In TPA 19 Helmfried invites me kindly to share the results of my research on M. Glückstadt & Münden, Hamburg G&MW with you. For this I am more than welcome. G&MW did not survive the suppression. That is it. Nothing about the works, nothing about personnel or the number of printed postcards. Hardy 40 years of ppc history. Relatively short compared to Emkin Pinkas & Co, Leipzig, or C. & G. Röder, Leipzig not to speak of perenial H. Meta in Thuring... G&M cards can be recognized easily. The chromatolophia has a peculiar logo a pipe smoking moon inside a double circle. The top’s do not carry a logo, but show the name of G&M, Hamburg in full. There – just before the turn of the century – a new logo appears; it looks like a mailing box with a bird atop it, but – as Helmfried did already point out (TPA 10, p. 32) – it is a ppc vending machine superseded by an eagle. Starting in 1905 a characteristic design of the letters of the word Postkarte comes into use, which eventually farend 1940 replaces the vending machine. During the very last years of G&M – 1930 onwards – an acorn turns up Geem (a phonetic contraction of the letters G and M – the reason for this might have been to avoid unwanted attention for the Jewish “Glückstadt”). Geem cards are authentic G&M ones. With a few exceptions all G&M cards are numbered. In 1921 the numbers go into the 83,000s. Two years later, immediately after the end of the first period of staggered printing, G&M made a new start with cheap and dull cards numbering them starting at 1 again, reaching in 1935 13,000 or 14,000 at the utmost. G&M has come up with beautiful chromatolophia in 30 colours. They seem to have been numbered separately from the top cards, the highest known number being E/S7, a nicely coloured view of Hamburg Harbour p/u 2 June 1900. All in all, one could speak of a production of 100,000 cards in less than 30 years. Not too impressive. Naturally, this 100,000 refers to cards that can be recognized as G&M by their logo and/or imprint. We know that G&M has been calling cards to publishers who did not like to have the G&M name on it (over the years Dutch publishers and printing houses have ordered several thousands of cards from G&M). So, an unknown quantity will boost the overall ppc output. Over the years G&M has been specializing in German townships close to the sea and in beach resorts all not too far from Hamburg as well as in (fairy) ships. Still G&M’s geographical spread is remarkable: from Sweden to Transasiad, from Colombia to the Dutch East Indies. Although this international orientation however G&M has maintained a local image. TPA 11 f. 480 commented already on G&M as “the mysterious publisher” because of the paucity of data. TPA 19 focusses on the printing style of the early printed ppc cards? All of them? Certainly not. Any of them? Ah, that’s the pill. Till now this no proof has been found in printing at G&M. G&M started as a printing firm, yes, of books, calendars, albums. But whether it ever printed ppc? The exposition of 1899 above seems to imply printing of ppc’s done by G&M itself. Apart from this no further evidence. The evidence for out-of-print printing is massive. At the end of 1904 the first G&M cards with Röder numbers appear. C. G. Röder will certainly be the most important ppc publisher for G&M till the year 1915. In 1913 the char...
<table>
<thead>
<tr>
<th>Number</th>
<th>City</th>
<th>View</th>
</tr>
</thead>
<tbody>
<tr>
<td>1425</td>
<td>AMS</td>
<td>Singel</td>
</tr>
<tr>
<td>1427</td>
<td>AMS</td>
<td>Olude Schans</td>
</tr>
<tr>
<td>1429</td>
<td>AMS</td>
<td>Damrak</td>
</tr>
<tr>
<td>197</td>
<td>AMS</td>
<td>Buiten Amstel</td>
</tr>
<tr>
<td>125</td>
<td>AMS</td>
<td>Rijks Museum</td>
</tr>
<tr>
<td>66</td>
<td>AMS</td>
<td>Buiten Singel</td>
</tr>
<tr>
<td>127</td>
<td>AMS</td>
<td>OZ Achterburg</td>
</tr>
</tbody>
</table>

Listed are 7 cards of Amsterdam (AMS) edited during 1898. Cards 1425 and 1427 are new ones, with a view not yet used by G&M, the other five are first reprints.

Some of these cards have been printed on red, yellow, blue or even purple board.

Gross aus der Gartenbau Ausstellung in Hamburg 1897 – Greetings from the Horticultural Exhibition Hamburg 1897. Colourful chromolitho card published by G&M with pipe smoking moon logo imprint. Similar designed cards on this exhibition were published by other local companies.

Publisher G&M has also a printer’s side. Stressing this side of G&M are the numerous process names to be found on G&M cards after 1904; for the moment the count stands at 36. A selection: Anzin, Balkan, Barrechom, Biographik, Cofico, Diver, Gravuart, Heerdichem, Veredig. The mentioning alone of these names reveals a typical printer’s attention.

On the other hand, however, both lettering and lay-out of the address sides of the cards exhibit a wide, if not wild variety. As if G&M had been ordering cards from every printing shop in its vicinity. Thuss back to G&M as publisher…?

Reprints. In general can be said that the card number is G&M’s production number. During the first period full media 1899 reprints show both the number of the original card and the number of the new reprinted one. E.g. card 197 – 1431 is the first reprint of the original 197 ‘Buiten Amstel’ View, headquarters of roving club ‘The Hare’! In 1903 this card was reprinted for the umpowerth time, with one number only, 1891, a production number for that time of the year.

Another 1898 advert with nice study of ppc vending machine and mention of Erwin Euler Berlin, as agent for G&M cards. G&M offers colotype printing in monochrom at 20 Marks / 1000 cards. Plus cards from their own Navy and Delph-Sailing series (1000 at 25 Marks) Trial of 10 cards for 30 Pts.

Young boy playing around with baby iron. Not p/u and no imprints. Boy dressed in what looks like a kids sailor suit but is a “Lufthansa” uniform. The “Deutsche Luft Hansa AG” was founded in January 1926.

Group of four women and four men (one marked with a cross) in a studio of a painter who appeared to not had been famous yet. Some nice details, sketches on the wall nude painting, and a worn mattress. Women have bobbed hair, typical for the 1920s and a short note in German writing is dated November 1929. All persons, well dressed by the war, look in the same direction. Guess at artist’s latest work.

This street view was probably the work of a photographer but print has snapshot quality. Not p/u, regular postcard address side in English. Caption in picture has almost faded away. Think it reads: ‘BROADCAST’?! A street name? Or town? Somewhere in GB I think.

**Classical “People in front of their home” motif. Again it is a card that was not posted used but at least a message reveals the identity of the people seen.

‘Dear Nurse. This is my little home, our log cabin. My little sister Rosalia, brother Henry with the dog. The tall one is my brother Frederick-Josef. Hope to hear from you soon. Martha.’**

Think this card is of British origin. Has regular ppc address side with “This space may now be used for inland and colonial communication” imprint. Unfortunately the message is not dated nor place mentioned. Well, all involved did know where they live.
I understand Oscar Heissmann to have taken over the bigger share of the former Novi- 
tas. Neuheiten-Vertriebs-Gesellschaft. The new company name was "Novitas Papier-
warenfabrik Oscar Heissmann, and business appeared to have prospered. The firm 
occupied production facilities at Ritterstr. 76, 77 and 78 until they moved into their own 
housing at Ritterstr. 41. Berlin SW 6 in April 1927. Adolf Rager identified two logo's used 
by Heissmann's Novitas business (see ill.'s: "PrimaTolo" + "Novilito").

Their business activities and products are typical of a deluxe paper manufacturer. Heissmann had an own lithography print-
ning, embossing and gilding depot. Usually 100+ workers were employed, but it was a 
steady up and down. Figures found range from 80 to 180 workers. "BIRRNED" (Adress-
buch der Papier-Industrie Europais) 1938 edition lists following products: place cards, 
post and greeting cards, table decorations, photo albums, dust covers, maps/covers for 
writing materials, notebooks, de luxe envelopes, de luxe papermaking, cardboard boxes for 
stockings, jewellery boxes. All available also for export of course. The "BIRRNED" entry 
by the way, lists the year 1920 the firm was set up. I found no trace of any "Novitias" fol-
low-ups in post 1945 literature, neither in Berlin nor elsewhere. "Novitas" is found 
often however. There is a "Novitas-Vakbund" around Berlin in Lichtenherd-Str., Bahnhof-
str. 13, Estalb, in July 1945 and run by a Hefl-
mut Heiss. The business described as book-
and art publishers. Entry in "Adressbuch des deutschsprachigen Buchhandels", 1945 edition). But I found no evidence that this 
firm has had any connection with the pre WW2 Novitas firms.

The buildings in the Ritterstr both Novitas 
firmes were located were completely 
destroyed during the air-raids of WW2. It is 
however not known if the Novitas enterpris-
es were still in business during war years at 
all, or had moved or whatever.

Novitas Cards

The output of greeting/art reproductions 
and even topo cards with the Novitas logo's 
on is indeed impressive and their cards are 
still often found nowadays. The different logo 
designs, some very well printed and un-

clear make identification and dating not easy.

The numbering system of Novitas Neu-
heiten firm as well as later Novitas Kellner 
and Novitas Heissmann are sometimes con-

fusing. Novitas Kellner cards usually bear a 
lower 3-digit number (Heissmann had num-
bers up to the 25th range) and the samples 
I have are all art reproductions. Sometimes 
however full name is imprinted with or with-

out logo. I think in pre-1920's years Novitas 
Neuheiten were not published as reproductions. Sometimes (mostly 

greeting cards) but mainly wholesalers/dis-


tributor for other publishers/prints. In 
some cards I assume Novitas had sole 
distribution rights or/and that series were 
reissued exclusively for Novitas.

The majority of topo cards with Novitas logo 
1935 came from a co-operation with "Farben-
photographische Gesellschaft m.b.H." (FPAG) from Stuttgart later to become "Uschovag", Munich. This publisher perfec-
ted colour reproduction by halftone process 
using Lumière plates, many photos taken by 
Hans Hildenbrand. Usually the Novitas Neuheiten (Double N logo) logo is found = pre-

1930's origins But Have also a couple of cards 
with later Novitas logo which was used by 
Novitas Kellner according the information 
of Adolf Kugler, and shows a totally differ-

tent card/series number. All other Novitas / 
FPAG cards bear a 4-digit number, my cards 
draw numbers ranging from 1001 to 1901. 
The trouble is that FPAG used a very simi-

lar numbering.

Many of the FRG topo cards with views from 
all over Germany are of extraordinary col-

our quality, realistic and detailed and can 
indeed be called "colours after nature". The 
printing of the pre-1919 issues was un-
dertaken by "Emil Hochdauer" from Stutt-
gart. Lithographer Emil Hochdauer (1866-
1880) set up his business in 1894 as Engel-
horn & Hochdauer, sole owner from 1896 and 
from 1899 on Hermann Fries and 
Wolff & Hopf continued the business at least 
until the early 1900's (Hochdauer AG).

The printing process appears to be 4 colour 
halftone, the entire impression a bit flat. 
Again we have no typical card number but 
an small '25' inside circle at lower right cor-
ner position. Most of postmark unfortunately illegible, could be early 1920's, sent from 
Hungary to Romania.

Your attention, please, for cards with low 
numbers together with the vending ma-
chine logo! As mentioned already the vend-
ing machine logos appears when the pro-
duction numbers run already into the 
2000's. And apparently at the end of 1899. 
So, cards with the new logos belong to the 
20th century. They may carry a low number. 
This FRG logo indicates that their sub-


publisher belonged to the limited number of 
customers obtaining cards from G&M with 
their own name imprinted on it instead of 
G&M. For those clients the cards were num-
bered starting from 1. Therefore number 132 
preceded by the logo is not one of the 
very first G&M cards out of 1897, but had been 
in print 1960 or 1961. (The shop for exac-
tance on Thousand Fairs is one of the 
oldest shops of Rotterdm dating back to 
1594. This special treatment of certain 
customers stopped around mid 1920.

Special case: B. Jacobs, Groningen. Jacobs 
did not belong to the clients who received 
the ordered cards without the name of G&M. 
But Jacobs did not like the imprint of 
the full G&M, Hamburg either. So Jacobs cut 
off a few millimeters of every G&M card, in 
this way he got rid of the troubling G&M name, and... half of the G&M logo persisted. 
That however did not affect either Jacobs at 
all. Anyway, who would bother about logo's, 
it alone recognize them?

As attractive example – the card is of out-
standing quality – card number 8031, 
Oosterhaven, Groningen. A Jugendstil-like golden frame around the coloytype view of 
a factory with some 10 workmen loading a 
ship. At bottom, utmost left, we can discern 
what remained of the G&M logo.

Old supplies. Repeatedly cards pop up, 
which are published by others, but received 
in some clumsy way the name of G&M printed 
over it, a color that doesn't fit in with the existing printing. Take e.g. Johann 
Wolfgang Goethe", published and printed by 
S. Kretzscham, Gültz (p. 10 April 1890), 
or 'Leibeuf", card no. 657 of the Hummerdt 
Finnemann & Grimnick, Berlin (p'n 11 June 
1926). Some of these cards with glittering crys-
tals glued onto them, a card clearly from the 
Buren, Braunschweig firm (p'n 29 Febr. 1901.

Once Helmink suggested, that G&M pos-
sibly used to buy up old supplies of other 
firms. A suggestion I readily accept as plaus-
ible.

It will be obvious to everyone that a lot of 
research is still to be undertaken in order 
to get a better picture of the intriguing firm 
G&M. And even for the little informations 
contained in this article, I needed the help 
of Henk Vokuis, Helmfried Luers, Henry 
Toons, Hans Riekerink and indirectly of 
George Webber and Chris McGregor. I felt 
indebted to all of them.

Friso Bokelmann © 2000

Amsterdam, Buiten 
Amstel, with G&M 
card no. 197 - '1934. 
Monochrome colo-
type printed. Undi-

alyzed back. Not p't.
Typical photo han-
dling/layout of the 
late 1960's, with 
rounded corners, photo margins cot-
tened / fading away. 
Showed is the 
headquarters of the 
rowing club "De 
Hoop".

Groningen, Ooster-
haven, with half cut-
of G&M ppc vend-
ning machine logo. 
Published by local 
firm B. Jacobs. Mono-


chrome colotype 
printed view inserted 
in art nouveau style 

designed, golden 
(by litho process) 

printed border. 
Card p't 11 Sept. 1901.

Typical G&M promo rubberstamp imprints. Printing process names always handwritten.