3rd edition nr 318/50169 unposted

“Pelion, Zagora, Kralis’s stone built fountain”

Getting back on Pelion and his home village he present us another everyday scene. A woman is getting water while a man is sitting aside starring the lens.

He probably awaits there for the time to pass and then change the route of water to water another piece of land.



4th edition nr 62/305843 written

“Pelion, Zisis’s inn”

Standing midway from Zagora to Volos and back were built inns to offer travelers overnight stay. Transportation of goods were the job of caravans throughout the hole mountain and all its 24 villages.



2nd edition nr 27/13984 written

"National costume"

It was common in early days to publish postcards of men, women and children wearing traditional costumes. All shots were taken in studio. It was the photographers' craftsmanship that separates good from not that good.



"Female Pelion costumes"

A nice, but not original Pelion's touch are the umbrellas that the two ladies are holding.

2nd edition nr 186/16721 written



2nd edition nr 144/13958 Volos to Toulon posted

“Costumes of Aghialos”
 After 1906, the burning of Aghialos in today Bulgaria, exiled Greek speaking residencies from their native lands, forced them to find a new place call home. They found it on the outskirts of Volos where they came bringing their costumes and traditions. Stournaras’s postcard is a remnant of history.

“Pelion traditional costumes”

Man’s Pelion costume is similar to islanders’ one. Wide trousers called “vraka” is the main feature along to the white shirt and the Ottoman hat, “fesi”. Umbrella is a mismatch but it was a standard to segregate rich from poor.



3rd edition nr 34/50138 unposted



3rd edition nr 72/50143 unposted

"Greek Euzon"

He had them posed probably in front of blank wall and then used his skills to overpaint the background needed.



2nd edition nr 61/10929 unposted

"Greek Euzones"

During those years, many soldiers were stationed in and around Volos. Any of them, having the money needed, could have a photo as a souvenir. Obviously, Stournaras saw an opportunity and used clichés to publish postcards out of them.



3rd edition nr 346/109267 unposted

"Immortal Efon"

Naming his postcards was another skill. He immortalizes this person and he plays with the belief of the time, that Greek Efonas were undefeated and there for, immortals.



2nd edition nr 166/16701 written

"National costume"

It is still a tradition in Greece to have kids photographed wearing the "tsolias" costume. Many of us that are over 40 have a similar in an album from their childhood. I know, I have.

Pelion villages and Sporades islands through editing periods

Stournaras, as we know, published four major editions of postcards.

He started in 1895 till 1900 with black and white ones.

During this period, he experimented where to put his logo and in what color.

At first he used a blue-green, in front or in the back with or without numbers. Later he seems to decide to use black letters in the back, reading down and numbering while in some, he scratched his name on the theme of the card.

Second edition was the first chromolithographed postcards. His logo is in the back, in black, reading up this time. It is dated from 1902 to 1906. Two sub editions are with the same letters but in two different colors, light brown and green.

Third one is coming with a two-line logo in green where he states his title as a "photographer of the Crown Prince" and dates from 1907 to 1916.

In 1914 started WWI and Greece divided into two states in August 1916.

Athens pro-royal state and the anti-royalist one stated in Thessaloniki. Thessaly and Volos were in pro-royal state till 1917, when French troops invaded from north and by sea.

Stournaras published his fourth edition not earlier than 1918.

This can be said because of the dates mentioned in the messages written in the back of postcards sent.

This edition stopped in 1928 when he died in Volos.

Zoom outs of all different editions and sub-editions are shown bellow.

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ ἀριθ. 19

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ.

23

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ.

No. 1.

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ.

No. 214.

Ἐκδότης Στέφ. Στουρνάρας ἐν Βόλῳ.

No. 235.

1 Ἐκδότης Στέφ. Στουρνάρας Ζωγράφος & Φωτογράφος
τῆς Α. Β. Γ. τοῦ Διαδόχου, Ἐν Βόλῳ.

1 Ἐκδότης Στέφ. Στουρνάρας Ζωγράφος & Φωτογράφος, Ἐν Βόλῳ.



1st edition nr 8 posted Milies to Zante on August 21 1906

"Kissos, Pelion's village"

One of the most known villages of mount Pelion is Kissos. It is situated on the eastern part facing Aegean Sea. These two postcards are coming from first and second editions and they were in the market for the same period.



2nd edition nr 23/8482 unposted



1st edition nr 23 unposted

“Lehonía, suburb of Volos”

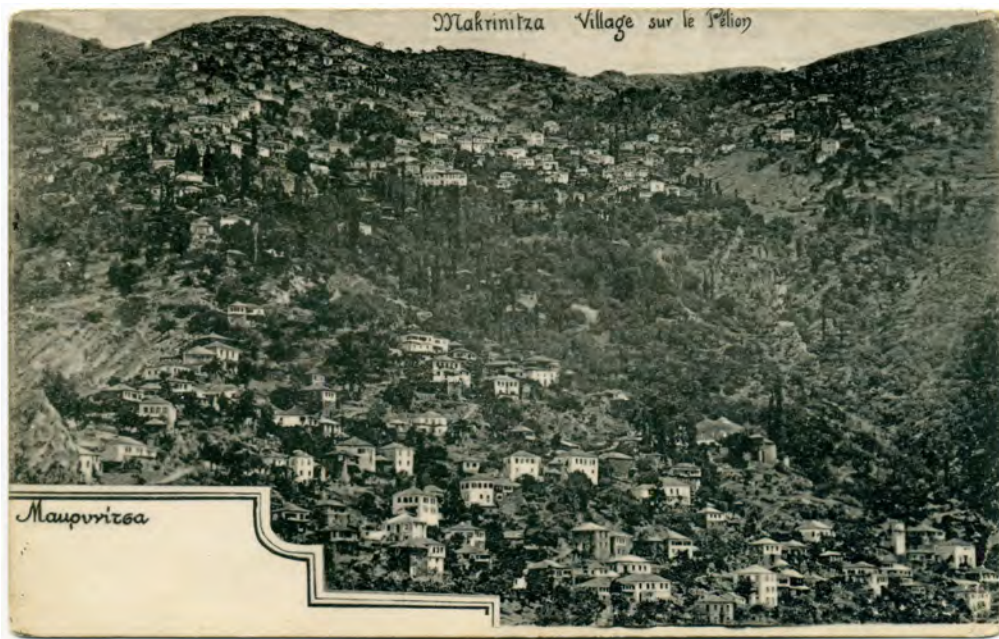
Lehonía is one of the richest villages, situated on the west side of Pelion. Many tower houses were built around 1850 when trading through gulf of Volos to Greece brought wealth. It is surrounded by fruit trees and olive trees.

Back then sericulture was also a serious economic sector.

Postcards are coming from continuous editions. First and second.



2nd edition nr 112/13986 posted Lehonía to Athens on November 23 1916



1st edition nr 32 Volos to Kensington unposted

"Pelion, Makrinitza"

Also on the west side of Pelion in a supervisory position over Volos situates Makrinitza. Defensive style tower houses of two and three storeys high gives an image of small castles built next to each other. Watermills on the outskirts of the village were used to create gunpowder during war times.



2nd edition nr 201/16736 unposted



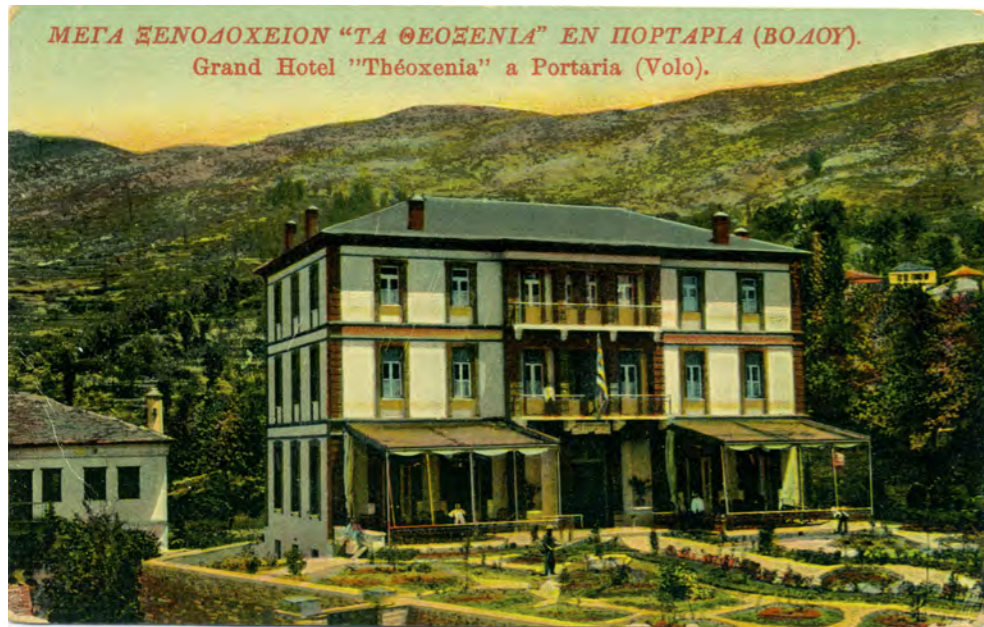
Primary edition posted Volos to Sussex

"Ano Volos"

Just a walk up mountain situates Ano Volos. A small settlement where the Orthodox bishop had his residence on the top of a hill called Episkopi.



2nd edition nr 24/8483 posted Athens to Trikala on September 24 1915



2nd edition brown letters nr 212 posted Portaria to Athens on June 12 1915

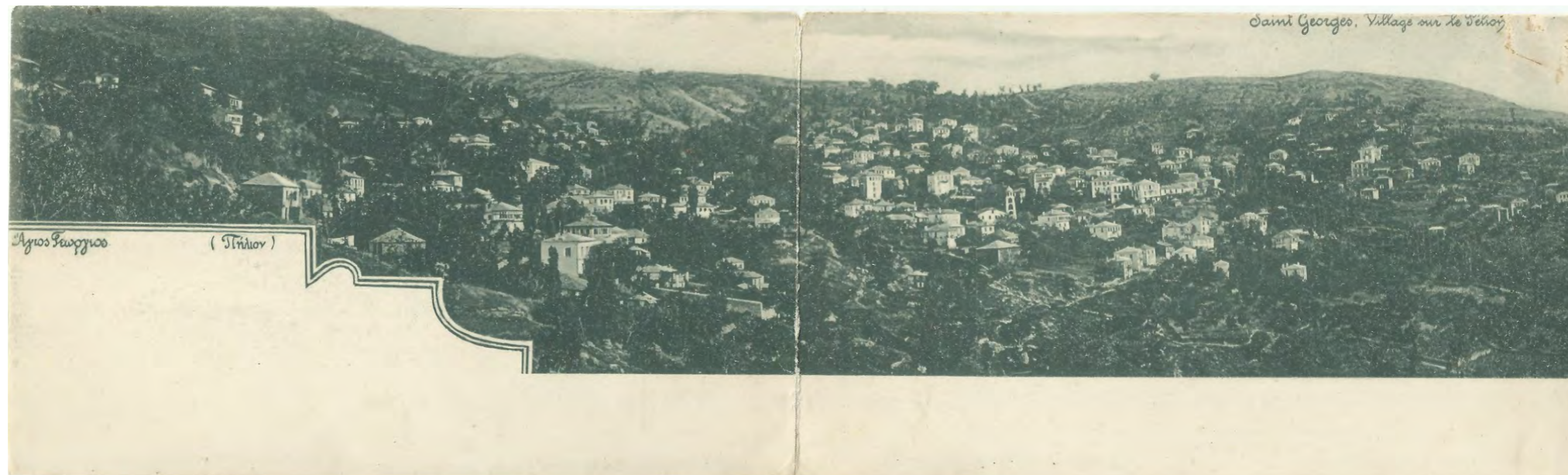
Stournaras also let others to use his photos, possibly by selling them a copy of a photo. A renowned publisher from Athens (Pallis – Cotzias) published the postcard shown. He used not only the same photo (as zoom out shows) but also the same text in Greek and in French.



Pallis – Cotzias edition posted Athens to Paris



Another example of the diptych postcards is here depicting the village of Aghios Georgios. As it was common those years it was not sent via post but it was handed to someone in order to give it to recipient, in this case to a miss Boussard, somewhere in France.



1st edition 22 written on February 12 1911



Primary edition posted Agria to Volos on April 20 1905

“Tsangarada”

Tsangarada was a village covering large area but with few residents. Nowadays it is one of the biggest on mount Pelion. Its houses were built in large plots full of olive and pine trees. Most of them used their ground floor as storage and housed domestic animals as horses, mules or donkeys.



2nd edition nr 110/13985 written



4th edition nr 296/355521 unposted

“Katihori” above

Another small village in between Volos and Portaria is Katichori. Its name means the village down below as it is situated just under Portaria.

“Portaria and Makrinitza” below

A close-up of Portaria shows the large houses of the village that gave Volos his first residences. On the back, we can see Makrinitza. These two are separated by two gorges where water used to run throughout the year coming down from the top of Pelion.



4th edition nr 369/355515 unposted

It is not common nowadays to find unsent triptych postcards.

Zagora, as we know, is the birthplace of Stefanos Stournaras and he published many postcards showing his village.

Here we have an icon of the four different settlements that makes Zagora. This village, which was the largest on Pelion for decades, is the capital of apples.

Inhabitants used to have also, a fleet of small wooden boats, called "Zagoriana karavia" to transport their goods to Sporades islands which are located a few nautical miles away.



1st edition nr 23 unposted



2nd edition nr 142/13956 written on July 1916

Two neighboring villages on the west side of Pelion that was very populated until early 20th century are Vizitsa (above) and Pinakates (below).

Both postcards are of the same 2nd editing period.

Nowadays Vizitsa has been transformed to a village of luxury guest houses, while Pinakates is mainly abandoned and very few are living there permanently.



2nd edition nr 126/13980 unposted



2nd edition nr 160/16695 unposted

"Skiathos"

Skiathos is one of Sporades islands. Name means "the place that stands on the shadow of Mount Athos". It is situated closer to east side of Pelion and the easiest to reach from the shores by boat.

Its port is windless and gives shelter to boats through storms.

By putting himself and his camera on the hill of the peninsula of the port he could take two different shots and publish two postcards depicting all the harbor.



4th edition nr 162/305906 unposted



4th edition nr 385/355520 unposted

“Skiathos”

Same original shot and same edition but not same postcard.

Stournaras is playing with us as if he knew that there will be collectors in the future years collecting his postcards.

This is an example of him altering one postcard in the same edition.

He does that by putting his logo in front but keeping the same main number at the back. Color of the frame is slightly different to.

He was a businessman.



4th edition nr 385/374491 unposted



3rd edition nr 255/14208 unposted

"Skopelos"

Skopelos is the largest of Sporades islands and has two large settlements. Two sites of the port of the main village on the island are shown here. Above is the northwest part climbing uphill to the castle. It is published in the third edition.

Beneath is the northeast part, also climbing but to a shorter hill. It is from the fourth one.

During most of the year north winds coming down made this port unuseful to use.



4th edition nr 261/305806 written on December 4 1928



3rd edition nr 259/14224 written on September 23 1916

Second settlement of Skopelos called Glossa and its built up on a hill facing south to its harbor called Loutraki. This second port helped islanders to import goods such as fruits from mainland and export olive oil and livestock. Being a shepherd was one of the main occupation of the island.



2nd edition nr 138/13953 written on May 3 1916

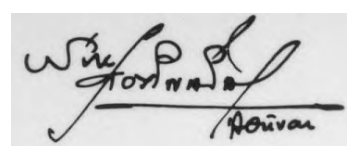
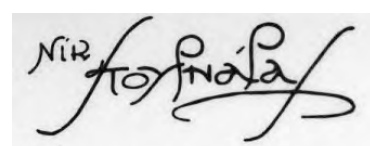
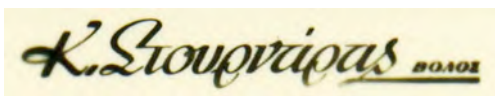
Stournaras, his sons and family continuity

When Stournaras died, in August 22nd 1928 his editions stopped and his legacy started. In the last edition, he published postcards of himself as well as his sons. His postcards stayed in use much after his death and Italian soldiers mailed them to their loved ones during WWII occupation, some 13 years later. His family continued publishing postcards from the same studio until 1940 when WWII came to Greece. From late 1940's his sons started creating their own postcards using their names. Nikos left to Athens in late 1940's while Kostas stayed as full owner until 1965 when he died.

Creating a catalog of Stefanos work is extremely difficult because in 1955-56 a large earthquake followed by a flood destroyed much of the apparatus as well glass negatives and family archives.

Collecting and cataloging Stournaras's own and family postcards is a work in progress.

Logos used by his studio and his sons after his death appears in the zoom outs bellow.





3rd edition nr 260 posted Volos to Lixourion Kefalonia on October 26 1911

Stournaras was no shy of using himself or his sons as main figures in a postcard. We find him on postcards taken outside Volos such as Tempi or Skiathos while his sons are shown on ones in Portaria or Volos dock.



4th edition nr 375 posted Skiathos to Chalkis on May 14 1927



4th edition nr 366/353239 written on December 25 1925 4th edition nr 187/355568 unposted



4th edition nr 187/355568 unposted

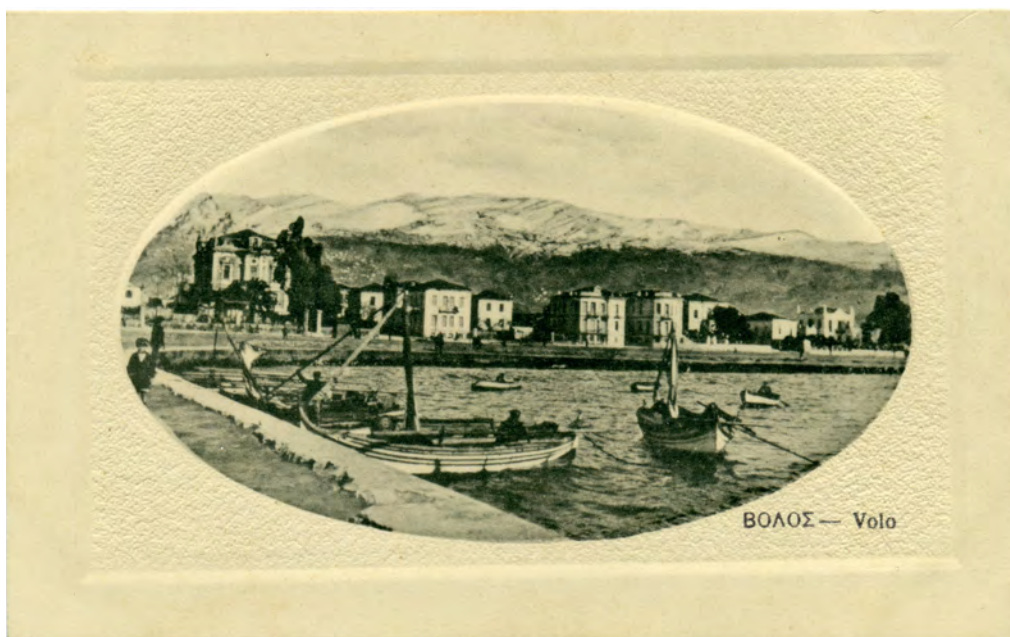


4th edition nr 29/374472 unposted



4th edition nr 305/355960 unposted

In 1920's public started to want black and white postcards again. This pushed Stournaras to create both colored and b/w ones. Kostas and family dog had to disappear in the second postcard of the same edition.



4th edition nr 305/355960 unposted

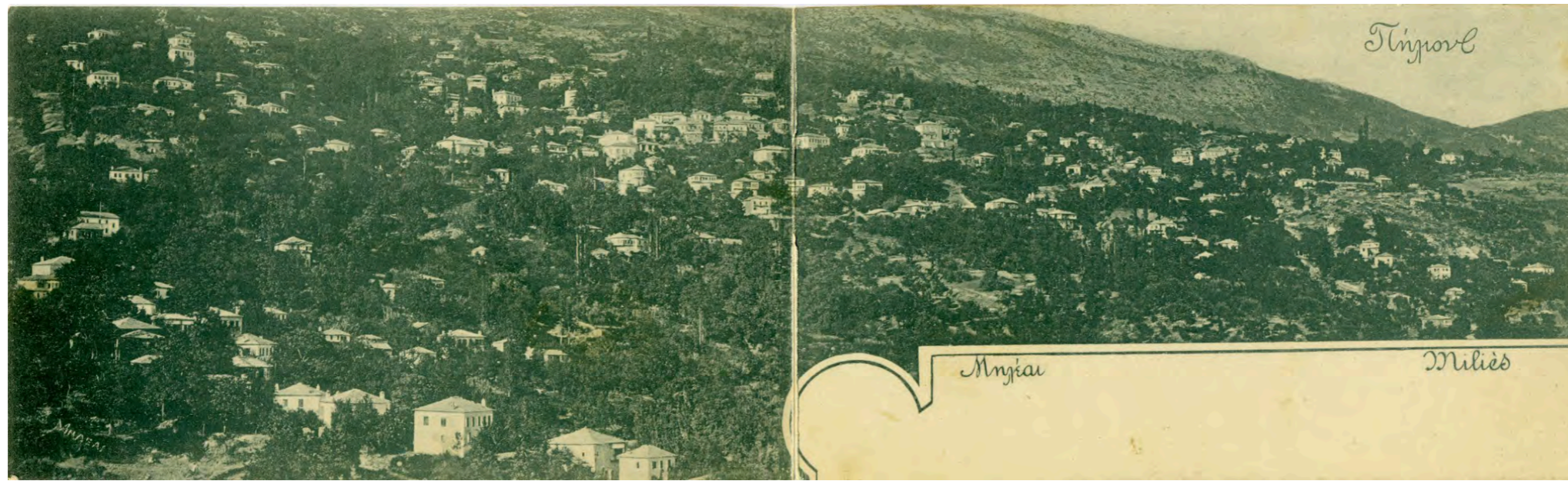


4th edition nr 386 posted by Italian military mail July 8 1941 *Verificato per Censura 16*

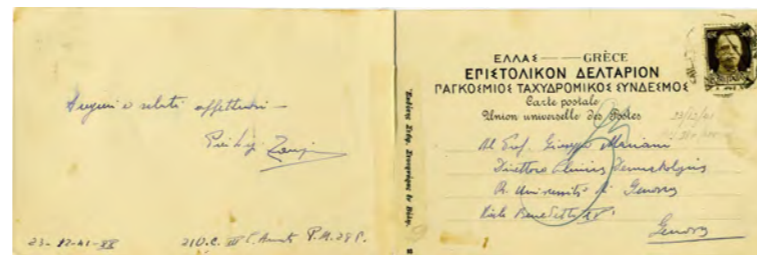
Two of the latest published postcards of the last edition.
Both used by Italian soldiers in July 1941. One above traveled through military post while the one below through Greek state post.



4th edition nr 397 posted Volos to Firenze on July 17 1941 by Greek state post



1st edition nr 33 posted Volos to Italy on December 23 1941 by Italian military post



First edition diptych, bought by an Italian soldier and sent through Italian military post carrying wishes over Christmas 1941. A difficult combination to find.

A soldier can also be an artist, as the back of these two last edition postcards proves. Sent on the 10th and the 27th of September 1941 "to the very kind young lady" in Pavia Italy.

On the second one he declares "friendliness continues".

Beautiful art both in front and in the back of a postcard.



4th edition nr 409 posted Volos to Pavia September 27 1941 by Italian military post



4th edition nr 338 posted Volos to Pavia September 10 1941 by Italian military post



4th edition nr 159 posted HMS Revenge to Portland Dorset on July 28 1929 by English state post

Postcards used outside Greece is a rare combination.
Here we have two samples.

One above sent to Portland Dorset from London in 1929 from a sailor on HMS Revenge. A battleship which at the time was serving as part of the Mediterranean fleet.

Bellow we have a postcard sent from Southampton to Portsmouth through England's state post in 1961 bearing an invitation for a visit.



4th edition nr 374 posted Southampton to Portsmouth on July 20 1961 by English state post



Posted Volos to Piraeus on December 10 1931

B/W real PPPCs, editing in the studio, were the first that his wife Mary and Stefanos former helper (Agrafiotis) published as their first attempt. In this first edition, they kept numbering and two language description down left. Because they had no logo yet they scratched "STOURN. VOLOS" down right.



Written on January 29 1932



10. ΟΛΟΣ ΔΗΜΗΤΡΙΑΔΟΣ

ΦΩΤΟ-ΣΤΟΥΡΝΑΡΑ-ΒΟΛΟΣ

Written on August 12 1931 *"funniest thing in Volos is the steamed tram"*

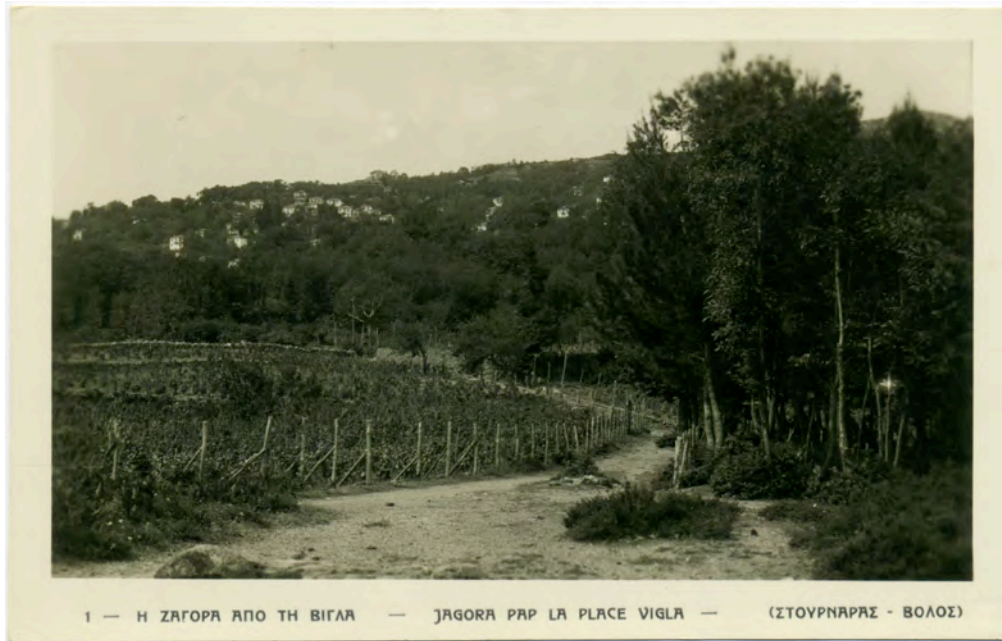
Second edition is published almost the same time but it is far more better. From framing to editing, steps had been taken in right direction. Instead of scratching number and description, now they use type capital or small letters for the description in Greek. Furthermore, they invent the logo "ΦΩΤΟ-ΣΤΟΥΡΝΑΡΑ-ΒΟΛΟΣ" (PHOTO-STOURNARA-VOLOS).



133. ΒΟΛΟΣ. Παναγία Γορτίσης

ΦΩΤΟ - ΣΤΟΥΡΝΑΡΑ - ΒΟΛΟΣ

Posted Volos to Athens on April 15 1932



Unposted

A variation of the second edition which can be considered as a third one is published next. Absence of people is distinctive for this. Framing is nice and French were added in description. They are now using "AGFA" photographic paper and the cut is similar to real studio photographs of the time.

Discreet capital letters are in use and logo comes without "photo".



Unposted



Unposted

Fourth edition is the one which lasted until Kostas and Nikos started to publish their own postcards. It is considered the first and only family edition and is showing the "photographers DNA". "STOURNARAS Volos" logo is written inside a rhombus in a more artistic way while description is more discreet in Greek and French script. They stay to Agfa paper and the distinguish cut.



Unposted



Posted Portaria to Cairo on August 8 1956

Elder son Kostas stayed in Volos throughout his life and oversaw the family studio after Nikos left to Athens. He continued family tradition by publishing postcards of Volos, Pelion and Sporades islands. His first logo was in calligraphic letters down right in the front. He didn't use any numbers in front of the description. Instead he distinguished his postcards only by stating in capital letters main place. Both, above and below are part of VOLOS series.



Written on August 22 1957



Unposted

Apart from Agfa paper, Kostas used also Mimosa paper for his postcards. Above we have one of Skiathos series printed on Mimosa and below one printed on Agfa belonging to Pelion series.

On the postcard below we can see the only change he made to his logo. He moved from calligraphic to capital letters.

He died in 1965 and studio closed in the same year.



Unposted



Unposted

Nikos also started his editing career in Volos. His first personal edition was also unnumbered. He used more intense letters in description and a very distinctive signature as a logo where he also stated Volos. He used Gevaert paper to print his postcards.



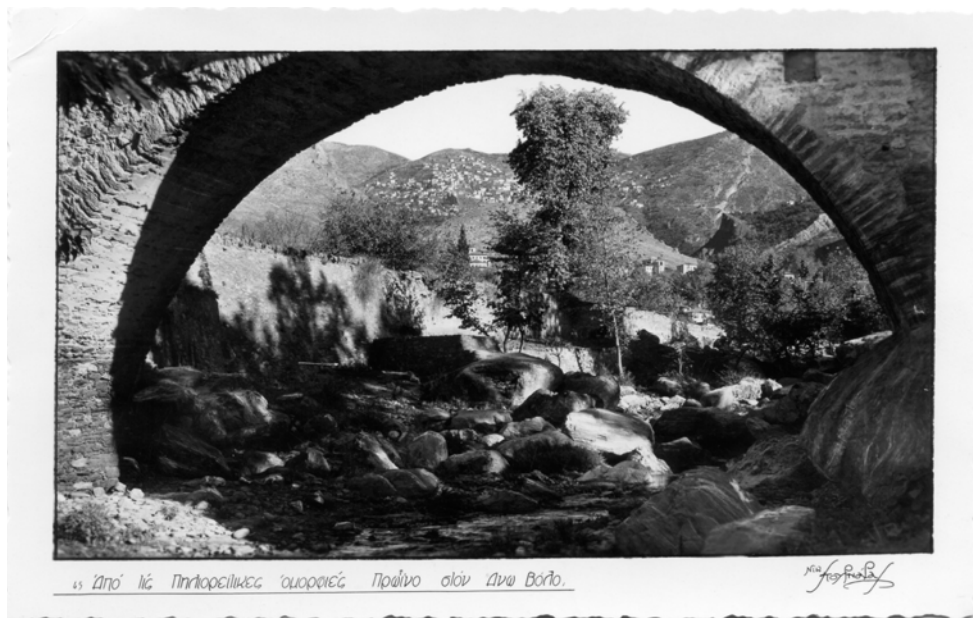
Unposted



Unposted

After moving to Athens, he started to work as a free-lance photographer for some years. He opened his first studio in 22, Voulis St in mid 1950's. His first Athens edition was different in logo. His signature was calligraphic and stated «Αθήναι» (Athens). Later he withdrew Athens and changed his signature. He traveled, and photographed nearly all of Greece publishing b/w and color postcards.

He died in 1993 in Athens while his grandchildren are still in photography and art business.



Unposted