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 Rich- ter, Magdeburg) who had started his business as late as 1912 and his postcard business prospered! But this is a separate story.

Junghans & Koritzer’s business story included also troublesome times affecting the jubilee booklets. But managers of this firm managed to stay in business. They never employed more than 35-50 workers, and their mail order catalogues always have been of regular quality, produced at reasonable prices and sold at reasonable prices also everyone could afford.

My theory that J. & K. had one or more long time publishers they mainly worked for and that this order was backed up by a surprise find. I was offered a postcard order envelope of the big German publisher Geb. Metz, Tübingen. I thought immediately when I realized that the order selected was a good typical example of how one firm, Geb. Metz, managed to stay in business and was able to work for publishers abroad. Perhaps you have had some of their cards already in your hands (?). Geb. Metz managed to stay in business and was able to work for publishers abroad. Perhaps you have had some of their cards already in your hands (?). Geb. Metz managed to stay in business and was able to work for publishers abroad. Perhaps you have had some of their cards already in your hands (?).

I have a few pre 1900 count size cards of London issued by “O. & Co.”, sometimes described as “Made in Germany” and sometimes “Hamburg”. They are collotype printed. The words “Post Card” are in identical type to the explicit K+N printing for Cardiff. Tommy Toms specialised in Hamburger cards and he knew of two possible publishers for this date. “O. & Co.” and the other is Ortmann & Cie, both of Hamburg. Be this as it may, Ortmann & Cie would give the best fit for “O. & Co.”, what is clear is that the London photo-graphs used, although printed in the ordinary way (monochrome) were originally taken with stereo publishing in mind. To increase the stereo effect, it was common to take photographs with a “deep” perspective and strong light/dark contrast. A perfect example is the illustration here of the Hotel Metropol, by O. & Co. Although printed in mono, it is part way to a stereo view already with its extreme perspective and high contrast. All “O. & Co.” London cards are like this. I imagine “O. & Co.” were Hamburg photo publishers.

These cards are scarce and I would very much welcome information on the missing numbers. (can’t next page)
London Stereoscopic Co. Ltd.

This was a major photographic firm in London. They were very well-established and had held a very large library of photographs in connection with the stereoscopic craze of previous decades. They were in a perfect position to enter the picture card market. The stationery journals record that they issued court sized views of London in collotype and also London views in tinted half tone. There is no mention in the contemporary literature of who printed these cards, but it was Knackstedt + Näther. I show typical examples of the collotype and tinted half tone London views in court size. K+N were not much given to changing their type and one can see that the word “London” on the London Stereoscopic picture side is identical to “London” on the explicit K+N series (Apart from a couple of inserted dots). Also the word “Post Card” on the address side is in the same type. The only difference is the extended gap between “Post” and “Card”. These London Stereoscopic court cards are very common and must have been sold by the hundreds of thousands. It would need a major printer to handle this volume of production.

This is an interesting finding, in showing that at least one major stereo photographic firm went straight to K+N for high volume high quality collotype printing. It is reasonable to say that London Stereoscopic was the equivalent in London of LL. In Paris, both were major players in the previous stereo photo craze. Hitchins has put forward evidence that suggests it was K+N who printed the initial LL cards. I fully support this, indeed I would possibly go a bit further than him on the LL front pre WWI.

I of course there are doubts about the French LL using a German printer. These are based on the hatred engendered by the Franco Prussian and other wars. Maybe the French LL could not have tolerated a German printer, but Hamburg was different. It had a history of formerly being an independent city state, not only for its interest in trading and making money rather than its fighting Prussian wars. I think this, together with lower costs for high volume quality printing for photographic firms made K+N in Hamburg an obvious possibility for the initial LL printer.

I feel that LL printing needs more research. There are a number of questions and doubts that I have in mind regarding their printing

1. We cannot rule out the possibility that K+N set up a printing works in France allowing LL to use the designation “Imprimé en France.” During WW1 the quality of LL’s collotype declines very noticeably.
2. LL finally ended up as part of Compagnie des Arts Photomechaniques of Strasbourg. This city has a dual French/German identity. Possibly these LL uncertainties all have reasonable explanations?

Taken as a whole however they do suggest the possibility of a German printer pre WW1.

The London St James Palace: This card is explicitly published and printed by K+N. The type for “POST CARD” is the usual K+N type. The lettering used for the word “London” on the picture side, was also used for the London Stereoscopic printings. These cards are scarce and were only issued in small numbers. Presumably K+N discontinued their own London series when they got the big London Stereoscopic contract.

London Ludgate Hill: This is one of the collotype series issued by London Stereoscopic. The word “London” on the picture side is in identical type to known K+N type (with the addition of a couple of dots in the ‘O’s’). This series is one of the commonest court size cards that I know of. They must have been issued in large quantities and would have needed a high volume printer.

London Ships below London Bridge: This is one of the tinted half tone cards issued by London Stereoscopic. The tint in this case is a light blue. The type for “London” on the picture side and “POST CARD” on the address side is the usual K+N type. These were definitely printed by Knackstedt and Näther, Hamburg.

London.

The Postcard Review

I have left out several other illustrations from the Junghans & 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 Krauchstedt + Näther and other big names specialised in. (B/w collotype with 4 - 6 colour overlays super-imposed). 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 Junghans + Koritzer Memmingen 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 appraisal 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.

Junghans & Koritzer Memmingen

Letterpress shop: mostly smaller mod-elope presses except the press in background. Collotype process had priority.