

In TPA 19 Helmfried invites me kindly to share the results of my research on M. Glückstadt & Münden, Hamburg (G&M) with you. For me this invitation is more like a challenge, but I will accept it, even if the results of my "research" are poor.

I will tell you how I got involved with G&M and will share with you some of my observations together with a few findings, primarily about the early G&M.

It is about three years ago that I realized for the first time, how strongly Glückstadt & Münden was represented in my collection of Amsterdam cards. I counted over 500 cards (reprints included) of my favourite city edited by this German firm. The oldest card shows a postmark of 1897. All others have undivided backs too. No Amsterdam cards with divided back; no other Dutch cards either. Why? Why did the Dutch production line of G&M come to a stop in mid 1904? That intriguing question made me look around for some clue. And to tell you the outcome already: I do not have the answer, not yet.

Literature research yielded little information. G&M had been founded in 1880 as a printing firm; in 1896 "DER POSTKARTEN-SAMMLER" mentions G&M for the first (and last) time: an "All Heil" (cyclist) card is announced. Two years later, 1898, a G&M advertisement in "Der Sammler" explains: cards are to be obtained through Erwin Luther, Berlin. A branch office; a kind of shop in the capital? The same Mr. E. Luther had a column on newly published cards in "Der Sammler" (The Collector). In that column he reviews during the year 1898 a total of 123 G&M cards. In 1899 at the first international ppc-exhibition at Nürnberg G&M had on display several ppc-albums and received – together with 28 competitors – a bronze medal for its postcards.

The next mention of G&M is for the year 1934. The upcoming regime in Germany made it difficult for Jewish firms to operate

much longer. An overwhelmingly long list of Jewish firms is published. G&M appears among them. G&M did not survive the suppression. That is it. Nothing about the works, nothing about personnel or the number of presses.

Hardly 40 years of ppc history. Relatively short compared to Emil Pinkau & Co, Leipzig; or C. G. Röder, Leipzig; not to speak of 'perennial' H. Metz in Tübingen...

G&M cards can be recognized easily. The (chrom)litho's have a peculiar logo: **a pipe smoking moon inside a double circle.** The topo's do not carry a logo, but show the name of G&M, Hamburg in full. Then – just before the turn of the century – a new logo appears; it looks like a mailing box with a bird atop of it, but – as Helmfried did already point out (TPA 19, 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 up, which eventually (around 1914) replaces the vending machine. During the very last years of G&M – 1930 onwards – an acronym 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 83.000's. Two years later, immediately after the period of staggering inflation (1922 and 1923) G&M made a new start with cheap and dull cards numbering them starting at

1 again, reaching in 1934 13.000 or 14.000 at the utmost.

G&M has come up with beautiful chromolitho's, in 10 colours. They seem to have been numbered separately from the topo cards, the highest known number being 4537, a nicely coloured view of Hamburg Harbour p/u 2 June 1900.

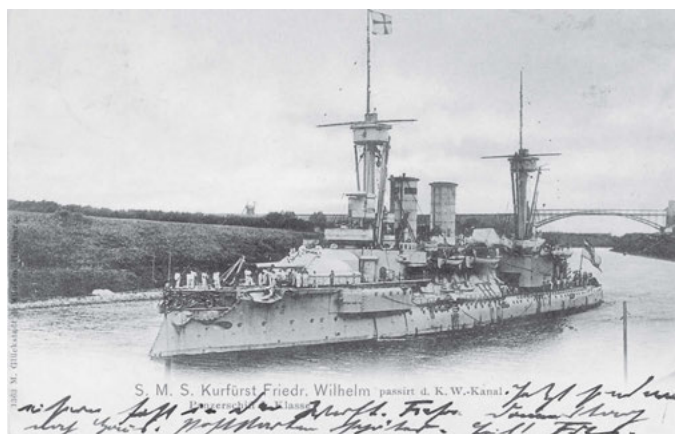
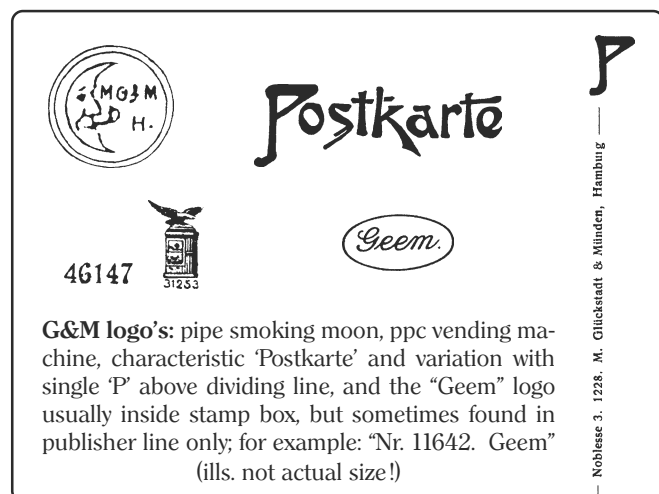
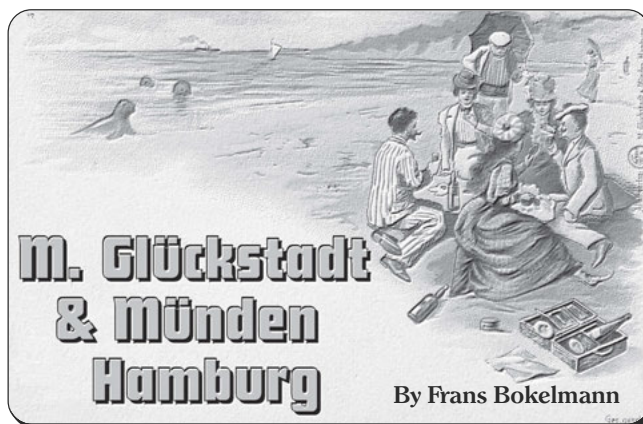
All in all, one could speak of a production of 100.000 cards in less than 40 years. Not too impressive.

Naturally, this 100.000 refers to cards to be recognized as G&M by their logo and/or imprint. We know that G&M has been selling cards to publishers who did not like to have the G&M name on it (over the years Dutch publishing house "Vival" has been ordering 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 (navy) ships. Still G&M's geographical spread is remarkable: from Sweden to Transvaal, from Colombia to the Dutch East Indies. Although this international orientation however G&M has maintained a local imago.

TPA 11 (p. 48) commented already on G&M as "the mysterious publisher" because of the paucity of data. TPA 19 focusses on the printing: did G&M print its own cards? All of them? Certainly not. Any of them? Ah, that's the pain. Till this moment no proof has been found of ppc-printing at G&M's. G&M started as a printing firm, yes, of books, calendars, albums. But whether it ever printed ppc's? The exposition of 1899 (see above) seems to implicate printing of ppc's done by G&M itself. Apart from this no further evidence.

The evidence for out-of-door printing is massive. At the end of 1904 the first G&M cards with Röder numbers appear. C. G. Röder will be the most important printer for G&M till the year 1915. In 1913 the char



G&M card no. 1363. S.M.S. Kurfürst Friedr. Wilhelm passing through the Kiel Canal. This colotype printed G&M card was p/u Dec. 1898.

acteristic Glass & Tuscher imprint of a character together with numbers is to be found on G&M cards (see separate article on Glass & Tuscher elsewhere this issue).

During WW 1 Karl Fischer (Eltville) prints cards for G&M (typical for K. F. E. is the number at the bottom just right of dividing line).

The capital letters (the 'trademark' of Emil Pinkau, Leipzig) appear as "three only" in 1921; as "three over two" (NE) in 1925 and Pinkau continues its presence with the dot-and-dash code at the photo cards of 1929 onwards. (Information on Pinkau's *Capital Letter* as well as *Dot-and-Dash* codes is found in TPA #16)

Cards from the printing house G. Blümlein & Co, Frankfurt have already been mentioned by Helmfried in TPA 19. All this printing-by-other-parties strengthens the image of G&M as a **publisher**.

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: Azurin, Balkan, Barytchrom, Biographik, Coffois, Dürer, Gravuryt, Hedichrom, Venedig. 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. Thus back to G&M as publisher...?

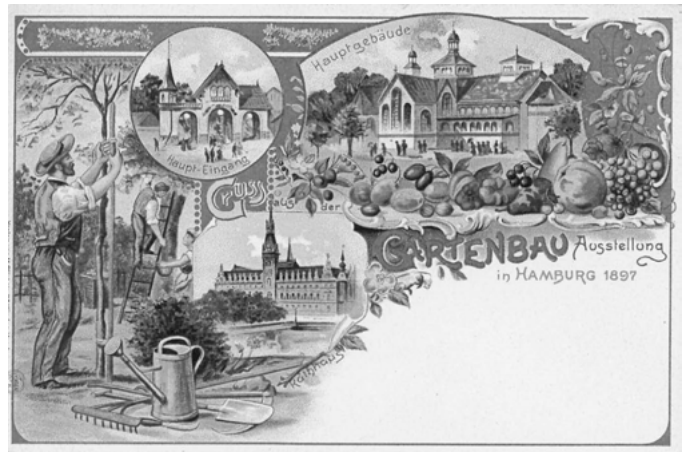
Reprints. In general can be said that the card number is G&M's production number. During the first period (till medio 1899) reprints show both the number of the original card and the number of the new reprinted one. E.g. card 197 - 1431 is the first reprint of the original 197 "Buiten Amstel" (View: headquarters of rowing-club 'De Hoop'). In 1903 this card was reprinted for the umpteenth time, with one number only, 13913, a production number for that time of the year.

Number	City	View
1425	AMS	Singel
122 - 1427	AMS	Oude Schans
1429	AMS	Damrak
197 - 1431	AMS	Buiten Amstel
125 - 1433	AMS	Rijks Museum
66 - 1434	AMS	Buiten Singel
127 - 1435	AMS	OZ Achterburgwal

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.

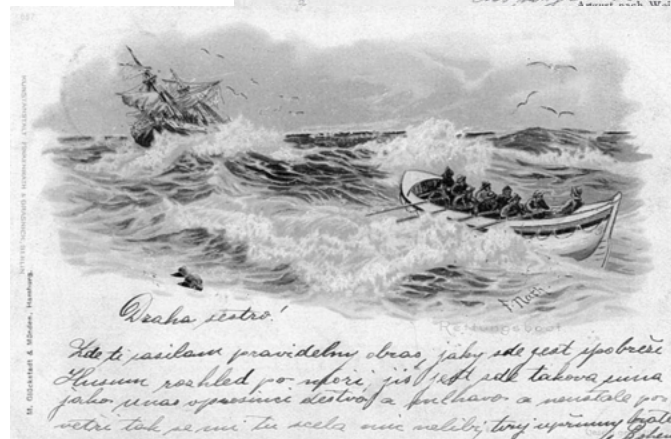
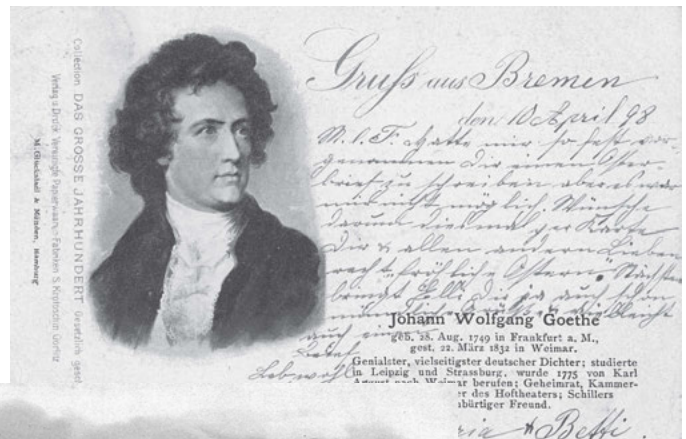
Gruss aus der Gartenbau Ausstellung in Hamburg 1897 = Greetings from the Horticultural Exhibition Hamburg 1897. Colourful chromolitho card published by G&M with pipe smoking moon logo imprint. Similar designed cards on this exhibition were published by other local companies.



60. M. Glückstadt & Münden, Hamburg.
 56 verschiedene Karten aus Holland in Lichtdruck: 28 Stück Amsterdam, 3 Stück Arnheim, 2 Stück Den Helder, 5 Stück Enschede, 4 Stück Groningen, 6 Stück Kampen, 5 Stück Maastricht, 4 Stück Nijmegen, 4 Stück Zutphen.
 Dass die obengenannte Firma schon öfter Karten in verschiedenfarbigem Lichtdruck gebracht hat, ist ja aus früheren Nummern bekannt. Heute können wir aber eine Neuheit melden: nämlich schwarzen Lichtdruck auf buntfarbigem Carton. Wenn diese Karten auch nicht die in Buntdruck angeführten ersetzen, so bringen sie doch in das ewige Einerlei des schwarzen Lichtdrucks eine angenehme Abwechslung und ge- reichen jeder Sammlung zur Zierde.

Today we announce you a novelty: black collotype on multicoloured (sic) board. These cards can of course not replace litho's, but they form a nice change from the eternal more-of-the-same of the black collotypes. (Der Sammler - September 1898) Commenting on 56 different G&M cards for Holland; numbers are not mentioned, but the 23 of Amsterdam must be identical to the numbers 1417 - 1439 in part shown in table above.

Vereinigte Papierwaren-Fabriken S. Krotoschin from Görlitz produced a series titled "The Great Century" with portraits of famous people (here J.W. Goethe, Serie D, No. 109). With M. Glückstadt & Münden imprint as distributor. P/u April 1898.



Finkenrath & Grasnich, Berlin produced this chromolitho card as no. 657. Caption *Lifeboat*, signed „F. Nath“. G&M probably took over (some) F&G surplus stock after split (Finkenrath to become PFB) and sold cards with own imprint. P/u 1899.

Postkarten,
 Lichtdruck-Ausführung in Platin-Delft- und Mode-Farben. Neu- aufertigung per Mille v. 20 Mk. an. Ferner offerieren:
 „Unsere Kriegsschiffe“. 100 St. 4 Mk., per Mille 35 Mk.
Delft-Segel-Serie.
 10 St. im Convert, per Mille 35 Mk.
 10 St. Probekarten gegen Ein- sendung von 30 Pfg.
M. Glückstadt & Münden,
 Hamburg, Hohenzoller.
 Lieferung zu Originalpreisen durch **Erwin Luther,** Berlin NW. 23.

Another 1898 advert with nice study of ppc vending machine and mention of *Erwin Luther*, Berlin, as agent for G&M cards. G&M offers collotype printing (monochrome) at 20 Marks / 1000 cards. Plus cards from their own Navy and Delft-Sailing series (1000 at 35 Marks) Trial of 10 cards for 30 Pf.

Your attention, please, for cards with **low numbers together with the vending machine logo!** As mentioned already the vending-machine-like logo appears when the production numbers run already into the 2.000's. Approximately at the end of 1899. So, cards with the new logo belong to the 20th century. They may carry a low number. This however merely 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 numbered starting from 1. Therefore number 132 preceded (or followed) 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 stockings 'In Thousand Fears' is 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. At that time, who would bother about logo's, let alone recognize them?

As attractive example – the card is of outstanding quality – card number 8031, Oosterhaven, Groningen. A Jugendstil-like golden frame around the colotype 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 on them, in a colour that doesn't fit in with the existing printing. Take e.g. 'Johann Wolfgang Goethe', published and printed by S. Krotoschin, Görlitz (p/u 10 April 1898), or 'Lifeboat', card nr. 657 of the *Kunstanstalt Finkenrath & Grasnick*, Berlin (p/u 11 June 1899) or the three fairies with glittering crystals glued onto them, a card clearly from the *Borek*, Braunschweig firm (p/u 19 Feb. 1901). Once *Helmfried* suggested, that G&M possibly used to buy up old supplies of other firms. A suggestion I readily accept as plausible.

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 Voskuilen*, *Helmfried Luers*, *Henry Toms*, *Huib Haverkate* and indirectly of *George Webber* and *Chris McGregor*. I feel indebted to all of them.

Frans Bokelmann

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Amsterdam, Buiten Amstel, with G&M card no. 197 - 1431. Monochrome colotype printed. Undivided back. Not p/u. Typical photo handling/layout of the late 1890's, with rounded corners, photo margins softened / fading away etc. Shown is the headquarters of the rowing club "De Hoop".



Groningen, Oosterhaven, with half cut-off G&M ppc vending machine logo, card no. 8031. Published by local firm *B. Jacobs*. Monochrome colotype printed view inserted in art nouveau style designed, golden (by litho process) printed border. Card p/u 11 Sept. 1901.



Rotterdam, In duizend verezen, shop view published by local firm *J. L. van Dieten jr.* G&M logo with 'low' card number 132. Monochrome colotype, captions in red ink. Not postally used.



Three fairies, fine chromolitho printed greeting card and with glittering crystals glued onto (mica). G&M imprint on picture side. Said to be of *Borek*, Braunschweig publisher origin. P/u 19 February 1901.



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