My request for information on cards published by Otto Leder, Meissen (O.L.M.) has already produced some data. My special thanks go to Chris Rathiffe who, as OLM was a bigger customer of C.G. Röder and Chris holds a very good Röder collection, supplied with general, open-to-all research on Otto Leder. Others have promised to send OLM card information in the near future. Many thanks for your help! There is no hurry and no deadline to send in. Some collectors pointed out that they are willing to provide information if available, but as their cards are held in albums picture side up, they find it difficult to check if any cards bear the OLM logo on address side. I understand this point.

Who was Otto Leder? Well, we know for sure that a firm bearing his name was published at least of 6000 different cards. If the individual card numbering always started with “1” every year. We have 2-digit OLM numbers, so there is a chance that he even started with “1”, and not with card no. 190. As some other publishers did.

I have written to city archives in three German cities and asked for any available information on Otto Leder. Until now nothing of interest was found and I hope they still are searching and did not put my request aside. The first attempt to find out more on OLM was started by George Webber years ago and can be found in TPA #5, p. 1920. George’s main interest in OLM however, is the business connection with C.G. Röder, Leipzig, and their batch number system.

The Meissen city archives told George that they had one entry in a local 1908 year book, listing a Karoline Sophie Leder as owner of a postcard trade business. Guess Karoline was the daughter (sister?) of Otto Leder. The meantime we have discovered that the name “Otto Leder” is not only found in connection with the city of Meissen, but also with Dresden and Munich (München). Did Otto move twice or did he open branches there?

Before we start analyzing and glosswork on what is currently file on OLM, some general information on the OLM logo, and why it is valuable for ppc research.

This is a typical logo imprint: Process name divided by an herald arrow, followed by O.L.M., then card or negative number (if 2 as I strongly believe Otto Leder was also a photographer), colon and then the year date. Until now there are no cards known that do not correspond with the year date imprint. For example a “1905” imprint but postal use already in 1903 or so. The absolute majority of all cards with this OLM logo design (and different process names) was printed by C.G. Röder, Leipzig. Röder used his consecutive batch number system. Repaits of OLM cards show always the identical OLM card/negative number, but different Röder batch number.

Process names are in many cases the same used by Röder (and other printers OLM used), some however might be creations of Otto Leder himself. There is no complete list of all process names used by Leder yet to compare. Postcard publishers/printers always tried to have individual, good sounding, process names, so some designed process name logo’s were registered, some sound very tried, and many were automatically identified with quality, had a good reputation. The funny thing is that Otto Leder used process names in his logo, but these seldom turn up on my about 135 OLM cards. Otto Leder, Hofmann & Co. printing sample cards. Only two cards printed by Hofmann state also Röder process names used by Leder too. So, we better should not overlook the importance of these names.

When did Otto Leder start his business?

This is not yet clear. No, because city archives haven’t supplied information that they have not seen because we have too few deals with.

1) Otto Leder (later Dresden, Munich)

and

2) Hofmann, Leder & Co.

Meissen & branch in Telphitze (Teplitz)

My initial idea that Otto Leder was first part of Hofmann & Co. (Hofmann & Co.) and started an business of his own appears to be not fully correct. Currently I believe that both businesses existed for a period of 1-2 years at the same time. I have (sample) cards of both businesses, so I can’t compare them. I can’t attribute from about the same time (see also TPA #5, p. 1920, 10.8). More research and early p/p cards are needed to find out more.

By the way, Meissen, Saxony is located about 25 km northeast of Dresden, also on the River Elbe. Meissen is about 50 km’s south of Dresden in the country that at the time part of Austria-Hungarian Empire, then Czechoslovakia now Czech Rep.

The earliest Otto Leder card bearing with OLM logo imprint is a card (no. 1040) printed in 1903. At a time place in Austria-Hungary and bears the year date (1903). The highest card number from 1903 found so far is “536”. All known cards from 1902 show views from Germany, Austro-Hungarian Empire and Netherlands only. No overseas views discovered. The first OLM card dated 1902 found so far in 1983. Otto Leder did a number of cards for the “Issued Book” art trading firm “Scouting in Königbusch”, 100-102 Randolph Street, Chicago, Ill (establ. May 1, 1875). Cards found so far bear OLM year dates from 1902. All these cards were printed (and reprinted) by C.G. Röder, Leipzig, for Leder. If Otto Leder produced any cards with process names other than “1902”.

One reason for a more detailed research on the business of Otto Leder, and the possible interest to a wider reader’s circle, were Leder’s worldwide publishing activities. Identified Leder cards can be found with views from Germany; Austro-Hungarian Empire; Netherlands, Russia and Poland; U.S.A.; Great Britain; Portugal; Barbados; Brazil; Peru; Japan; China; Macau; British Guyana; Hong Kong; Syria; Canal Zone (Panama); Bulgaria; Tripoly (Libya); India; Java; Swaziland; Switzerland; and there might be many more not yet discovered. This listing includes cards with and without typical OLM logo imprint. There is a chance that some were printed as Röder process names used by Leder too. So, we better should not overlook the importance of these names.

The construction of the first shipyard began in 1908 and was completed in 1917. The name changed several times over the years until 1972. Königliche Werft 01.01.1872 Kaiserliche Werft 01.01.1919 Matowerft 01.01.1921 Reichswerft 01.01.1923 Matowerft Wilhelmshaven 01.06.1935 Kriegsmarine Werften Wilhelmshaven 08.05.1945 Matowerft Wilhelmshaven Naval Dockyard

The dis mantling and eventual transport to Russia) began in June 1946 and the shipyard history ends finally in March 1950. A total of 865 ships were built at Wilhelmshaven, from small fish cutters to 40,000 ton battleship “Tirpitz”.

Before you see an enlarged portion of an (original) photo card. The mention of “Reichswerft” helps to date this postcard used, but illegible postmark, view to published around 1921-1923. No publisher listed, only a “code” no. “299”. Several bigger war ships, some small units and a freighter can be seen.

Wilhelmshaven became an official Imperial Navy Port on June 18th. The Navy and all the other industrial/military facilities dominated the town. Navy acts of 1898 and 1900 decided to station a squadron of eight regular service ships permanently at Wilhelmshaven. This meant more docks and quays, bigger locks and harbour entrance, better fairways to avoid tidal problems etc.

The Gross aus Wilhelmshaven card (thanks Chris) on previous page is typical. Top left: sailboat and coastal gun emplacement; top center: S.M.S. Mars, artillery training ship built at Imperial Shipyard; Wilhelmshaven in 1879 (3251 tons, 84 m length, in service until 1914), top right: signal station. Plus a view of the “Adalbertstraßenz“ (named after the Prussian Prince), perhaps also good for parades and finally a view of the city hall. No publisher/printer listed, only a small “1244”. Late postal use in 1906, first published in 1807-1899.

One of the many, many postcards of the Wilhelmshaven navy port. A busy day on the quay. With plenty of potential customers for this view. Good quality colored half-tone printing by unidentified printers for the (postcard) publisher Robert Rosen from Bremen. Card. no. 536. Not p/p, post 1905.

The world’s biggest floating crane, passing the biggest swing bridge. B/W photo from the newly published view by “Nordseeverlag Wilhelmshaven” as card no. 4. Postally used in 1937, view taken in the late 1920’s. Below: Crane nicknamed “Lange Heinrich” (“Tall Henry”) and it is found on many (postcards).

The swing bridge was named after the military transport to Russia (began in June 1946 and the shipyard history ends finally in March 1950. A total of 865 ships were built at Wilhelmshaven, from small fish cutters to 40,000 ton battleship “Tirpitz”.

Before you see a enlarged portion of a (original) photo card. The mention of “Reichswerft” helps to date this postcard used, but illegible postmark, view to published around 1921-1923. No publisher listed, only a “code” no. “299”. Several bigger war ships, some small units and a freighter can be seen.

The docks were constantly enlarged, these harbour entrances suitable for the biggest landships were built until WW2 years, a 40,000 tons dry dock, the “U-Boat-Werft” (submarine + torpedo shipyard) in pre WW1 years, fitting-out industries grew a.o. There is not enough room in this issue to list all. But the navy, ships and associated industries clearly dominated life in Wilhelmshaven.

A number of (ship) histories are closely connected with this port (see next page please). Of interests is also happened after the end of WW1. The Treaty of Versailles allowed only minor ship building in Germany. The “U-Boat-Werft” became a branch of “Deutsche Werft AG” in 1920. They built transport, repaired ships of the Royal and HAF shipping companies, but also doors, windows and rotary iron. Former navy ships were rebuilt for civil use, over 500 locomotives were repaired but finally there was no work anymore. The shipyard closed down in the 1930. No “Golden Twenties” in Wilhelmshaven.
Some cards you sometimes find the name ‘Rüstringen’ together with/instead of Wilhelmsheim. The neighbouring towns/countryside Hanstedt, Niensee and Neuendeich were also part of the city of Rüstringen. In 1937 the city of Rüstringen in East Prussia was elevated to city status and separated from the Grand Duchy of Oldenburg. The name ‘Rüstringen’ disappeared again. Wilhelmshaven was erected in a rural area with only few people living there. The whole region around the Kiel Canal was controlled by Prussia and hence called the Kiel Canal Zone. This area was industrialized in the early 1800s and was part of Oldenburg until 1919. In 1937 the city of Rüstringen, the Kiel Canal Zone and the city of Oldenburg were merged to form the state of Oldenburg.

Map of northwest Germany to give readers a idea where to find Wilhelmshaven, as well as where the ‘TPA headquarter’ is located. The map I used for illustration is at least 35 years old. The cross north of the city of Oldenburg (popula- tion 152,003) stands for Rastede (pop 20,000). Bigger cities include for better orientation: Hannover, Braunschweig, Hamburg. On the left hand side is the city of Oldenburg which became the capital of the Oldenburg Land after the collapse of Hanoverian rule in 1866. The orange areas were parts of the former Kingdom of Hanover, which belonged to Germany until 1872. Don’t want to spoil all those Bavarian fans who wish to learn more on the region TPA comes from. Well, I mentioned several times before, that TPA is a German term which means ‘Bavarian fan’. For more details on the history of TPA see the ‘Triumph-Chromo’ card, page 3.

Otto Leder & his printers

The partnership with Hofmann, their branch in Teplitz as well as the Vienna bank account of Hofmann & Co. is illustrated in Ot- to. The agreement on 18./20. August 1854 became public on February 15, 1854 and led to political rumours. Oldenburg had 7,300 inhabitants in 1854 and its population grew to 18,700 in 1870. Oldenburg sold 101 hectares of land in 1873 to the Prussian Prince Adalbert (1811-1873) who found an iron foundry. Prince Adalbert founded the city of Rüstringen in May 1911 and be- came the Grand Duke of Oldenburg. A number of naval facilities were found in Rüstringen and both cities were more or less connected. This became officially in April 1, 1937 and the name ‘Rüstringen’ disappeared again. Wilhelmshaven was erected in a rural area with only few people living there. The whole region around the Kiel Canal was controlled by Prussia and hence called the Kiel Canal Zone. This area was industrialized in the early 1800s and was part of Oldenburg until 1919. In 1937 the city of Rüstringen, the Kiel Canal Zone and the city of Oldenburg were merged to form the state of Oldenburg.

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The earliest mention of Fritz Korf’s business activities is a short review of his product line at the Leipzig Fair in Sept. 1907. Fritz Korf was a Hamburg-based vending machine dealer. The new limited company was established on January 2, 1869, in downtown Hamburg. Wants exclusive agency agreements for items like art prints, posters, calendars, cigarette cards, postcards, deluxe paper products as well as any sort of paper novelties/promotion items. Did the former close co-operation with K+N has come to an end by late 1908? Not really as I found out. The firm of Fritz Korf, and it was indeed a firm and not just a single person, has remained active and added the show rooms in the same street to their business.

Effka-Panorama- Postcard-Vending Machine

The existing business column of the "Papier-Zeitung", Oct. 27, 1908, also points to the festivity of "Kistendeckel". A review in "Papier-Zeitung", Mai 1907, lists "Effka" as the brand of this illustrated letter to be a nice promotional item. So, it was not only available with different motifs of interest mostly to the German market, but customers could order more than 25 different views. A picture of this machine and the 'Effka" logo on. The only card I have discovered this stereo post cards which I have found any with Effka logo on. The only card I have discovered this stereo post cards which are available for following countries: France, Italy, Spain, Portugal, Holland, Russia, the Balkans, North America, Mexico, Central- and South-America, Africa and Asia. Aba, this was what kept Korf busy. He still offers the ill. letter stuff, but there are a number of similar products on the market.

The Effka-Panorama-Postcard-Vending-Machine was first presented to the general audience on the spring Leipzig trade fair 2 – 7. March 1908. The new feature is a revolving system allowing the customer to view 9 to 10 different views/cards and then making his choice. Previous models around offered a single card only. That is why new vending machines were often seen in a row, each with a single view, on sale only. But Fritz Korf was not the only businessman who had thought of preserving the special postcard novelty. With more views on display. The big postcard printing/publishing company Peter L. Barnewald (Hannover) had also introduced a "Star" logo which allowed the interested customer to view up to 25 different views. A picture of this machine and the "Effka" logo on. The only card I have discovered this stereo post cards which are available for following...
Well, I guess the “Kistendeckel” design never became a big seller; such cards are rarely seen. 1000 cards were printed for 24 Marks, 5000 of the same card or 5 x 1000 with different local views were offered at 22.50 Marks per 1000 cards. This is interesting as it shows that the labour needed was the same in either case. The price per 1000 cards even dropped to 21 Marks when 10,000 cards of the same view or 10 x 1000 cards with individual view each were ordered at the same time. On picture a small line tells us that this design is "protected by law" under no. 3143. This is a Koch and not a Leder number. Usually it was an attempt to deter other people from copying this design. This had little legal effect even in Germany only. Only DRGM (cphs) registered such company names within Germany for a couple of years.

The promotional text with Otto Leder name was printed on the back of the postcard in the (unlabeled) address side. This is a real gift to researchers, as it allows to compare address side layout details like fonts used, how the writing lines were arranged etc. Some rely on the use of certain fonts/types found on cards for printer identification alone. Well, it’s correct that printers often frequently used the same fonts/types for captions and imprints on address side. But every printer could buy certain common or special type material from the various typefoundries around back then. Louis Koch had also several favourite type styles he used more and more often and over again. This was helpful for identification but also all other details on this postcard. My earliest "Kistendeckel" card match 100% with other regular Koch printed cards I have on file.

Another Koch/Leder novelty card

Otto Leder included another Koch card design in his programme. A set of 10 postcards on "Life in the Army" (so-called ‘Müllersche Soldaten-Postkarten’). It was reviewed in "Papier-Zeitung", November 1897. "Excellente multicolour novelties". Samples and offer on request. Shown is also the modified K+N print mark which looks much better as the one from the 1900 advert seen at top of page. The "allot" partner cities are also mentioned. In early 1907 K+N had become one of Germany’s biggest postcard printers. To stress it again, K+N concentrated fully on postcard printing (mostly export)! Other German printers like Röder, Pinkas, Stengel & Co, Dr. Tremler & Co etc printed also other objects. More (in detail) on this part of K+N’s history in next issue.

Gruss aus Hamburg, showing the “Uhlenhorster Fährhaus” (ferry house). Not numbered and K+N mentioned as publishers only: Typical early by moonlight view with usual retouches. P/u in 1898. Nothing really exciting, Rössler & Janus (Dresden) moonlight cards, some other early ones, are of much better quality. Well, I guess the “Kistendeckel" design never became a big seller; such cards are rarely seen. 1000 cards were printed for 24 Marks, 5000 of the same card or 10 x 1000 with different local views were offered at 22.50 Marks per 1000 cards. This is interesting as it shows that the labour needed was the same in either case. The price per 1000 cards even dropped to 21 Marks when 10,000 cards of the same view or 10 x 1000 cards with individual view each were ordered at the same time. On picture a small line tells us that this design is "protected by law" under no. 3143. This is a Koch and not a Leder number. Usually it was an attempt to deter other people from copying this design. This had little legal effect even in Germany only. Only DRGM (cphs) registered such company names within Germany for a couple of years.

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Many thanks go to all who shared their K+N stereo cards with me. The problem with these cards is that address side layouts and the “Post Card” imprint, which could be very helpful for identification, is not uniform. See R&K (founded in September 1894) was a special interest to me. See TP A #9, p 28; Apia, Samm, “Brilliant-Chromo” with OLM logo BUT no year/number/issue. Rubber stamp imprint contains “Neukunst” and “Röder” (with finish) added. At the bottom left corner we find the Otto Leder address imprint (see ill.) and on the typical down right corner position we can find the Röder batch number “55468”.

Résumé...? A number of cards published by Otto Leder, as well as data found on these, has come in, country, or not, is not much appreciated. We know that now a firm of Otto Leder and another where Otto was a business partner was around in late 1900’s and that a firm carrying his name was in business until about 1911. The name Leder, sometimes “OLM logo incl. card no. and year, sometimes OLM logo incl. process name but showing no number/year and sometimes card no. plus year imprints only! "What could be the reason for this confusing system?"

Otto Leder’s last known business activities were directed from Munich (München, 31.5). By accident I came across an ad showing bridge and windmill at Nurn (Nuremberg) in the Bayreuth region. The reverse shows a typical stamped imprint “K+N stereo” rubber-stamp-imprint “lackier” (with finish) added. At the bottom left corner we find the Otto Leder address imprint (see ill.) and on the typical down right corner position we can find the Röder batch number “55468”.

By the Editor
The firm of Knackstedt & Nätcher (K+N) from Hamburg has always been of special interest to me. See TPA #9, p28; TPA #10, p48 and Franck, Jörg and Christian Rüttgers, "An Artikel von K+N Stereovorlage border cards as well as some general company history in TPA #11 p45-48; please.

K+N was one of the big postcard export concerns in pre-1910 years, was closed down and was relaunched as Knackstedt & Co. in 1913 R & K. Thus card printing business at least until the mid 1980’s. Of very special interest to me was their business co-operation with other partners in their adverts (Paris, New York, Vienna). I strongly believe that it was their close (business) relationship with one of their “allied partner” that led to the sudden end of K+N stereo cards with me. The problem with these cards is that address side layouts and the “Post Card” imprint, which could be very helpful for identification, is not uniform. See ill. below, please. You find various types and different U.P. (Union Postale Unive rselle) or Oene Klynsma, Netherlands, has another Leder sample card with same style advertisements, illustrations with changing inserted views printed by b/w collotype - process, “Photo-Iris”.

More LL & K+N links discovered Mr. Colin Graffiths from Bristol has a special interest in stereo cards. He sent me a photo-copy of an LL stereo card (he owns a full set of 24 cards) titled “La Suisse”, captions in French and English language. They look different from my LL stereo cards but very much like the work of K+N of first half. The address side shows familiar typology and Carls Gustaf was to be send another sharp photograpy of the address side (same on all 24 cards). The writing lines arrangement is 100% K+N style. So we know for now that used LL K+N printed stereo cards for the Swiss market.

K+N Stereo Cards I have already verified business contacts between K+N and LL. Leder ordered K+N Souvenir cards (coloured border) where Otto was a business partner was around in late 1890’s and that a firm carrying his name was in business until about 1911. The name Leder, sometimes “OLM logo incl. card no. and year, sometimes OLM logo incl. process name but showing no number/year and sometimes card no. plus year imprints only! "What could be the reason for this confusing system?"

This is a selection of “Post Card” with(w/o) inserts found on my K+N stereoscopic postcards (1:1 size). All were printed & published (definitely) by Knackstedt + Nätcher, Hamburg. There are some captions where there were no different typologies were used. It looks that K+N was short of type and the compositions of K+N stereo cards, K+N has not had at that moment. Non-German issues always show beside the address side the original language which was and still is the official language of the Universal Postal Union. All cards have another K+N typical card back.

6. Union Postale Universelle: K+N Stereo Cards

EMIL KLYNSMA, EINDHOVEN, NEDERLANDS (marginaal in het Nederlandsse)

Rijde je boot adres be-reikt, ik kon niet schrijven "Postcard"
Some of the cards mentioned in the article. Otto Leder surely had "better" or more interesting cards; these are of interest for research.

→ Gruss aus Teplitz, Bohemia. "Chromotypie" sample card of Otto Leder. This town is also mentioned housing an branch of Hofmann, Leder & Co.

→ Gruss aus Meissen, Saxony (view of old restaurant/hotel). "Triumph-Chroma" process sample card of "Kretzschmar & Schatz", Meissen. Prop. Herrmann Seibt. Both samples are of identical printing quality and make. I understand K&S to be the source of this cards. First seen postally used in late 1890's.

→ Gruss aus Breslau, Southpark Restaurant. On left side with imprint "Otto Leder", Meissen. Not card or printer numbers. Printed by halftone process (Leder process name Brillian-Chromo) by "Regel & Krug" from Leipzig. Very good quality, sharp contrasts and perfect register of overlay colours.

↑ Narcissus - fine arranged view of excellent printing quality. Printed by "Louis Koch", Halberstadt, for Hofmann, Leder & Co., Meissen. Sepia (duotone) collotype on rough surface card. Some years ago we stayed at Norwich for some time and somehow this place looks a bit familiar to me. Could be the "Pull's Ferry" I believe.

"Löwenburg" (Kassel), Louis Koch's "Küstendecke" novel (protected by law under no. 3143) card distributed by Otto Leder, Meissen. The number "636" above "Cassel" might be a train number, or any other freight location identification. "Express greetings" was added. Well designed and printed, but, I have not seen any other cards with this characteristic "Passepartout" design yet. This and other views of Kassel-Wilhelmsöhö were big sellers for postcard publisher and are in general quite common. Landgrave Karl (1677-1730) was responsible for the famous garden, cascades with Oktogon, Hercules etc. Italian architect Giovanni Guenniero completed the garden - better call it park - in 1719. An excellent example of art meets nature. By the way, the trails through the park are 330 km's in length! The funny thing with the "Löwenburg" is that this artificial castle ruin was erected in the late 18th century. Landgrave Karl loved the old "romantic" Age of Chivalry.

↑ Canton - The Chinese recreation grounds (Botanical Gardens), Whampoa. OLM (no logo) card number 178 from 1906 from the collection of Chris Ratcliffe. Chris has two cards with identical view and identical Otto Leder card code on. Both were printed by C.G. Röder (109014 with promo rubberstamp imprint telling the public that this is a sample of "Galano-Chrom" process; reprint with Röder batch number 170903). Appears to have been a good or at least average seller. Reprints without any changes/requested alternations meant of course higher profits for the publisher. Would be interested to find out who took this photograph.