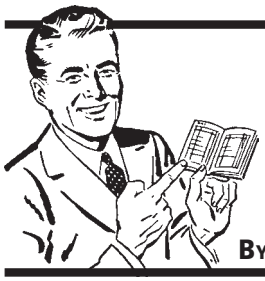


CODING OF EMIL PINKAU CARDS PART 2

BY GEORGE WEBBER (WITH PARTICULAR THANKS TO BOB CONRICH)

Capital Letter Codes used from 1913 to 1926 (Revision)

I tackled this in the previous TPA #15 and managed to get the middle part of the code right, but I confess that disaster struck with the **U** and the **O.** This project does suffer from a paucity of **dated** cards. As a result of receiving more information, I have revised the Capital Letter Code as follows

PINKAU CAPITAL LETTER ENCODING

T = 0	**U = 1**	**N = 2**	**S = 3**	**H = 4**
E = 5	**L = 6**	**O = 7**	**F = 8**	**G = 9**

This recoding removes a lot of doubts and uncertainties that appeared in the TPA #15 article. From this information, we are able to put the 4 letter codes into chronological order. Postmarked cards from Bob's collection, along with considerable help from Helmfried and many others, verified that we had the correct order.

4 CAPITAL LETTER, HALFTONE PRINTINGS CODE

Four Letter Codes starting with...	*Printed*
N	**Pre 1914**
ST, SU, SN	**Early 1914**
SS	**1915**
SH	**1916**
SE	**1917 & 1918**
SL	**1918**
SO	**1919**
SF, SG, HT, HU	**1920**
HN, HS, HH, HE	**1921**
HL, HO, HF, HG	**1922**
ET, EU, EN, ES	**1923**
EH, EE, EL, EO	**1924**
EF, EG, LT, LU	**1925**
LN, LS, LH	**1926**

NOTE:

This same transposition coding was used for Pinkau's "Real Photo" cards and also the collotype cards so **e.g. N = 2** in **all 3, but with 3 different completely schedules).** The Photochrom schedule is probably different again.

Merely recording coding, without specifying the printing process used, is utterly futile unless you enjoy creating the muddle to end all muddles!

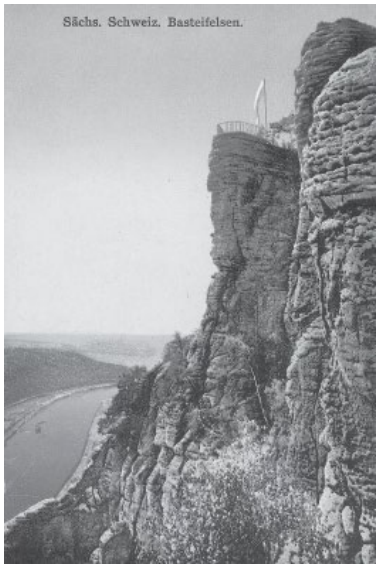
The Capital Letter half tone code finishes in 1926 with LHxx (64xx) and continues with the Dot and Dash code (D & D). The highest Capital Letter number that I have is a German card coded LHTO = 6409 (P/U 1928). *Maggie Toms* sent me a Canadian card dot and dash coded 6507, using the 4 sides of the stamp box. This suggests that the coding changeover occurs at or about 1926.

The above schedule will let you date your 1920's **half tone** Pinkau cards, with reasonable accuracy. It may need some fine tuning, but I feel we are on the right track now.

However there is a lot more to be got out of it than dating cards. The above schedule shows that from 1920 onwards, the numbers involved are moving forward at exactly the rate of 400 batches per year. (e.g. in 1922, the "hundreds position", goes through 4 coded numbers L, O, F & G). Pinkau's half tone coded cards were printed at a **steady** rate of 400 batches per year. Whatever the number of cards to be found in one batch turns out to be (30? 40?), the 1920's **batch** production rate is steady. Jumping ahead a bit, I will show that this steadiness, at 400 batches p.a. continues until the 1930's and then changes to exactly 2/3 of the previous 1920's rate! This clearly indicates some sort of controlled ration or allowance.

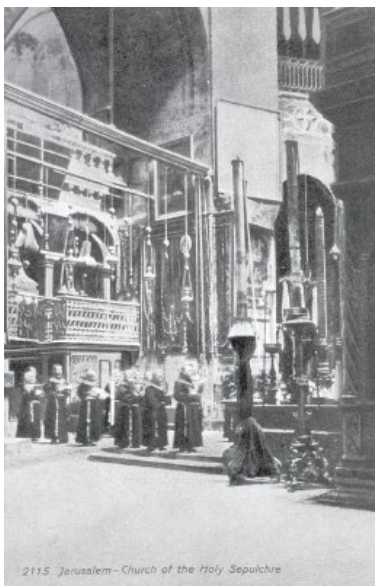
This finishes the Capital Letter code revision and we can get on to the new code now.

Editor's Note: A article on a big postcard printer without any postcards illustrated? This seems to be necessary sometimes. I searched through my small stock of Pinkau printed cards and had to take only vertical format cards because of the article layout. These are less common as you may have already noticed and so show a very limited selection only. The illustrated cards are **not** part of George Webber's article but all printed by Emil Pinkau with his codes on.



Saxony; *photochrom; Publ. A. & R. Adams, Dresden; D & D code, not p/u.*

Eger (Bohemia); *real photo; local publisher "J.Z.E." D & D code, not p/u.*



Jerusalem; *colour halftone; Lehnert & Landrock, Cairo; D & D code, not p/u.*

HALF TONE PINKAU DOT & DASH CODING: 1926 onwards

In 1926 Pinkau changed to a simple dot and dash coding as follows

1 Dot = 1 **2 Dots = 2** **3 Dots = 3** **4 Dots = 4** **5 Dots = 5**
1 Dash = 6 **2 Dashes = 7** **3 Dashes = 8** **4 Dashes = 9** and finally **5 Dashes = 0**

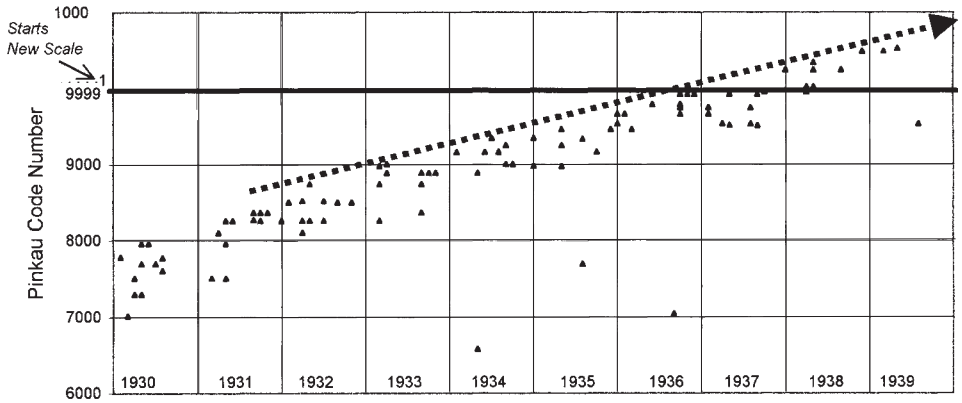
This dot and dash coding occurs in the following places

1. On the right side only of the stamp box. Reads from top to bottom. A favourite position
2. On all four sides of the stamp box. The left hand side of the stamp box is the thousands position. The top is the hundreds position and so on clockwise. Not much used, mainly about 1927/27?
3. On the address lines. In this case read from left to right
4. On the centre dividing line. Read from top to bottom
5. In post WW2 production the code is given its own (faint) line. But really post WW2 is another story.

This is an (magnified) example of coding using the 4 sides of the stamp box. The code starts on the left hand side and reads clockwise. Here it reads **6507** and is the earliest dot and dash half tone coding I know of. This "ring around" coding was used in 1926, 1927 and possibly 1928? After that the "usual" position for the code is down the right hand side of the stamp box.

As said previously I had put together a tentative outline of the dot and dash code in the 1920's and 1930's. I then asked Bob Conrich to help with his Bermuda collection, which has a number of half tone Pinkau cards in it. As said in the Bermuda article, I was surprised to get from Bob a mountain of data on the 1930's dot and dash code. There was so much of it, I was forced to change to recording it on a monthly basis. This monthly basis for the 1930's, leads to a very accurate estimate of the coded batch production rate. I should say here that his Bermuda result is **not** just confined to Bermuda. It gives Pinkau's 1930's coding for whole world production. Contrary to popular opinion, code unscrambling is not very subtle, it depends on finding the weakest link and here this just happens to be Bob's beloved Bermuda. Sorry Bob!

Figure 1: **Half Tone: Dates of Postal Use of 97 Dot & Dash Coded Cards**



The arrowed line is the derived half tone printing schedule: (1932 to 1939)

I show in Figure 1 the result of plotting the postal use date against the coded Pinkau number. Please note that Pinkau half tone code reached 9999 in late 1936. This is only a 4 figure code and can only go up to 9999. Pinkau then started again at No. 1. I could have displayed the 1937/38/39 (1 to 800) numbers involved on a separate chart. This would have been very awkward for assessing the overall production trend, it would have involved trying to fiddle about with parallel lines, on two charts. After the 10,000 mark I have added a 1 to 1000 region. This shows a **steady** production trend continuing clearly to 1939 and WW2. Obviously at this point this amazing Bermuda source of Pinkau information ceases. I have some data derived from German cards, but here we are back to the old problems of little use and what there is being years out of date.

Pinkau "Dot & Dash" Half Tone Cards: Coded Numbers used 1926 to 1939 (400 batches p.a. to end 1931 and then 267 p.a.)

(For pre 1926 see Capital Letter code schedule at the beginning of this article)

1926:	6300 to 6700	**1931:**	8300 to 8700	**1936:**	9768 to 9999 and then 1 to 35
1927:	6700 to 7100	**1932:**	8700 to 8967	**1937:**	35 to 302
1928:	7100 to 7500	**1933:**	8967 to 9234	**1938:**	302 to 569
1929:	7500 to 7900	**1934:**	9234 to 9501	**1939:**	569 to 836
1930:	7900 to 8300	**1935:**	9501 to 9768		

Note: In Figure 1, for ease of examination of the trend, I have added a 1 to 1000 region on top of the chart)

Toronto, Canada; *collotype; Novelty Mfg. Co, Montreal; D & D code, not p/u.*

Types d'Orient; *photochrom; Lehnert & Landrock, Tunis; Capital Letter code.*

Woman head; *colour halftone; Publ. A.V.B(erlin).; Cap. Letter code, not p/u.*

One can see the effect of the cheap crusing policy kicking in from 1932 onwards. The number of P/U cards increases and they are mostly P/U within 2 or 3 years of printing. Although demand was down in the rest of the world, the demand for cards in BErmuda in those years was insatiable. On checking the figures we find most postally used Bermuda cards were P/U within one year of printing and nearly all of a batch were P/U by two years after printing. This is astonishing, compared to other parts of the 1930's world, where it can be a couple of years before cards are first postally used and P/U stragglers can still be coming in 10 years after printing!

The coded half tone production rate was **very steady** indeed in the period 1932 to 1939. One can see that it takes 7.5 years to get through 2000 batches, so the yearly rate is 267 batches per year. Remembering that the 1920's rate was 400 batches per year, we see that the rate for 1932 onwards was slashed to two thirds exactly of the 1920's rate. This indicates that this was some sort of allocation. I will develop this idea further now by looking at the uncoded Pinkau cards in Bob's collection. (Note: To keep the diagram simple, I have not drawn in the old 1920's "400" trend line, but it can be seen as still in force as late as 1930 and 1931).

Bob can reliably identify **uncoded** Pinkau cards, as belonging to that firm. Here we find that the uncoded production rate was **very uneven.** They look like a residual printings after the steady coded "allowance" was used up. I give summary details of the numbers of uncoded half tone cards by year of P/U from 1920 to 1939.

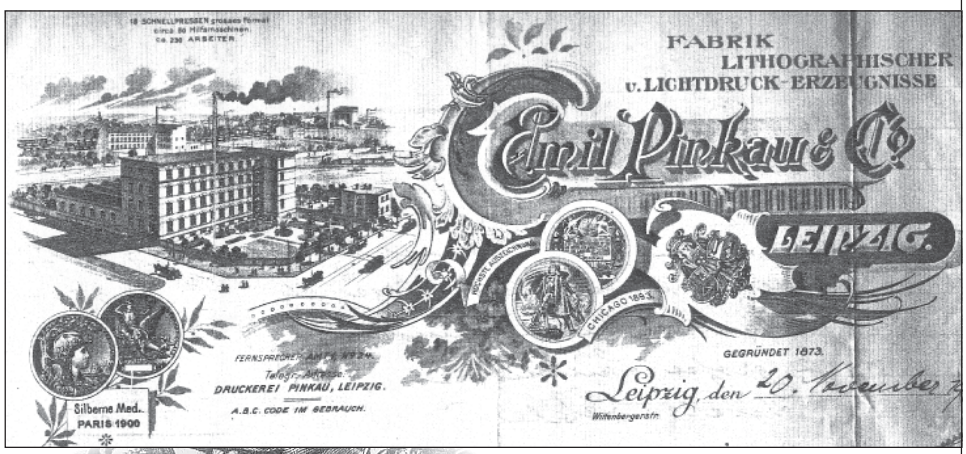
Number of UNCODED Postally Dated Pinkau Half Tone Cards seen

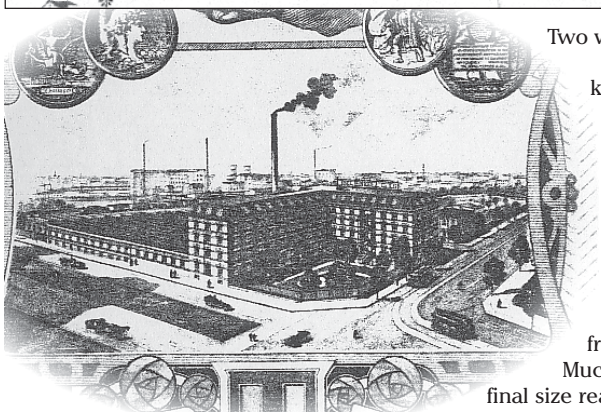
1920: None	**1925:** 7	**1930:** None
1921: None	**1926:** 4	**1931:** 5
1922: 3	**1927:** 5	**1932:** 7
1923: 2	**1928:** 4	**1933 to 1939:** None
1924: 7	**1929:** 3	

The overall numbers of cards that were postally used were 152 Coded and 47 Uncoded. (Cards P/U 1920 to 1939). Clearly this uncoded data is a very small sample. For this reason Bob is very cautious about printing these uncoded/coded figures, but I feel they are useful as a basis for discussion. They accord with my overall impression of the uncoded material, as being a residual printing. Clearly further research is needed on the ratio of uncoded to coded. **My initial guess** is that the number of uncoded is about 1/3 of the coded and I further **guess** that uncoded finished after 1931. *(Bob wishes to disassociate himself from these last two guesses!)*

I have my views on the meaning and significance of these results, but I will save these up for next time. As said at the beginning of these articles, this is a long journey. For thoughts and comments please see my (E-mail) address listed at the next to last page of this issue.

*Note: The above article deals with the half tone schedule only. The collotype and real photo schedules are **very** different. Please may I repeat that the above results apply to Pinkau's world wide printings. Bermuda was merely the "weak link in the chain" that was used to break the code.*





Two views of the Pinkau printing works (reproduced from photocopies kindly supplied by Henk Voskuilen, NL) Above letterhead dates from 1903. At that time Pinkau had 15 or 18 large format printing presses running and about 230 workers. Late 1906 Pinkau had 28 fast, large format presses, some 100 other machines and about 350 workers. The small view of the Pinkau works comes from a stock certificate dated 1921. Much bigger then 1903 but not yet the final size reached, according Henk Voskuilen.

Loreley, Rhine; *col. halftone; prime publ. O. Zieher; D & D code, not p/u.*

Dripstone cave, Germany; *gravure; local publ.; D & D code, not p/u*

Berlin; *"real photo"; Publisher: Georg Stilke, Berlin; D & D code, not p/u.*