The collotype pp printers Glass & Tuscher (G&T) from Leipzig belong to my favourite research projects. Next to that I know much about their history, which is mostly hidden in the dark as with so many others. Not because I appreciate the almost constant good printing quality this firm offered to customers. And not because of the great number of printing sample cards G&T distributed of which many are still around today. I have 80 different samples in my collection. But most of all I highly appreciate the production numbers found imprinted on their cards. Oka, is it not that clear during the early business years, but from 1910 on the card numbers together with year date are visible. It is even more so in the period 1920-1924. This is a great gift to researchers.

The story began in October 1906 when Reinhard Johannes Gläf (II) - often written also as 'II' and Leo August Tuscher set up their Graphische Kunststätt und Lichtbilderei Gläf & Tuscher (P2 Oct., 1906). My earliest G&T printing sample cards show rubberstamp imprints with their addresses as Leipzig-Neustadt, Pfortnerstr. 2-6. At this time the company was located opposite the already well known C.G. Röllner firm.

G&T stayed in the rented rooms until 1909 according the Leipzig addressbook of that year. Then they moved to Bayersche Str. 72, a four-store building with regular flats and commercial enterprises. Two floors were occupied by a bookbinding firm (Büseniger GmbH), and the house owners (Künzler & Lehmann) did run a foundry/metalworks there. I guess the bookbinder left and G&T moved in.

I was quite surprised to find out that Johannes Gläf, who by the way lived just round the corner of this address (Hamburgerstrasse), as well as Leo Tuscher who lived even closer at Fertigstrasse. 12 were both 'Kaufmännische Vertriebsagentur' (commercial agents) in business. In smaller printing trade firms of that time usually we have one for both partner a printing agent and the other had a career in business. This and the fact that G&T started a collotype printing business specializing in ppc as late as by the date of 1906 is really unusual. At that time prices for collotype printed cards were already down, severe competition in Germany among (export) printers left niche profit margins. Big companies as Röder, Dr. Freytag, Heger & Co., Keenbeckhoff & Nüth etc. obtained the profitable orders. Some firms were around for few years only, G&T however not only stayed in business but grew. So, there is a good chance that J. Gläf and his partner L. Tuscher had the necessary experience in ppc business, had worked in a similar position/enterprise - before they opened their own business.

The (collotype) printing quality, the was selected, arranged, favourite type fonts used and other details I noticed show many similarities with the work of Stölln & Co, a printing house also from Leipzig. But this is at the moment pure guesswork only.

G&T’s secret of success was not only quality printing but offering small quantities to customers. I have many promo cards from the years 1909-13 with 200 collotype cards for €5,00 Mark impressed (see ill.) and the customer received really good quality, which nearly resulted in repeat orders, also for larger quantities. Many other printers required a minimum order of 500, or more often 1000 cards. Of course G&T produced also the typical colour collotypes (collotype with bitty overcolours as well as hand stencilled coloured) in larger quantities for customers in Germany and worldwide.

To make any profits with small quantity orders you needed latest production equipment, a perfect in-house organisation and cost management. Data on G&T’s business size/ profit margins means is rare. Hefkriegermuseum 1981 edition lists G&T as colotype, letterpress and lithography printers and publishing house. Specialized in ppc and catalogues. 4 collotype presses, 3 letterpress, 2 other machines and 40 workers. It was a small firm compared with others in Leipzig elsewhere in Germany, but with huge ppc output.

G&T’s publishing activities are worth a further look. Found no evidence so far that G&T published any postcards. But in 1911 and 1912 several volumes of a series of books/maps with artist work were published under G&T name. "Meister der Zeichnung" was the title of the series compiled by Hans H.-Singer Volume I was on the work of Max Klinger, vol III on Frans van Storm. Usually some 50 pages with art reproductions done in collotype process plus some historical information. There was also another book Glass & Tuscher in 1911 with ‘oddities’ from the Royal prints graphics collection of Dresden.

Some time at the end of WWI Glass & Tuscher business was converted into a GmbH (Ltd) and the names of the founders don’t turn up anymore (Künzler 1921). Around 1925-26 G&T moved into a new four-store building at Leipzig, Breite Str. 7. The Hüschmann edition of 1926, 1930 and 1933 has the same entry, no changes except that the publishing business had been dropped. Leipzig addressbook 1939 reveals the identity of the manager of Glass & Tuscher GmbH. Personally hable partner and managing director was a Dr. Carl Rühl. Mentioned is also a Prof. Arthur Tüpfer together with 5 silent partners. G&T became the alternative collotype printing place for C.G. Rödler and Dr. P önke & Co in case of damage (see TPA #2 p. 38) and the building at Breite Str. 7 appears to have survived WW2 years. Photographic printing trade addressbook 1950 edition lists a Hermann Hamkens (vormals/formerly Gläf & Tuscher) at the old address. However the firm employed 8 workers and printed mostly labels on 6 letterpress machines. No collotype printing equipment nor postcards mentioned anymore.

In TPA #18, p.131 I have told what I did know on the postcard publisher/wholesaler "Novitas" at that time, together with some logos, named by me Star logo with letter inside. I wasn’t very happy with what I had found out at that date, but published it anyway due to reader requests. Especially as the chronological order of the different logo’s appeared on cards was still unclear.

Adolf Kugler, a long time ppc research pro from Munich, well known for his detailed research work on the postcardist artist Arthur Thiade, has sent in what he has found out on these firms. As he again refers to some details I published in TPA #18, I thought it would be best to put all our facts and news on the different ’Novitas’ firms together.

The Novitas logo I called it Star with letter ‘N’ inside but this is not fully correct. As with two triangles, one of it simply turned upside down. Inside we see not only a letter ‘N’ but a combination of a front portion of the letter ‘N’ which stood for ‘Novitäten’ (new products) and the other half of a letter V for ‘Vertrieb’ (sales/marketing company). This was already the first name registered under my ‘Novitäten-Vertriebs’ Novitas, Mr Kugler believes that the above illustrated first Novitas logo was used exclusively until the firm was converted into a GmbH (Ltd) in 1969. Then to be replaced by the first ‘Double N’ logo (see ill. However, this logo appears already on a collotype printed card p. Dec. 1906. A fine colour litho printed card with children card and mat no. 75253. At lower right corner an artist signs/ signature ‘BP’ is impressed. By the way, the ‘Double N’ logo appears twice. On picture side at lower left and another on a stencilled dress side at typical lower left position. The second small ‘N’ would stand for ‘Novitäten’, and I think this is the most common Novitas logo found on cards. An early set of at least 36 cards shows collotypes in paintings by different artists, so-called ‘Mignon’ - Novitas series 2006). Fine gravure printed, plate-veauk on rough card, but there is no logo at all but full name Neuenheits-Vertrieb ‘NOVITAS’ imprinted with Berlin 24 location. All cards have an undivided address side layout of pre-1905 date.

The Company History

Neuenheits-Vertriebs ‘Novitäten’ was set up by Oscar Heermann some time in 1902 and was found in a Heermannsstrasse 29, Berlin S A 2. According an entry in PAD 1904-05 edition they were postcard publishers and wholesalers, the card manufacturers were Otto Kellner and his wife. Postcards were not the sole products the firm handled and manufactured. DELUXE paper products, albums, paper decorations, menu cards and even wooden frames were offered. Some of this firm even a Novelty Mailorder company. January 1909: the firm is converted into a limited company and reads now: Neovitas Neuenheits-Vertriebsgemeinschaft, Oscar Heermann und Otto Kellner. Mrs. Kellner left the firm and as new third partner Carl F. Hefriegel joined Novitas. The name Hefriegel was well known in delicate paper trade, own trade established as early as 1914. Interesting to postcards collectors is the fact that Hefriegel was a big manufacturer of silk and velvet cards. Although Hefriegel had employed some 70 people and had 10 travelling salesmen representing the firm worldwide. Novitas had moved in the meantime and was residing now at Rittersstr. 76 (the heart of the so-called Export Quarter Rittersstrasse which covered this street alone but an area of over 20 streets).

According the information of Mr. Kugler, in the early 1920’s the Novitas firm split up. The Novitas, Oscar Heermann business remained at Rittersstr. 76 and former partner Otto Kellner opened a new firm at nearby Rittersstr. 71 location. Kellner’s firm read “Novitas” Verlag Otto Kellner. An entry in PAD 1921 edition describes his business as new settlement, postcard publisher and wholesaler. Kellner used a slightly modified Novitas logo see ill. Postcard used cards, some with also with Kellner name imprinted as well as PAD 1931/32 edition entry prove that ‘Novitas Otto Kellner’ business was arrounded for a longer period. The PAD 1931/32 listing describes his business as art publisher.

There is a little knowledge about the houses ‘Neovitas’ and ‘Novitäten-Vertriebs’ it is the Brünnichstrasse 36, Berlin S A 2. Fladl published the Neovitas card no. 361 (coloured half-tone) ‘Der alte Raucher’ signed Fv. Hunme. Official postcard of the Munich Art Exhib. 1924 idea this was a one-time event or a series of regular exhibitions. I have also card no. 378 which was p/u in March 1921.
I understand Oscar Heiermann to have taken over the bigger share of the former Novi-
as Neuheiten-Vertriebs-Gesellschaft. The new company name was "Novitas Papier-
warenfabrik Oscar Heiermann," and business appeared to have progressed. The firm
occupied production facilities at Ritterstr. 76, 77 and 78 until they moved into their own
building at Ritterstr. 41, Berlin-W 64 in April 1927. Adolf Rugger identified two logo’s used by Heiermann’s Novitas business (see ill’s Prinidolito + Novilito). Their business activities and products are typical for a deluxe paper manufacturer. Heiermann had an own lithography print-
ning, embossing and gilding dept. Usually 100+ workers were employed, but it was a
steady up and down. Figures found range from 80 to 180 workers. "IBNBRN" (Adresse-
buch der Papier-Industrie Europas! 1938 edition lists following products: plate cards,
pod and greeting cards, table decorations; photo albums; dust covers; maps; covers for
writing materials; notebooks; Die-Cut lace on back packaging, cardboard boxes for
stockings; jewellery boxes. All available also for export of course. The "IBNBRN" entry
by the way, lists the year 1902 the firm was set up. I found no trace of any "Novitas" fol-
low-up firms in post-1945 literature, neither in Berlin nor elsewhere. "Novitas" is found
often however. There is a "Novitas-Vogel," around in Berlin-Lichterfelde-Ost, Bahnhof-
str. 13, Estab. in 1947 and run by a Hellmut Heeris. The business described as books
The buildings in the Ritterstr. both Novitas firms were located were completely de-
stroyed during the air raids of WW2. It is however not known if the Novitas enterprises
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 is
on indeed impressive and their cards are still often found nowadays. The different logo
designs, some not 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 Heiermann are sometimes con-
fiuous. Novitas Kellner cards usually bear a lower 3-digit number (Heiermann 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 "Die-Cut
(greeting) cards but mainly wholesalers/dis-
tributor for other publishers/printers. In
some cases I assume Novitas had sole
distribution rights on/and that series were re-
issued exclusively for Novitas.

Novitis Heiermann’s "Novilito" process. The printing process appears to be 4 colour
halftone, the entire impression a bit flat. Again we have no typical card number but a
small ‘25’ inside circle at lower right cor-
ner position. Most of postmark unfortunately illegible, could be early 1930’s, sent from
Hungary to Roumania.

Half of the logos with Novitas logo on came from a co-operation with "Fiorenzini-
photographische Gesellschaft m.b.H." (FPG) from Stuttgart later to become "USchacon", Munich. This publisher perfected
colour reproduction by halftone process using Lumière plates, many photos taken by
Hans Hildenbrand. Usually the Novitas Neuheiten (Double No logo) is found = pre-
1920’s origin. But have also a couple of cards with later Novitas logo which was used by
Novitas Kellner according the information of Adolf Rugger, and shows a totally differ-
ent card/series number. All other Novitas / FPG cards bear a 4-digit number, my cards
show numbers ranging from 1001 to 1901. The trouble is that FPG used a very simi-
lar numbering.
Many of the FPG logos cards with views from all over Germany are of extraordinary col-
our quality, realistic and detailed and can indeed be called ‘colour photography’. The
printing of the pre-1918 issues was und-
ertaken by “Emil Hochdauer” from Stutt-
gart. Lithographer Emil Hochdauer (1866-
1930) set up his business in 1894 in Engel-
horn & Hochdauer, sole owner from 1890
and from 1899 on Hermann Fiese and Hu-
ßler Hopf continued the business at least un-
til the early 1930’s (Hochdauer AG).

A sample of Novitas Heiermann’s "Prinidolito" process. The printing process is hard to iden-
tify. Looks like a combination of offset and lithography, but is most likely 6 colour off-
set. This card is decide-edged and has no card number at typical lower left position.
Number might be hidden under postage-
stamp. Card found in June 1929.

Oberammergau - Das Klepperhaus. Colour after nature process (Gamerath).
Photo by Hans Hildenbrand, Stuttgart (for FPG or also from Stuttgart).
With Novitas Neu-
heiten logo, card no. 1416 which appears to be a NR.FG no. however.
Local publ: C.G. Langer sel. Ebert.
P/’u in May 1911.

Reimoldo

Novilito

Your attention, please, for cards with low
numbers together with the vending ma-
icine logo! As mentioned already the vend-
ing machine logo appears when the pro-
duction numbers run already into the 2000’s.
This is approximately the end of 1899. So, cards with the new logos belong to the
20th century. They may carry a lower number.
This Swillen diagram 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 printed in 1900 or 1901. (The shop for ex-
cess of this "Thousand Fears" was one of the oldest shops of Rotterdam dating back to
1594. This special treatment of certain customers stopped around mid 1901.

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, but...half of the G&M logo persisted. That
however did not seem to bother Jacobs at all. An alternative, who would bother about
logo’s, let alone recognize them?
As attractive example – the card is of out-
standing quality – card number 8031, Oosterhaven, Groningen. A Jugendstil-like golden
glaze frame around the collytype view of a
factory with some 10 workers 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 colour that doesn’t fit in with the existing printing. Take e.g. Johann Wolfgang Goethe’s, published and printed by E. Kretschmer, Görlitz (p/a 10 April 1898), or ‘Löbeag’, card no. 657 of the Hausmuseum Finkenröhr & Gmeinick, Berlin (p/a 11 June 1900). These three cards with glittering crys-
tals glued onto them, a card clearly from the Borek, Braunschweig firm (p/a 29 Feb. 1901. Once Helmerink suggested, that G&M pos-
sibly used to buy up old supplies of other firms. A suggestion I readily accept as plaus-
able.

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 information
contained in this article, I needed the help of Henk Vokudden, Helmut Leuer, Henry
Toms, H. Röverkotte and indirectly of George Webber and Chris McGregor. I feel
indebted to all of them.

Franz Bohmeln

Amsterdam, Buiten Amstel with G&M card no. 197 - X311, Monochrome collo-
type printed. Undi-
vided back, Not p/o.
Typical photo han-
dling/ layout of the late 1900’s, wide
rounded corners, photo margins sof-
tened / fading away etc. Shown is the
headquarters of the rowing club ‘De Hoop’.

Groningen, Ooster-
haven, with half cut-
of G&M ppc vend-
ing machine logo. card no. 9031. Pub-
lished by local firm B. Jacobs. Mono-
chrome collytype printed view inserted in art nouveau style desig-
ned, golden (by litho process) printed

Three faires, fine chromolitho printed greet-
ing card and with glittering crystals glued on the front. Monochrome imprint on picture side.
Sold to be Borek, Braunschweig publisher origin. P/a 19 February 1901.

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