In England ‘OPF’ started in 1900 and not 1901. I have two embossed photo cards of London dated 2nd December 1900. They are both ‘Copyright Hank Wheeler, Burlington Arcade’. A point to note that there is no mention of OPF on these early 1900 cards. Later on the same cards appear without the ‘Copyright Hank Wheeler’ but with the usual trefoil OPF trademark on the back. (1)

Possibly, at first, it was general OPF practise not to put their trademark on their very best cards. (Their cheaper lightweight India type cards had trademarks.) This might account for the difficulty in finding the quality OPF cards today? (1) I show here a ‘Gruss aus Neustrelitz’ card of OPF type quality. The card is heavyweight and the embossed photo has a very elaborate surround, but there is no mention of any publisher. Was this OPF?

I wish it were clear whether Baytt had seen the rich range of OPF cards quoted or whether he was working from an OPF promotional list? There is a difference between what the manufacturer offers and what the retailer decides to accept. The ‘animal cards in silver frames on coloured posterette board’ quoted, seem quite exotic! It would be interesting to know if anybody has seen such a concoction?

London was not the only location for these early OPF cards. There is one for Brighton dated October 31st 1900, published by Henry J. Smith (face separate Baytt entry). The printer of the card says she paid the very high price of three pence card! There is no explicit mention of OPF. (5)

Information welcome on how many other publishers put out this type of luxury card, combining:

- an embossed photo
- using very heavy card (varies from about 50% to 100% heavier than usual)
- with an elaborate decorative surround to the photo?

Demand for such luxury cards was limited in England, they seem to have been in vogue in 1900 and with a middle class market, then disappear gradually from 1903 on. As the working class took up PPCs, the first cards of G&T I have collected show the alphabet code which came in use in 1910 as I know now, probably on occasion of G&T’s move into Bayersche Str. 77. But what was in the time before? The firm was established in October 1906. It was Dutch friend Henk Viskuijlen who came up with an answer. Henk is busy compiling a list of Dutch cards printed by Dr Trenkler & Co. Leipzig, and I guess he has 1000’s by now. Dr Trenkler & Co. used a special code consisting of 2 numbers in bold type for the year, space, then card number up to 5 digits, for quite some years. The code was found at lower right corner position.

Henk has several cards with ‘08’ and ‘09’ year imprints which somehow did not fit into the Dr Trenkler numbering and the address side layout differed also slightly. Luckily he has also a good knowledge of other ppc printers and their specific card layouts and suspected the not fitting cards to be of G&T origin and not Dr. Trenkler. Well, Henk was right and found the answer for G&T card codes of the years 1908 and 1909. Then I received further help from Canadian reader Maggie Tom. She has helped already several times before and has a good eye for address side layouts of Canadian cards. Maggie sent me several cards with G&T codes, some with the ‘08’ year imprint and others with typical typography and all showed the same make and address side layout. A big G&T customer in Canada was ‘The Yarmouth Portrait Co’. From Yarmouth, Nova Scotia G&T supplied cards of various qualities to this customer during 1907 -1910 according card finds. Yes, I said 1907 – and this knowledge is based also on Maggie’s Tom’s. She discovered more cards with typi- cal G&T design but with a plain 4-digit number imprint only at lower right corner position. This was of course perfect co-operation and I wish to thank both Henk and Maggie very much. I don’t think that I would have managed to find the answer so soon without their help.

Henk assumes also that G&T might have got some problems with the much bigger firm Dr. Trenkler for using similar looking codes on cards, and that was the reason why G&T dropped it and used the alphabet code with year date from 1910 on. I think he is also right with this explanation.

Typical G&T card number imprints starting with 1907 until 1927 when number moved into stampbox (not original size but blown up to approx 200%)

G&T no. 8758 from 1908 printed for their Canadian customer ‘The Yarmouth Portrait Co.’ who appears not to have used own card numbers. This address side layout and type for the word ‘Post Card’ is very typical for Canadian G&T printed cards. But NOT the only one around!

5854 A 3150 10 08 8758 B 1488 10 09 1226 N 3423 22

Glass & Tuschers’ card codes

4-digit number used for 1907. Followed by Dr Trenkler-like card nos. with year date in bold type in front used for 1908 and 1909. Alphabet with year number code from 1910 on. Letter followed by 4-digit card number, space, year date.

Following list shows the alphabetical use of letters by G&T, based on cards I have at hand. Numbering appears to start from 10 to 9999, then with next letter same procedure again, also in same year. Listed are always the lowest and highest card nos. per letter I have collected.

1910 A 475 - 8896 B 1488
1911 C 7019 - 7084 G 2440 - 6553
1912 H 8691 - 8784 E 6208 - 7889
1914 G 5309 - 8379 Y 1162 - 2955
1915 H 5971 - 9428 J 8899 - 5210
1916 J 5175 - 7741 K 8058
1917 K 7572 - 5224 L 7329 - 6571
1920 M 8077 - 8077
1921 M 8787
1922 N 3423 - 4759 O 5045
1923 O 9269 - 9502 P 48 - 2362
1924 Q 3761 - 8218 R 2827 - 3485
1926 S 2127
1927 T 2277 - 3981 (list code from now on in stampbox)
1928 V 2477 - 4618 W 9535 - 9535
1929 W 5177 X 303
1930 Y 5724 - 7419 Z 1619 - 4614
1932 Z 9204
1933 A 6513 - 9784 B 1832
1934 C 4840
1935 D 1111 F 5051
1937 F 7970
1938 G 3486 - 9185 K 6670 L 3673 - 9228
1939 H 10009 *** M 3460 - 1101 ***
1940 L 8745 M 3673 - 9102
1942 P 707 Q 3220

*** although included these two 5-digit numbers I believe they were never ori- ginally printed on special promotion cards without any publ. imprint. Perhaps for internal use only or just fictions.
Glass & Tucher were typical picture postcard printers, at least when I took through the hundreds of G&T printed cards I have accumulated over the years. "Topos" were what kept G&T's business running. I mentioned my printing sample cards of G&T's first location at Perthes is. Rubber-stamped address and process name let me first believe that they started using the monochrome Crayon/Graffit + b/w process only. Especially as I have not found any data on the printing equipment G&T used in the early years. Well, I soon realized that I was wrong when Maggi Toms sent me the early Canadian cards done by G&T, of which many were multi-colored. Then I received another G&T promo card with Perthes' rubber-stamp imprint. It shows the medieval city of the German city of Braunschweig, and is excellent machine colored. The process was just named "Chromolochdruck" = colored colotype. No specific own name creation. In coming years various processes and/or design names were used: Regina (with border design) but also dustrose full-faceted; Chromo-Iris; Sepia - coloured; Brumophot; Opal gravure type; Opal-Glanz (gloss finished); Spiereglanz schwarz (high gloss); Fotobrom, Lipitz, Aspar-Spielglanz etc.

G&T followed the actual trends, means that cards although done by colotype process looked like gravure imitation, or later like real photo cards. They perfected the finishing, a great deal. "Spierglitz" is indeed a thicker coating giving a very clean shining look. Many would say the card to be a real photo at first glance. Above mentioned process names do not cover the entire G&T program. Postcards were also available with or without white border, decide-edged, plate-sunk, matt or glossy; in different printing colors, bandscolored and so on.

Athough Glass & Tucher worked mainly for customers in Germany, their export activities are worth a further look. I already mentioned this printer in TPA 20 page 41 (Empor in Netherlands in 1937). No isolated case, as G&T continued to print pp's for customers abroad from the early days on until the outbreak of WW2 (can't next page)

Street view of the village Mittenwald on the River Isar (Bavaria). Chromo-Iris. G&T no. A 3454 from 1910. Published by local firm Lorizen Kaindl, his tobacco shop is seen on the right. With plenty of postcards on display in the shop window by the way.

Luxury greetings from Brusselles, Belgium. Quite dark card board with steel-engraved caption in white, inserted bromide photo of a monument; the white floral-ornamental border looks hand-painted and was pasted onto card, which I understand to be difficult. Plus the typical (for O/P) embossed "painted white" border. The dark green card wasn't very suitable to write on. No O/P logo found. Mailed to Berlin in June 1906. Surely an expensive card then.

In contrast to the card on the left, here now a quite plain fepia/dutone on bright brown card colotype printed view from Singa- pore. Malhouse of local publisher Koh & Co. Not postally used, divided back. Below the dividing line we find a typical O/P trefoil logo together with a FP logo which stood for the (then) Fumishutzer's who took over O/P later completely. Guess this was a repeat order from Koh & Co.

Alexandria - The columns of Pompejis. Egypt was also a favourite market for O/P. This card is really a production masterpiece! A combination of embossing and relief printing. Heavy card with rough surface, some bright red-orange colour sprayed onto to improve the relief look. Center space between (heavily embossed) columns cut out. The address side with typical Egyptian LPU layout printed on a separate sheet and then pasted onto the relief card. No problem to write on the line-over address and writing more. Bromide photo (of average quality only) carefully cut out to fit into the space between columns. Guess this was indeed an expensive item. Some undated handwriting, sent inside letter. O/P logos are often imprinted in really small size and can be overlooked eas-ily. Here we find the O/P trefoil embossed only, not printed, in- side the picture side at lower right positioned. See blow-up detail below. A nice card!

From a dealer's cheap box comes this flag card from Argentina. Published by an anonymous publisher who used a triangle logo with Z. F. (firma)/A (lines)/inside, often seen on cards from Argentina. Knackstedt & Nätter printed also for this firm. Although the card shows not the previously described embossed border, I treat it as "O/P zubest". It is heavily embossed, again with hand painted ornaments and inserted bromide photo (of President J.A. Roca). O/P was quite busy in South-America.

Wolter sent christmas greetings from sunny Argentina home to Leipzig, Germany, and had problems writing on the uneven (embossed) address side. Someone removed the stamps and with it the postmark. It is a divided back card but with full LPU imprint. Guess it dates from

Award-winning dancing duo Schneider (Mano and Rosi) posing for the photographer. Monochrome colotype printed, with G&T's 200 cards for 4.50 Marks promo advert on address side. Card no. A 2668 from 1910. Not pp's. The duo is dressed in typical southern German national costume. A number 5 inside picture might stand for card 3 in a series. Nice non-topis G&T sample. Their special offer for a small run of cards at a fixed price was a clever idea. Also for artists of regional interest only.
Osnabrücker Papierwaren-Fabrik

Fabrik
Markt

— PART TWO —

Some progress was made, especially with OFF cards, see also George Webber's arti-
cle. However, I had also a set-back with re-
search. As I mentioned in last issue I did know that there is an article on the OFF history, on occasion of their 25th year in business, found in PZ January 1906. I tried to get access to archives and failed. I try to buy PZ issues and failed again. Then during one of my searches in the internet world I came across a second hand book
dealer in Austria offering the entire 1906 volume of PZ in his set sale lists. Although the asking price was impressive I ordered the books at once. When I opened the par-
cel I had to learn that the first five issues (wrecked) were missing, and it is the OFF story. Therefor the first 5 issues of 1906 which I have already found were in the title: says complete. 1906 volume, the half-
title too, but well this was had luck. But only with OFF. The PZ 1906 volume is again a rich source of information for research. Per-
haps I simply expect too much from this OFF article, but I want to see it now.

Another purchase via internet was cheaper and now I am the proud owner of a enve-
lope with samples of steel engraved letter-
hed cards for small and larger German firms, one from Greecell printed by the follow-up firm of OFF = A.D. O. Formeschter. From c. 1912

OFF was big in all types of writing paper, blank cards, envelopes etc. Here is an details from a postcard foot pool with this gray-blue bordered and embossed crest. Card board has a fine linen structure. Crest difficult to re-
produce. This foot pool with white (Gau) This was a fantasy motif, but was surely available also made to order.

we find also some data on their machinery plant. 3 huge rotary presses for newspapers plus 8 rotary presses for illustration print-
ing. 15 letterpress machines, 3 offset press-
es (single and multi-colour) and 2 rotary

There was also an 'odd' letterpress printing at the back, 15 letterpress machines and 7 other letterpresses, and 7 other letterpresses were added (plus oth-
er above mentioned machinery) Not to for-
get the Hadcroft & Co collotype business which was still run separately.

Then in 1927 Wilhelm Greecell business was converted into a KG (joint-stock company) no Pasch family members more around. Greecell AG came under the control of the pub-
lishing house of the "Deutscher Allgemein-
zeitung" which appears to have been a nationwide operating firm looking for an own

printing place in Berlin. Klimsch 1932 re-
ports another increase of production means. Now 22 Linotype composes, 5 rotary press-
es, the above mentioned letterpress and litho presses, but 5 gravure presses and the 8 col-
lotype machines of Hadcroft & Co which was now fully integrated. Workforce: 400+ peo-
ple. No changes in Klimsch 1930 with Greecell, but the new owners had their own plant. Some time in late 1930 it was decided to con-
vert Greecell AG into a newspaper/maga-

azine printing house. The production area was enlarged by a great deal and covered now Ritterstr. 50-51. to house the rotary presses and the necessary modern press dep't. Klimsch 1933 lists 26 Linotypes, 3 rotary presses for newspapers, 4 rotary presses for illustration forms/engraving printing, a total of 16 letterpress machines plus 2 mod-
ern offset presses. Employed were 360 peo-
ple.

The photo of the building shows comes from Zeitsschrift für Deutschlands Brauchdrucker und verwandte Gewerbe Nov. 3, 1938. Here

there was no OFF name any-

more. (see TPA #20, page 10-11). Guess this sample en-
velope dates from the ear-
ly 20’s, superb print-
ing quality indeed, and a logo I haven't seen be-
fore is imprinted (em-
bossed) which I illustrate. No idea if this Formeschter logo is found on any greeting cards. Read-

Card appreciated.

A collector of paper items from Germany sent me note that there had been a firm in the city of Osnabrück with the name “Osnau-
brücker Postkarten-Industrie. Otrmann & Co.” He had a greeting card for some time with such an imprint and thinks to remem-
ber it was p/o in 1908. First research pro-
duced not much results. There was indeed a firm with this name set up in late 1906. Owned by a Gustav OTtrmann and Carl Otto-
Firn, hook printing business proprietor. 

Probably a short-lived enterprise. Why a firm from Berlin used the name of a city hun-
dreds of kilometres away is still unclear.

OFF printed land published a wide range of picture as well as subject/greeting cards. My search for samples was partly successful and readers also sent in photocopies as well as original cards. Fact is that many OFF pro-
ducts do not bear their name or logo. But the

Floral ornamented frame with view of Am-
sterdam. Picture occupies less than half of picture side. Of pre-1905 origin! Dark blue collotype (‘Delft’) on rough surface, sandbrown card. Divided back with OFF trefoil logo found twice, and design printed by low imprint.

“thick” luxury, white bordered cards with photo inserts, hand painting, often with steel-
engraved captions, are meanwhile easy to identify. I show several samples of OFF cards and some “suspects” I found / or was given. See also colour pages and article of G. Web-
ner for additional illustrations.

“The Postcard Album #2”

PRINTED IN BERLIN

THE POSTCARD ALBUM #21

Glass & Tischler - Leipzig

Pauliner Straße, Munich. Multiview of bar published by local firm M. Ritter. G&T code V 1949 in 1911. Printing proc-

e “Ober – Grayvors style”, Duotone col-

lopy. Sample is black/green. The customer received 4 colour variations with 500 cards each. Card not p/o.

Leuvense; Pfer Puder Museum Netherlandish. This card looks like real photo, but is G&T’s Brosmophic process. Plus it is deci-
edged and plate-sunk. From a postcard booklet (perforation along left side of card. Not p/o G&T’s code reads 1 5672 1391/38. Glass & Tischler worked for several Dutch publishers for a longer period.

Leuvense - Pfer Puder Museum Netherlandish.

15 THE POSTCARD ALBUM #21

Prusia - Cabo Verde (Fortugal). Ruas do Só do Bandeir. Foil to local firm Levy & Irmis. Card comes from postcard booklet. Sepia duo-
tone printed. G&T code M X697 from 1921. Card p/o April 1923. Cabo Verde Islands are found in the Atlantic Ocean, off Senegal Africa.