T he 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 Bnersche Str. 72. But what was in the time before? The firm was established in October 1906. It was Dutch friend Henk Visskatjen who came up with an answer. Henk is busy compiling a list of Dutch cards printed by Dr. Tinkler & Co. Leipzig, and I guess he has 1000’s by now. Dr. Tinkler & 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 had several cards with ‘08’ and ‘09’ year imprints which somehow did not fit into the D. Tinkler numbering and the address side layout differed also slightly. Luckily he also has 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. Tinkler. 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 alphabet style and all showed the same make and address side layout. A big G&T customer in Canada was ‘The Yarmouth Portrat Co.’ from Yarmouth, Nova Scotia. G&T supplied cards of various qualities to this customer during 1907 - 1908 accepting card finds. Yes, I said 1907 -- and this knowledge is based also on Maggie Tom’s. She discovered more cards with typical G&T design but with a plain 4-digit number imprint only at lower right corner position. This was of cause 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 without their help.

Henk assumes also that G&T might have got some problems with the much bigger firm Dr. Tinkler 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 right with this explanation.

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

- an embossed photo
- using very heavy card (finer 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 run in 1906 and with a middle class market, they disappear gradually from 1903 on, as the working class took up PPC’s.

I wish it were clear whether Blyt had seen the rich range of PP cards quoted or whether he was working from an OPP 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 lutherite board’ quoted, seem quite exotic! It would be interesting to know if anybody has seen such a conquest?

G&T no. 5874 from 1908 printed for their Canadian customer ‘The Yarmouth Portrat Co.’ who appears not to have used own card numbers. This address side layout and type for the word ‘Postcard’ is very typical for Canadian G&T printed cards. But NOT the only one around.

Possible, at first, it was general OPP practice not to put their trade-mark on their very best cards. (Their cheaper lightweight calling-card type had trademarks). This might account for the difficulty in finding the quality OPP cards today?

(1) I show here a ‘Grooten uit Amsterdam’ card. This has exactly the same border to the embossed photo as the London card, but there is no mention of OPP or anybody else!

I hope that you will be interested in OPP cards in England.

68758
09 1226
N 3423 22

Typical G&T card number imprints starting with 1907 until 1927 when number moved into stamps (not original size but blown up to approx 200%)
I show a typical G&T address side with promotional imprint for their small run special offer. 200 postcards for 4.50 Mark plus postage. After any photograph or sketch, including caption imprint. Unknown customers received their cards under c.d., condition, and orders from abroad only when paid in advance. This way G&T surely avoided plenty of trouble with payments. For this special offer G&T used the regular monochrome collotype process, first named "Crain" but then "Graphit". According my samples of this process the customer received good to very good quality for the money, as far as I can judge. Not every photo sent in was good for reproduction, required extra retouches and work. This promo card is also of special interest for the G&T card codes. It is my most recent sample, bought while working on this article, and it shows the "Dr. Trenkler-like" number used in 1908-09. (all blown up to 200%)

Glass & Tücher were typical picture postcard printers, at least when I look through the hundreds of G&T printed cards I have accumulated over the years. "Röp's" were what kept G&T's business running. I mentioned my printing sample cards of G&T's first location at Perthes-er. 2. Rubber-stamped address and process name let me first believe that they started using the monochrome Crain/Graphit 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 multicoloured. 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 coloured. The process was just named "Chromolithdruck" = coloured collotype. No specific own name creation. In coming years various processes and/or design names were used: Regina (with border design but also dustproof full-faced); Chromo-Isolc; Seipa-colored; Bromophot; Opal gravure type; Opal-Glaze (gloss finish); Spiegelglanz achrom (high gloss); Fotobromis, Lipas-Akryl-Spiegel- glanz etc.

G&T followed the actual trends, means that cards although done by collotype process looked like gravure imitation, or later like real photo cards. They perfected the finishing of a great deal. "Spiegelglanz" 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 gloss; in different printing colours, hands coloured and so on.

Although Glass & Tücher worked mainly for customers in Germany, their export activities are worth a further look. I already mentioned this printer in TPS #20 page 45 (export to Netherland in 1907). No isolated case, as G&T continued to print ppc's for customers abroad from the early days on until the outbreak of WW2 (don't next page)

street view of the village Mittelland on the River Isar (Bavaria). Chromo- Isolc-druck, G&T no. A 3454 from 1910. P! is in Sept. 1911. Published by local firm Leopold Kain- dial, his tobacco shop is seen on the right. With plenty of postcards on display in the shop window by the way.

Award-winning dancing duo Schneider Hans and Rosi posing for the photographer. Monochrome collotype printed, with G&T's 200 cards for 4.50 Marks promotion on address side. Card no. A 2868 from 1910. Not p/u. The duo is dressed in typical southern German national costume. A number 5 inside picture might stand for card 5 in a series. Nice non-topo 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.

Campina. Exquisite 18th century. The successful search for an oil well in Romania. Publisher line reads "Depotartul Universal Surugiu" from Bucuresti, No. 2234. G&T card no. B 2668 from 1910. This card was mailed to Hungary in May 1911. Coloured, b/w collotype with litho overlay and colours and printing lacque finish. Glass & Tücher had some problems with the retoches of the sent in photo, which appears to be not so good as seen in the photo. We have more cards from Romania on their (once) important oil industry.

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

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. B. (famc)/A lines/mixed, often seen on cards from Argentina. Knakdste& Nätther printed also for this firm. Although the card shows not the previously described embossed border, I treat it as "OPP suspect". It is heavily embossed, again with hand painted ornaments and inserted bromide photo (of President J.A. Roca). OPP was quite busy in South-America.

Wolter sent Christmas greetings from (faux) 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 around 1920.

In contrast to the card on the left, here now a quite plain fkpia/duotone on bright brown card collotype printed view from Singa- pore, Malaysia. Not posted, card flipped over. Not postally used, divided back. Below the dividing line we find a typical OPP trefol logo together with a FF logo which stood for the Fraunhofer's who took over OPP later completely. Guess this was a repeat order from Koh & Co.

Alexandria - The columns of Pompeii. Egypt was also a favourite market for OPP. This card is really a production masterpiece! A combination of embossing and relief printing. Heavy card with rough surface, some bright red colour sprayed onto to improve the relief look. Center space between heavy 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 below address panel. Another plus. Bromide photo (of average quality only) carefully cut out to fit into the space between columns. Guess this was indeed an expensive item. Some unadated handwrit- ten, sent inside letter – OPP logos are often imprinted in really small size and can be overlooked eas- ily. Here we find OPP's trefoil embossed only, not printed, in- side the picture side at lower right position, so See blown-up detail below. A nice card!