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 Ratcliffe who, as OLM was a bigger customer of C.G. Röder and Chris holds a very good Röder collection, supplied the major amount of information. But of course I wish to thank all other collectors who have contributed OLM card info. Surprisingly some long time ppc research minded collectors who own OLM cards have not yet sent in any OLM card data. Perhaps they have his own plans? Not "compatible" with this 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 meet. 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 publisher of at least 6000 different cards, IF the individual card numbering always started with "1" every year. We have 2-digit OLM numbers, so there is a good chance that he even started with "1", and not with card no. 100 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 are still 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 #9, p 19/20. George's major 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. In 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 *München* (Munich). Did Otto move twice or did he open branches there?

Before we start analyzing and guesswork on what is currently on file on OLM, some general information on the OLM logo, and why it is valuable for ppc research.
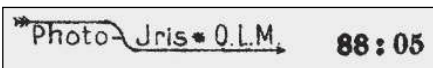
This is an typical logo imprint: Process name divided by an bend arrow, followed by O.L.-M., then card or negative number (if as I strongly believe Otto Leder was also a photographer), colon and then the year date. Until now there are no cards known that do not correspond with the year date imprint. For example a "05" imprint but postal use already in 1903 or so. The absolute majority of all cards with this OLM logo design (and different process names) on was printed by C.G. Röder, Leipzig. Röder used his consecutive batch number system. Reprints of OLM cards show always the identical OLM card/negative number, but different Röder batch number.

The process names are in many cases the same used by Röder (and other printers OLM used), some however might be creations of Leder himself. There is no complete list of process names used by Röder yet to compare. Postcard publishers/printers always tried to have individual, good sounding, process names, some special designed process name logo's were registered, some sound very alike, 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 15 diff. Otto Leder / Hofmann, Leder & Co. printing sample cards. Only two cards printed by Röder state also Röder process names used by Leder too. So, we better should not overrate the importance of these names.

When did Otto Leder start his business? This is not yet clear. No only because city archives haven't supplied information so far, but because we have **two** firms to deal with.

1) **Otto Leder, Meissen**
   (later Dresden, Munich)
   and
2) **Hofmann, Leder & Co.**
   Meissen & branch in Teplitz (Teplice)

My initial idea that Otto Leder was first partner of Hofmann (& Co.) then quit and started an business of his own appears to be not fully correct. Currently I believe that both businesses existed for a period or 1-2 years at the same time. I have (sample) cards of both firms dating from about the same time (see also TPA #10, p18). More research and early p/u cards are needed to find out more.

By the way, *Meissen,* Saxony, is located about 25 km's northeast of *Dresden,* also on the River Elbe. *Teplitz* is found about 50 km's south of Dresden in Bohemia, at that time part of Austro-Hungarian Empire, then Czechoslovakia now Czech Rep.

The earliest Otto Leder card **with OLM logo** imprinted is a card (no. 180) from a place in Austria-Hungary and bears the year date (19)02. The highest card number from 1902 found so far is "1056". All known cards from 1902 show views from Germany, Austro-Hungarian Empire and Netherlands only. No overseas views discovered. The first OLM cards for the USA are reported in 1903. Otto Leder did a number of cards for the Int'l book and art trading firm *"Koelling & Klappenbach",* 100-102 Randolph Street, Chicago, Ill (establ. May 1, 1875). Cards found so far bear OLM year dates from 1903-05. All these cards were printed (and reprinted) by C.G. Röder, Leipzig, for Leder. If Otto Leder produced any cards for other US publishers is not known.

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 were found with views from: *Germany; Austro-Hungarian Empire; Netherlands, Russia and Poland; U.S.A.; Great Britain; Portugal; Barbados; Brazil; Peru; Japan; China; Macao; British Guyana; Hong Kong; Syria; Canal Zone (Panama); Bulgaria; Tripoli (Libya); India; Java; Samoa* and *Switzerland.* And there might be many more not yet discovered. This listing includes cards with and without typical OLM logo imprinted, but always clearly being identified as Otto Leder or Hofmann, Leder & Co. There are a number of cards without the OLM logo but, for example, an imprint on down left corner like "770:07". Many of this sort of cards were printed by Röder and so show their batch numbers. Such examples were filed unter Otto Leder, as there is no other publisher or printer known who used this type of code. The absence of the OLM logo might also be explained by the later moves. The "M" in the logo stood for "Meissen". It fits also for "Munich" but not for Dresden. There is also a good chance that Otto was a photographer and sold or gave negatives to other ppc publishers and requested his code to be printed on the card as identification of his work. This was non-conflicting, only insiders knew what this code stood for. Customers were used to "odd" codes on ppc's and did not bother.

Printing sample card: Colour collotype printing, meant is b/w collotype with colour overlays, offered by art publishers Hofmann, Leder & Co., Meissen, branch at Teplitz, Mühl Str. 1, Bohemia. Cable address: "Luxuspapier" and bank account in Vienna. The picture shows a hilly area near *"Waltersdorf"*. Most likely to be found in Austria-Hungary. The printing quality is in **no way** Röder-like, although sometimes early Röder cards turn up, that really look different from later production.

Otto Leder & his printers

The partnership with Hofmann, their branch in Teplitz as well as the Vienna bank account of Hofmann, Leder & Co. make me believe that either Otto Leder or Mr. Hofmann or both came originally from Bohemia, which belonged to Austria-Hungary pre-1918. There is not great distance between Bohemia and Saxony, no strict language barrier and in general there were many family ties.

A short article dealing with trade/export problems of the postcard trade published in a 1901 number of "Der Deutsche Buch- und Steindrucker" might offer an good explanation for a move from Bohemia to Meissen, Saxony. The big postcard publshing firm of "Lederer & Popper" came originally from Prague-Smichov, but moved to Leipzig to be nearer to their printers and because of less "red tape" with exports and better trade conditions and infrastructure in general. I have no literature from the turn of the century on this topic to check if the situation was really this way.

In the case of Hofmann, Leder & Company it could make sense however. Their first (?) printer came from Meissen, Saxony. It was *Kretzschmar & Schatz,* proprietor *Hermann Seibt,* specialized in postcard with views (done in collotype, chromolitho and various halftone processes, machine- and hand-colouring etc). Kretzschmar & Schatz are worth an separate research. Their history is typical for so many German firms in ppc business. Established in the 1890's (exact year date unknown) they entered the booming postcard market. Hermann Seibt, an art publisher, is first mentioned as proprietor in 1897. Their major business field were picture post cards, but they printed also albums (with views), letterheads, menue cards etc. Distributor of postcard vending machines. Publisher as well as distributors/wholesalers of genre and artist cards by other publishers. Their major markets were Germany and Austria-Hungary, but Hermann Seibt exported also cards to Great Britain (colour halftone process name "Saxonia", minimum order 2000 cards). I have a total of 16 different printing sample cards of Kretzschmar & Schatz.

Printers competition

Business was booming during the early years after the turn of the century. Competition soon became severe, profit margins dropped, production means soon outdated, too slow to work profitable anymore but the orders kept pouring in. Many smaller printing firms did not have the capital to invest in new machines and faster presses, needed skilled staff, money was often tied in stocks. From about 1903/04 on we notice the rise of the big specialized (contract) postcard printing companies, like C.G. Röder which became possibly the biggest of all, but also Dr. Trenkler & Co, Stengel & Co, Emil Pinkau and others. So, smaller printers involved in ppc printing were forced to order certain qualities from these big firms, who were able to supply any amount of cards in time, at reasonable prices leaving a small (printing) profit for resale. Their own printing had become too expensive for the market. This applies to certain printing qualities only. Röder for example dominated the coloured collotype field ("Farbenlichtdruck"). Their various processes were not true multi-colour collotype printing, but b/w collotype for picture and added overlay colours created a coloured view. Other bigger printers perfected their halftone printing processes, using the same method, fine halftone b/w printing for the picture superimposed by a number of colour runs on litho presses.

The researcher has the problem now to find out whether cards by a printing firm were really done on their own presses or by a contract printer who usually left no identification marks except small production numbers and special layouts/fonts used. Röder was so "kind" to add his batch numbers to all orders, also to that of other printers. Although I have doubts if this was really done consequently in each and every case.

Leder and K&S

After this short excursion to the general conditions of German ppc printing, back to Otto Leder/Hofmann Leder & Co and their business contacts to Kretzschmar & Schatz. Down below left I have illustrated an Otto Leder sample **"Chromotypie"** which I see as my earliest Leder sample. The picture side "Gruss aus Teplitz" is shown in colour on page19. Leder states *specialized in picture postcards – "making" and publisher.* I have a second Leder "Chromotypie" sample showing a view from Torgau.

The other sample **"Triumph-Chromo"** is by Kretzschmar & Schatz. Picture shows a view from Meissen and is illustrated in colour on page 19. Minimum order for "Triumph-Chromo" process was 1000 cards, the first thousand for 47,– Marks, reprints only 21, Marks with an single view. Delivery time about 6-7 weeks. Printing quality of both cards (halftone process) is 100% identical, card board on picture side has a light linen surface, small (printer/job) numbers near picture look handwritten by lithographer (Teplitz 4761; Torgau 4894; Meissen 4959). These cards are of good printing quality. The earliest postally used cards of this quality and design were mailed in early 1898. These cards do not show Otto Leder's name only that of K&S or local publishers, but bear numbers in the 4800 -4900 range. This could mean that Otto Leder was in business at that time under his name. The initial idea that "Hofmann, Leder & Co." was around earlier becomes unlikely. I found no evidence that the "Chromotypie/Triumph Chromo" were NOT printed by Kretzschmar & Schatz. I carefully looked through my 300+ printing sample cards collection, but found nothing similar in quality and design. Of course I am going to consider future (sample) card finds to check if K&S really was the printer.

What I know for sure is that later issue of the above mentioned coloured halftone work was printed by the big firm of "Regel & Krug" from Leipzig for K&S with the process names "Autobunt" and "Misnia". "Regel & Krug" also printed for Otto Leder (see TPA #10, p18-19). Really misleading however is the name Leder used for this halftone process: "Brillant-Chromo". Easy to mistake with "Brilliant-Chromo" done by Röder for Leder cards (collotype) bearing the typical OLM logo.

Early collotype card designs

At this place I don't want to compare all the early (collotype printed) designs, sample cards around with Leder's name on. Process names were **Platin** (plain b/w collotype), **Sepia** (brownish duotone collotype) and **Maigrün** (same as sepia but in green). Some were done by Röder, others definitely not. Some sample card imprints look identical, but one only shows a Röder batch number; others differ in design, fonts used and printing quality. The same applies to coloured collotype cards. One "Chromo-Lichtdruck" bears a Röder no., then with the same process name on, we have something totally different (see page 19 for colour ills). One special design work should be mentioned. All firms in business pre-1900 who first did typical chromolitho "Gruss aus" type cards, tended to design also their early collotype cards that way. You have usually some (mostly floral) ornaments, especially on multi-views. Even single views received some ornamented borders etc. Sometimes artwork was added because the customer wanted and paid for it. In other cases lithographers did it without order because they were used to it; was common. This is something Röder rarely did, it needed time, cost money. All Röder cards I have seen, and I mean early issues, rarely show added artwork. See next page for some card samples.

Chromotypie.

Otto Leder, Meissen i. S.

Specialität:

Ansichts-Postkarten.

Anfertigung und Verlag.

Triumph - Chromo.

Mindestquantum 1000 Stück.

Kretzschmar & Schatz
Inh. Hermann Seibt.
Meissen i. Sachsen.

Kunstverlag.

Ansichtskarten
in allen Ausführungen.

Preis:
1. Tausend Mk. 47,—
Nachdruck „ 21,—
bei einer Ansicht.

Lieferzeit:
ca. 6—7 Wochen.

Stets grosses Lager aller erscheinenden
Neuheiten in Genre- und Künstlerpostkarten.

Gruss aus Rade-berg, Saxony, a typical multi-view design from around the turn of the century. Process name "Platin", the quality is not that brilliant. Printed (b/w) on *"Elfenbeinkar-ton"* ("ivory" card board qual-ity), smooth surface and light yellow-white. I assign this card/print-ing quality to *"Kretzschmar & Schatz",* Meissen.
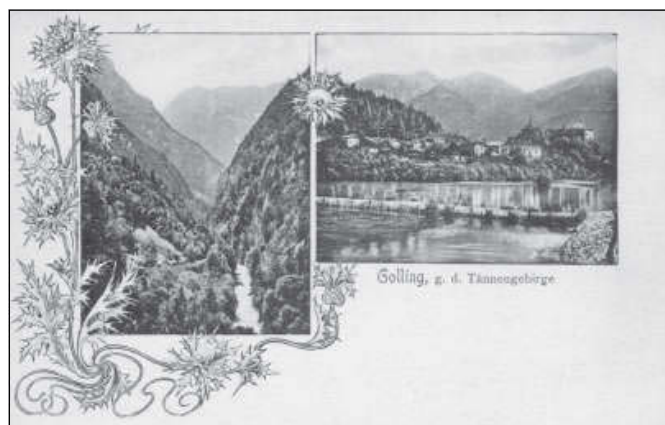
Golling, g. d. Tännenge-birge, (Aus-tria) orna-mented with dandelion de-sign. Seen on cards from 1900-04. Process name "Maigrün", Good quality duo-tone col-lotype printing on rough surface card. I assign this card to the newly discovered printer of Otto Leder: *Louis Koch,* from Halberstadt.

"New" collotype printer of Leder cards identified

As said before, it this quite clear that those Otto Leder cards **with OLM logo on** AND the obvious batch number were printed by Röder, Leipzig. Röder also printed for "Hofmann, Leder & Co.", verified by 3 sample cards from my collection.

1) *"Maigrün"* collotype process (different from above illustrated card) with a "J. 11639" found below promotional imprint. IF Röder was in fact the only printer who used these "J-Numbers".

2) *"Photo-Lila Karte",* definitely a Röder product, with batch number "20065"

3) *"Chromo-Lichtdruck"* with an typical Röder (consecutive!!) batch number "20066"

But who now was responsible for the fine de-signed/arranged and also collotype printed (sepia) view from ***Norwich*** (see ill. on page 19) and similar cards with Otto Leder's name on? For the different looking multi-coloured collotype cards? And for other novelty-type cards with O. Leder's name on? *Kretz-schmar & Schatz* perhaps? Not really. They did the early collotype stuff as well as coloured half-tone and photolitho work. The big postcard printing firm of *"Regel & Krug"* from Leipzig? No, R&K (trademark also "ERKAL") perfected halftone processes, had an own bromide photo card production and never used collotype process for postcard production.

So, who did the sample cards for Otto Leder with the characteristic "leaf" ornament? Who added floral ornaments and good looking (cir-cular/oval) designs to topo views? All first class collotype printed. It were the Leder nov-elty designs that finally helped to find the ans-wer: **Louis Koch** from **Halberstadt** was the printer of these cards.

Louis Koch, Halberstadt

This is another of the early Ger-man postcard printers (and pub-lisher also), and of interest in this case, Louis Koch concentrated soon on col-lotype printing for postcard production. From plain b/w views to high quality multi-colour (with overlay colours as well as also true full colour) collotype processes, everything was offered. Koch also had a number of postcard designs registered, mostly specially designed (and often rich ornamented) "shaped" views ("Passepartout") with inserted local views.

The firm was established on January 2, 1869, at Breiteweg 9, Halberstadt. Printing process-es used included letterpress, chromolitho, collotype and (copper) gravure. Their major speciality were postcards with views, but also all other illustration printing (incl. ill. tourist guides), posters, labels and maps,

In 1921, when the ppc boom was over, Koch, now managed by *Walter* and *Willi Koch,* had 3 letterpress, 8 collotype, 5 chromolitho (all big format fladbed) and also 1 gravure press running. Plus a total of 40 handpresses and other machines. Their high quality standards as well as their skilled staff helped to stay in business successfully during the difficult (for trade/industry) 1920's. By 1928 Koch had 7 letterpresses, 6 collo-type, 1 offset, 5 chro-molitho plus a total of now 70 other hand-presses/machines. By 1930 their plant was brought up to date. 5 letterpresses, 3 platen presses, 2 handpress-es, 1 offset press, 8 chromolitho presses, 5 litho handpresses, 3 gravure presses, 6 collo-type presses plus new bromide photo card production line. Koch always employed be-tween 150 - 200 workers. By 1938 the work-force consisted of 120 workers, because of modern production means, and they still pro-duced numerous postcards. Production went on until WW2 years when the factory was (partly) destroyed during air raids. Business was started again at a new location in 1946 under the name of **Willi Koch.** If this new firm was successfull / ever printed ppc's is not known.

Koch's cards are not always easy to identify, especially later issues. Many early cards ei-ther show their name imprinted with or with-out their **"Sun" logo** with initials **LK H** inside.

Below we see the address side with imprint-ed (in red ink) promotional text offering a special postcard novelty. *"Kistendeckel"* = (wooden) case (or box) with a lid and insert-ed view. See page 19 for (colour) picture side.

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 inserted 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 is was an attempt to deter other people from coyping this design. This had little legal effect even in Germany only. Only DRGM (costly) registration meant some protection within Germany for a couple of years.

The promotional text with Otto Leder name was printed in red ink onto a original 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/typestyles found on cards for printer identification alone. Well, it's correct that printers often frequently used the same typestyles 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 / fonts they used over and over again. This was helpful for identification but also all other details on this pre-1905 *"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 program. *"Passepartout"(-Fond)* was a common term in postcard printing/ publishing trade for any type of background (fond)/border design with inserted view(s). Some designs were of better quality and colourful (for example those from Knackstedt & Näther, Hamburg) others only average. This sort of design was popular between about 1898 - 1903, and then disappeared again. Pre-1905 you had to write your message somewhere on the picture side (in Germany). Some printed backgrounds were not suitable /too dark to write on, other designs did not leave enough space for message. Inserted views were usually small in size and details hard to see. But for some time around the turn of the century this type of cards was "in" and nearly all German ppc publishers offered such designs. By the way, good selling designs were very often copied, some minor changes/ retouches made and sold as own "novelty".

Regel & Krug, Leipzig

Before this article becomes too lengthy, a short look at another (alredy previously mentioned) printer Otto Leder ordered cards from. I have three O. Leder sample cards, all with the (unusual) overprinted process name **"Autochromie!"** and **"Brillant-Chromo!"** imprinted instead (see ill. next page). *"Gruss aus Breslau"* (colour ill. on page 19), *"Gruss aus dem Riesengebirge"* and *"Neuchâtel -Monument de la République"* (Switzerland). These 3 cards are quality coloured halftone printed.
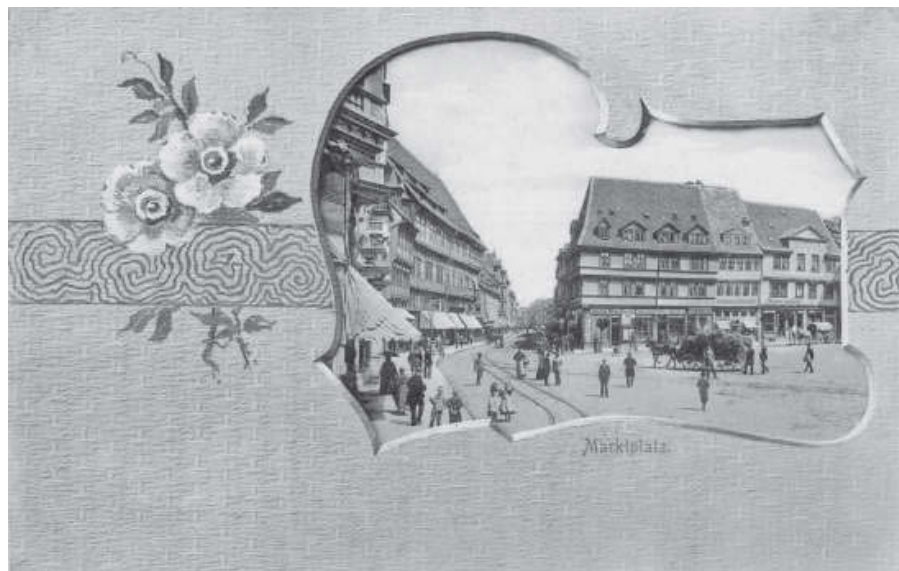
View shows an market place of unidentified German town. The reproduction quality is really excellent. All the shop names are fully readable with magnifying glass. The promotional imprint describes this design as "novelty". Note the exclamation mark after "Kunstverlag" (art publisher). Prices for this b/w card:

1000 cards 20 Marks; 5,000 cards or 5 different views 1000 copies each 19 Marks per 1000. 10,000 cards of one view or 10 different x 1000 for just 18 Marks per 1000 cards. A special offer to customers which agree to order (by and by) a total of 25,000 cards per year: also 18 Marks per 1000 cards.

The way these cards are made, all this tiny details incl. the flower ornaments, the varying shapes created to give the view maximum effect, is typical for Louis Koch cards. They are sometimes already a bit too overloaded with artwork, but this was probably the way the customers wanted the cards look like around 1900. My earliest postally used sample (with Koch logo on but local publisher imprint) dates from September 1901.

Kretzschmar & Schatz, Meissen, had also similar cards on offer. They named their design **Passepartout "Victoria".** Prices are 1 Mark cheaper, and colouring (prices doubled) is also offered. This is indeed an often seen design of the early 1900's.

Louis Koch not only worked for German customers but also for abroad. The Netherlands seemed to had been a favourite country for his salesmen. Shown is a view from Amsterdam ("Westertoren") from around 1900. This design is named *"Platinton"*. A coloured background (here in some sort of yellow-green) with b/w collotype printed view. Plus an odd shaped "construction" around the tower which is kept white (card colour). "Tri-colour" design: Yellow/green background, black/grey picture plus the card colour = maximum effect.

R&K (founded in September 1894) was a specialized printing firm of "postcards with views", done by letterpress (halftone) and litho colour overlays. They also entered the publishing business but concentrated here on all types of greeting cards. Soon they added a bromide photo production line, own colouring department and another dept. to add a thick glossy (gelatine) finish to (greeting) cards. The latter business dept. was not only for their own card production but R&K offered this finishing service also to other printers. In 1913 R&K occupied house numbers 13-15 at Comeniusstr. and owners were *Friedrich Louis Georg Regel* and Sylvester Richard Krug. They had 2 big format flatbed letterpress and 7 chromolitho presses plus some 35 other machines and employed 260 persons. An undated notice in an (incomplete) printing trade periodical, which dates from pre-1910 time I believe, mentions a workforce about 300 persons and customers worldwide. By 1921 the workforce was still 260 and the early 1930's must had been economically difficult for R&K. The sole owner *Sylvester Richard Krug* had died and his widow took over management together with several new partners. About 50 workers were still around. R&K is no longer listed in post-1936 trade reference books.

Nevertheless, during the ppc boom years R&K were a big postcard printer (+ publisher) and "our" Otto did order cards from R&K. These cards bear no card number. Small „Otto Leder", **Meissen** imprints are found on picture side. Why the name was set in quotes is not known. Also the term „**Anfertigung**" (making) found on reverso is done this way. The latter could make some sense as it is clear that O. Leder did not made/print the cards himself, and by this way (in quotes) he could avoid legal problems. The picture sides are arranged with space left for short message (the illustrated *Breslau* card has almost no space for message) and point to the fact that all these three cards are of pre-1905 origin. So, Otto Leder shopped around and ordered cards from different printers at about the same time.

Meissen, Dresden, München

We refer to Otto Leder, **Meissen**, (O.L.-M.) in general, but as we now know, Otto moved to or had a branch also at Dresden for some time. Meissen is situated not far off Dresden and there were probably better business conditions. Who knows? It was Chris Ratcliffe who discovered several cards with rubber-stamp imprints stating printing process names plus *"Otto Leder, Dresden 7"* on regular address side, as well as one card refering to regular Meissen location. Not individual designed advertising items, but (cheaper) promo cards.

1. *Canton,* China (see col. ill. p19), process name *"Galvano-Chrom".* Leder no. reads 178 : 06, **NO** OLM logo but rubberstamp imprint states *Meissen,* unidivided back. Printed by Röder, batch no. 109014. Chris has also a second card of the same view, with identical Leder number but Röder no. 170903, an later reprint.

2. *Liebenau in Böhmen* (Bohemia), Röder process name *"Photo-Iris"*, OLM logo and no. 622 : 07, Röder batch no. 150516. OLM = Meissen but rubberstamp imprint states Dresden.

Reverso of ill. **Breslau** card with advertising of Leder and printed by Regel & Krug, Leipzig. Entire side printed in green ink. *"Autochromie!"* overprinted with three bars. Small "Brillant-Chromo!" imprint added later; the green is also a bit lighter. All my

three samples are identical, except that the position of the small butterfly changes slightly. The way this advertising is arranged and ornamented points to a pre-1905 origin.

3. *Apia, Samoa, "Brillant-Chromo"* plus OLM logo **BUT** no number/year date. Rubber stamp imprint shows same process name and this to be a *"Spezialität"* of Otto Leder, Dresden. Divided back, printed by Röder (no. 215 943) and not by R&K.

4. *Villa Maund bei Schoppernau* (summer residence of the German crown prince family). *"Photo-Iris"* OLM logo without no. and year date. O. Leder, Dresden rubber-stamp imprint. Divided back. Printed by Röder, no. 215 940, which is quite close to above Samoa Röder batch number.

Do these cards help us to find out the approx. year when the Otto Leder, Dresden, activities took place? Well, only roughly, as it seems that Leder used older/previous printed cards to put his Dresden address on. With George Webber's Röder batch number registers in mind I would say approx. 1907-09. Postally used cards are really needed.

But why do we find Leder cards with typical O.L.-M. logo incl. card no. and year date, 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 acitivities were directed from Munich (München 31, Keuslinstr. 5). By accident I came across an view showing bridge and windmill at Nurms (bei Pernau) somewhere in the Baltic countries I believe. The reverso shows a typical sample card imprint. *"Neukunst"* process, rubber-stamp imprint "lackiert" (with finish) added. At down hand left corner we find the Otto Leder address imprint (see ill.) and on typical down right corner position we have an Röder batch number "55 683". Relying on G. Webber's Röder batch number "New Register" theory, this card is of post-1911 origin. Design and typestyles used confirm this, too.

Oene Klynsma, Netherlands, has another Leder sample card with same style advertising imprint for the process *"Bromo-Iris"* and Röder no. "55 685". Picture shows a guesthouse in Wattens, Tyrol. Another sample card with Munich address for the process *"Platin-Crayon"* was seen in a dealer's box. Unfortunately the picture shows the interior of an restaurant in Höchst (Frankfurt). The lively view makes the card too expensive. Guess this is also a Röder card.
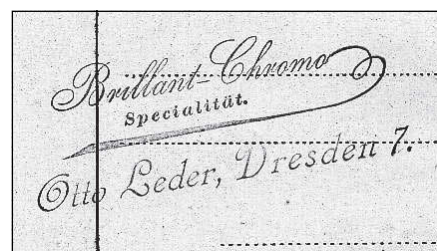
Résumé...?

A number of cards published by Otto Leder, as well as data found on these, has come in. More is needed and much appreciated. We know now that a firm of Otto Leder and another where Otto was a business partner was around in late 1890's and that a firm carrying Otto's name was in business until about 1911-12. He used at least four different printers, two of which were specialized in collotype printing (Röder/Koch). In later years it appears that Leder concentrated on views of Germany as well as neighbouring countries only, because of protective tariffs I believe. If O. Leder was a photographer and travelled from country to country, or not, is not yet fully clear. In an advert dating from 1905 (TPA #13 p25) he asks customers to send in photos suitable for reproduction. However, many of the cards he published himself are well photographed. Hopefully some personal data can be discovered in the near future.

This *'article'* is also a good example what happens when you begin research on a certain firm. The more you find, the more questions/mysteries, other names turn up. Clear is that Otto Leder published quite a number of cards from places worldwide. This and his coding system makes him interesting for research, although his general coding/numbering system is sometimes a bit confusing. Research to be continued.

Otto Leder

Hofmann, Leder & Co.

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.
A. Wolf
Schlossplatz.
Colonnade im Kurgarten u. Theater.

← **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-Chromo"* process sample card of "Kretzschmar & Schatz", Meissen. Prop. *Hermann 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 Meissen.
Waldschlösschen.

↓ **Gruss aus Breslau,** Southpark Restaurant. On left side with imprint "Otto Leder", Meissen. No card or printer numbers. Printed by halftone process (Leder process name *Brillant-Chromo)* by "Regel & Krug" from Leipzig. Very good quality, sharp contrasts and perfect register of overlay colours.

Norwich

↑ **Norwich** - 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.

Gruss aus Breslau.
Südparkrestaurant mit Pavillon.

EILGRUSS
Löwenburg.
636 Cassel
Ges. gesch. 3143.

↓ **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 (109 014 with promo rubberstamp imprint telling the public that this is a sample of "Galvano-Chrom" process; reprint with Röder batch number 170903). Appears to had 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.

"Löwenburg" (Kassel), Louis Koch's "Kistendeckel" novelty (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-Wilhelmshöhe** 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 Guerniero* 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