

In the course of collecting pre 1901 British PPC's, I have come across a K+N published PPC series for London. I have also found clear evidence of K+N printing for other major British PPC publishers, circa 1900.

My K+N research was done using the English trade magazines of the time and this together with details of their British PPC printings forms the basis of this article.

In the British pre PPC era, K+N were busy in London and in 1894 the firm was described as "A collotype printer with an export business to England" (Stationer Printer and Fancy Trade Register 1894, p 305).

No mention of Christa Pieska's "stamp labels" in this reference. I think as far as the pre 1901 English market was concerned, K+N were good quality collotype printers. This is how I have always thought of them, whatever other printing activities they pursued.

The earliest British K+N printed PPC that I know of is P/U on 20 November 1898. It was done for Freke, a Cardiff photographer. It explicitly states "Made by K+N Hamburg". I illustrate the card here as it uses a very distinctive type for the words "Post Card" that can be used to identify other K+N printings.

Knackstedt + Näther in London

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Knackstedt + Näther

As well as printing for others, K+N issued their own numbered series of London views. This was quite an extensive series going up to 80 odd cards. They are scarce and I can only give a partial list of the cards here

O. & Co.

I have a few pre 1900 court 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. Henry Toms specialises in Hamburg cards and he knows of two possible candidates for "O. & Co.", one is *G. A. Otto* and the other is *Ortmann & Cie*, both of Hamburg. It seems that Ortmann & Cie would give the best fit for "O. & Co."

What is clear is that the London photographs used, although printed in the ordinary way (mono) 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 *Hôtel Metropole*, 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 photographers/publishers.

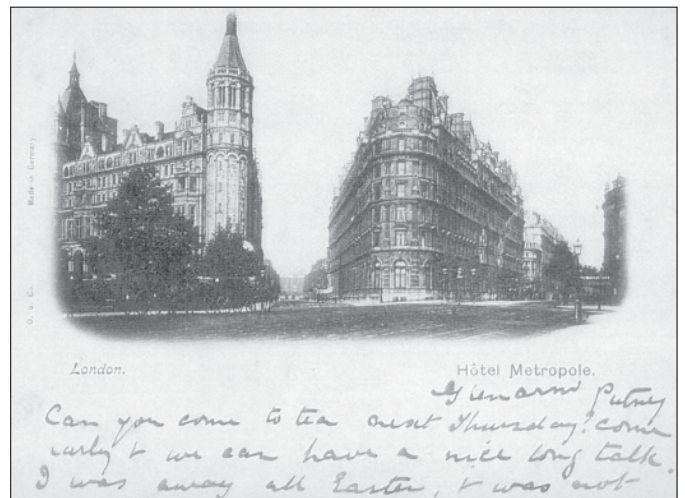
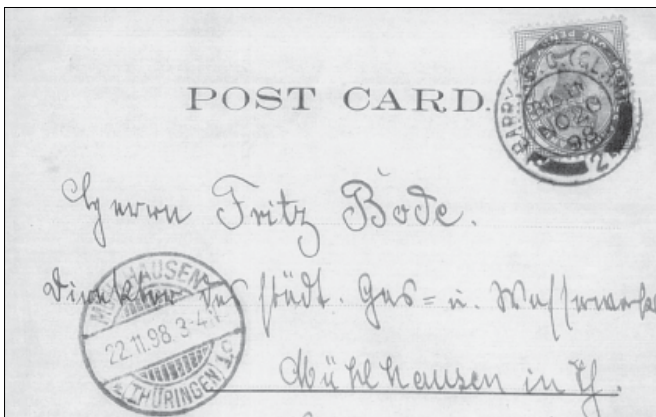
Knackstedt + Näther: A numbered series of London PPC views (circa 1899)

1. Cleopatras Needle
2. Hotel Cecil
3. Hotels Cecil & Savoy
6. Thames Embankment
7. Somerset House
10. Nelsons Statue
12. Big Wheel, Earls Court
17. Clock Tower and Houses of Parliament
19. St Pauls
23. St James Park
25. Houses of Parliament
26. Albert Embankment
32. Tower and Tower Bridge
33. Blue Coat School
37. Holborn Bars
48. St James' Palace
49. Cockspur Street
53. Athaneum Club
58. Buckingham Palace
62. St Georges' Hospital
67. Rotten Row
68. Billingsgate
69. Grand Hotel
70. Bank of England
72. Hotel Great Central
78. Royal Aquarium
88. Hotel Great Central

These cards are scarce and I would very much welcome information on the missing numbers.
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↑↓ **Cardiff Castle:** This card explicitly said to be printed by K+N for the Cardiff photographer Freke. The type used for the word "POST CARD" is also used for K+N's own London series and can be used as one example, to identify K+N as the printer for London Stereo. The postmark of Nov 20th 1898 is the earliest I know of for K+N in Britain.



↑ **Hôtel Metropole:** This card was published by "O. & Co." and uses the same type face for the words "POST CARD" as known K+N printed cards. To me, this is a typical of a photo taken with stereo in mind. Although in mono, it has a "deep" perspective and extreme high/low lighting contrast.