The late 1920’s and early 1930’s were a difficult time, many firms closed down, others reduced their capacity and dismissed workers. Also at Stern & Schiele according to the entry in Rücksicht 1930 edition (GB), mid 1930. S&S was still found at Druckerei Str. 43. Prop. Erich Sandberg assisted by managing directors Artur Bremer and Erich Neu. As specialties we find pps, albums, catalogues and art prints printed. No workforce mentioned anymore, the (also modernized) printing equipment has shrunk to 2 letterpresses. 1 offset rotary, 1 litho, 2 rotogravures and 7 colotype presses. W. Neumann & Co. is now found at S&S address, owner Erich Sandberg and printing processes available were chromo-, litho, colotype and gravure. Specialties: catalogues.

Then some time in 1932 the S&S business was converted into a GmbH (Ltd) and they moved to Berlin SO 16, Köpenicker Str. 113. At this address we find the printing house of Hugo Schensch, Festhal. 1930 since about 1912-13, a firm that according its actual information was not much involved in picture postcard but only greeting cards printing. The S&S GmbH was under control of a Mr. Fössel although managing director and wellknown Erich Sandberg was company secretary according the entry in Rücksicht 1932. All previous printing processes were around, specialties were subject and picture postcard, catalogues and cigarette cards. 60 to 70 workers were employed and the available machinery consisted of 5 letterpresses, 1 offset, 2 chromolitho and 2 rotogravure presses. No colotype presses at all? This made me curious and I looked up W. Neumann & Co. This company was also still around and, not surprising, found at Köpenicker Str. 113, with Erich Schensch as proprietor, listing the same printing processes as above but no information on press- es, workers etc. Specialties were subject and picture postcards and catalogues. So, the S&S folks continued their game of multi-ple business under same address. One matter is however strange. A GmbHHDL usually has no a proprietor but one or more managing directors and (silent) partners.

Well another postcard history researcher had believed that the S&S company was closed down in 1938. This is not correct however. "Birkner - Adressbuch der Papierindustrie" 1938 edition lists a ‘Drucke und Verlagsgesellschaft Stern & Schiele mbH’ at Köpenicker Str. 113. So there was another name change, re-organisation in the meantime, although the date this firm was established is given as 1932. Perhaps the entry in Rücksicht 1933 wasn’t fully correct. Managing director was now Artur Bremer, 60 employees were hired and the only goods produced were subject and picture postcards. Mostly for export!

There is a good chance that the S&S firms did produce cards until the early years of WW2. Then came the heavy air-raids, final flights of 1945 which turned most of this area into huge piles of rubble. According an entry in "Wegepfad für das Druckgewerbe und die papierverarbeitende Industrie Berlin", 1946 edition, the remains of H. Schensc business land probably that S&S became part of ‘Hansa-Druck und Verlag Erich Siebert’, Berlin SO 36, Schröderdamm 13. The “PapriGraph” Printing Trade Directory 1950 edition reveals that Hansa Druck had become a bigger printing firm in the meantime, plenty of machinery around and emp-loying 274 persons.

This is the current state of research on Stern & Schiele’s compa-ny history. A number of questions still need an answer, especially how many different firms were really found under the S&S roof. Clear is that S&S were quite big in postcard business, printers as well publishers of picture and subject cards. Surprising is that they continued to export cards in post WW2 years and even until the late 1930’s. There are some indications that S&S formed or at least were part of a pool of (collotype) printers from Berlin to handle larger ppc printing orders from overseas in order to compete with other much bigger printers from Berlin and elsewhere. Like for example orders from the “American News Com-pany” (ANC). Their unusual own company history speaks in this case for itself. Research will be continued.

A)

Although I usually research several post card printers/publishers at the same time, K+N still belongs to my favourite ones. Not because research has turned out to be easy; definitely not. I still have not managed to find reliable data on the years 1901-05, when K+N got involved in Rotograph Co. from New York, who their Paris business partners were, although I tried to believe that they worked both for LL and Neulind. Espe-cially mysterious is the role NPG (Neue Photographische Gesellschaft) from Berlin played. NPG appears always as partner in K+N’s allied Paris, New York and Vienna businesses. Guess Ludwig Nöckerstof and the head of NPG, Arthur Scheworz, knew each other very well for some time.

When K+N business closed down in May 1910, it took Ludwig Knackstedt only a couple of weeks to start a new business under the name of Knackstedt & Co again print-ing mainly postcards. This business was around until about the mid 1960’s. I had hoped to find something on the old Knack-stedt family and other families (Werthol, Richer) involved. So far without success al-though I cannot believe that they have left no traces at all.

Research have do plenty of patience and a good portion of luck from time to time. I had searched for an illustration of the K+N factory building at least a street view. But the purchase of the 1906 volume of ‘Papiere-Zei-tung’ proved to be a wise choice, as it con-tains several quarter-page adverts with view of the new (extended) K+N factory building. The address was Eppendorfer Landstraße 182-184, po 1904 material lists the co-owner’s address at house no 119. Contact with the lo-cal Eppendorf History Society answered why I had long until to find a street view, the building. The K+N factory was erected on a huge rear site, accessible through a archway. I also learned that after a printing trade related firm had taken over the former K+N etching/pre-print equipment in the building, before they soon moved into own new premises, the K+N factory was used by Kluge & Winter, Hamburg’s only firm to produce fotocollor metal folia. Additional data the Eppendorf History Society supplied on K+N was a bit meagre and undated K+N had employed some 240 people, produced c. 65 million postcards per year and was forced to close down because a larger order for abroad (=Rotograph) wasn’t paid. Nothing really exciting.

Below you see Knackstedt & Näther, Hamburg, as it looked like early 1906. The local Topographic Society visited K+N on July 11, 1906, and a short report was published in FAZ, August 2 issue. Most of is common sense but some details are interesting. KN claimed to produce postcards only, 100 mil- lion postcards were produced per year. But only 80% were for customers abroad. Mentioned is a letterpress printing dept., and that K+N had 34 collotype presses running, including a couple of presses of the largest format so far built. I am not sure if the number of presses men- tioned does also include also K+N’s litho press-es, which they needed for colour overlay printing (except true multi-colour collotype where all colours are printed by collotype). 40 to 50 lithographers were employed to pro-duce the negatives/colour forms for print-ing. The entire workforce at that time con-sisted of 290 persons. The employees (not the average workers of course) did receive 3 to 6 days of paid vacation and those not staying at home during their vacations got double week pay! The four specially de-signed buildings/wings of the K+N factory covered a total of 21,846 sqm. The visi-tors were told that K+N had set up com-mon businesses in New York, Paris and Vi-enna together with other firms from the printing field. Well, some more details and/ or names of the allied partners would have been very much welcomed.

Okay, but I have some additional pieces for my K+N history puzzle. Although one has to interpret figures and facts from such articles with great care. Why had K+N 34 collotype presses and not a single litho-print press, but litho process is mentioned at the end of the report? Data on the K+N produc-tion I have published in TPA 19, p 29, and is dated Sept, 1907 lists a total of 40 press-es of which 19 were collotype. This is a bit mixed up. Nevertheless Knackstedt & Näther, Hamburg, were one of biggest post- card printers by 1906 in Germany.

Of special interest to the Topographic Society members were postcards of the recent burnt down St. Michäelskirche (ver- nacular called Michäel) which had taken place on July 3, 1906. The destroyed church was of course really ‘perfect’ for ppc pub-lishers, K+N alone had printed land pub-lished a total of about 700,000 cards with-in 8 days with different views of the intact/ burning/destroyed Michel, many in colour (collotype plus three overline litho colours).
It was estimated that already during the first week after the fire about 900,000 cards were sold in Hamburg alone.

(Left) Monochrome collotype, very dramatically arranged with extra note that the tower of the church crashed down at 5:10 pm. The St. Michaeliskirche was erected by Sonnert during the years 1751-62. The card itself, although number but K+N plus year imprint was sent from Hamburg Harbour to England on July 5, 1906 by a British sailor.

(right) Clever people at K+N in order to feed the customers with many different views on this incident, took out a previously published card, 2509 with nice full colour view of the intact church, and added a new caption. Mentioned is the architect again and date of fire. This card is however not p.s.a. probably not a good seller, or surplus stock. Imprinted are New Year greetings of a travel salesman of a T.A. Seller company from Hamburg. The fire was in early July - this card to be used in late December.

Whn Ludwig (Louis) Knackstedt and his partner Hermann Näther set up their business on Nov. 1, 1889 (other sources list Sept. 28) it was registered as studios for industrial photography. Soon collotype printing was added. At first it was fooled a little bit by “industrial photographs”. Meant is that K+N had a studio with camera(s), dark room and so on, plus bindal collotype press to produce additional prints of a customer photo. Making photo prints from the original negatives wasn’t possible when some older photographic processes and papers were used. When this problem was solved and better developing processes introduced better paperprintable available, it still meant lots of time and material to make, let’s say 20 or 50 prints of the same photo for enlargement. Not to forget the problem that prints came out in different, changing qualities. That’s why many photographers used the photographic collotype printing process, and so gained experience and technical knowledge which in some cases

K+N’s pre-1900 production

(Rüttim & Jonas, Stingel & Markert, both from Dresden etc.) led to a collotype printer career. When you look at the old views from Rüttim & Jonas which were printed on regarular better quality stock and then pasted on card board, you have to take a real photo in your hands. Only with a magnifying glass you discover that it is a collotype print. Please keep in mind that we are talking of the early 1890s.

Why Hermann Näther soon left the firm again, and why Louis Knackstedt continued to use the company name Knackstedt & Näther is still unknown.

The K+N years before 1899 are still a mystery to me. Especially the mention of Christian Fleske in her book “Das ABC des Landausspritzers” was a major supplier of stamp-like labels stickers (Beldermarken) done by letterpress process is most confusing. Mrs. Fleske states that this K+N product was advertised in “The British Lithographer”, 1894-95 issues, but I haven’t found access to this publication yet. Of course there is a chance that Ludwig Knackstedt tried to find a specific product to make some money in the mid 1890’s. Hopefully I find some reliable information on these years some day.

When did K+N begin to print postcards? Well, we have the earliest p/s card dated Sept. 3, 1897 by Henry Toms. I have found a review on non-tpo cards printed by K+N from about the same date. Unless we find older material which is of course not easy to discover, I would say early 1897 or even in fall 1896. The review in JF leaves the impression that the Knackstedt & Näther printng business was already quite introduced them. Their early cards are far not as good as their later products. Also the type-setting, layout, the various fonts used, all this makes me believe that K+N were not prepared at that time with their technical equipment for the ppc boom. }

Perhaps it is pure coincidence that the only cards I found with Stern & Schiele’s name imprinted in full show views from the city of Breslau, and that later S&K took over the collotype printer Fabian & Co. also from Breslau. There is a small chance that either Mr. Stern, Schiele, Dr. Löppmann or Sandberg originally had come from Breslau to Berlin. Maybe there had even been a business correspondence absorbed Fabian & Co. and continued to use the old name. Who knows?

Further research answered the question why S&K had suddenly such a great number of newly printed postcards at the end of 1920. S&K took over another long-established ppc printer, this time from Berlin, and once again it is not fully clear if there had been a close business partnership already before...

W. Neumann & Co. (vormals Gustav Neumann) was a collage printing business established on Aug. 1, 1881. Owners may be May 15, 1894 were Walter Neumann, Freund Neumann and Carl Wayne. The company was found at Rittersst. 77-79 according an entry in Rümling 1898 edition. By 1907 Neumann & Co. had moved to Wassertor Str. 32 according an advert in “Bezugs-Quellen für den Papier v. Schreibwarenhandel”, no. 39, May 1 1907. The Wasser-
tor Street was crammed with firms of the printing and allied trades and belonged to the Export Quarter Rittersst. Unfortun-
ately I have not yet managed to find a postcard printed by Neu-
mann and I have no idea how they looked like or if they show a logo, card code or spe-
cific design.

However, the name Neumann & Co. is mentioned in literature as bigger supplier of collotype printed cards, with customers also abroad. In 1913 W. Neumann & Co. was an owner and continued as collotype presses were in use and 37 persons employed. Klimsk 1921 directory lists only Walter Neumann as owner. Specialties: book illustrations, sample books, ppc’s. No other info listed. Same entry in Rümibach 1928 BUT no owner listed AND a new tele-
phone number. Montykolz 1898 that made me curious, I checked the Wassertor Street. Stern & Schiele, Binglo? Their numbers were Montykolz 1898/93. So by 1928 Neumann & Co. was part of S&K, and Neumann’s collotype presses had been added to S&K’s. The “Papier-Adreßbuch” 1933-32 edition lists Neumann & Co. under Dresdner Str. 43 address, as but separate firm, in a similar way like with Fabian & Co.

But Stern & Schiele is good for another surprise! In above men-
tioned “Papier-Adressbuch” I noticed that S&K had received a new tel no. (jannozky 6735) due to re-organisation of districts. Under same tel number and address I found Geb. Heilt paper goods manufacturers and wholesalers, publishers of genuine prints. I am sure I have seen this name before but cannot remem-
ber where. That’s the problem when you have huge piles of old literature. While trying to find out more on Heilt Bros. I came across the listing of major picture postcard producers in Ger-
mans, also in the “Papier-Adressbuch”. Most long lists of companies and also that of Geb. Heilt. But what does “amerikanskische” (american picture postcard mail? That the Heilt Bros (+ S&K) died in the early 1900’s? Or the old? Or stocks? Or samples of recent orders? Stern & Schiele is still today a medium sized firm indeed?}
Stellatypie is described to be an own invented multi-colour colotype printing process, producing high quality even on rough surface card. At other place it is described to give cards an interesting watercolour painting look. Reliable data on the size and production output of Stern & Schiele is difficult to find. It appears to me that S&S was always a group of firms more or less closely connected. An entry in Rämiß 1903 directory describes the S&S business (stablish 1902) as colotype printers, with bookbinding, embossing and colouring dept. And postcard publishing house. Specialties: postcards, catalogues and illustration printing. Owners were Felix Stern and Dr. Lijman. Its Mr. Schiele anymore. Cable address read "Photomechanik" employed 206 workers and their production means consisted of 9 colotype flatted and 1 hand press, plus 8 other machines. Normally all printers had letterpress machines, which were needed also for postcard production (first imprints). Letterpress equipment is always listed in Rämiß entries. Why not with S&S?

This is one of the many mysteries about this firm's history not set solved.
The S&S entry in Rämiß 1921 edition is almost the same, but now 10 colotype flatted presses, and multi-colour colotype printing added to specialities. The workforce has dropped to 80 persons. And the new owner since 1919 was a Mr. E. Sandberg. Many other postcard printers disappeared in the 1920s, forced to close down, or were taken over by other firms. It was a difficult decade for the German trade and especially for the postcard business. WW1 had meant the definite end of many export-oriented ppc printers. But Stern & Schiele continued, perhaps due to the cleverness (and capital?) of Mr. Sandberg.
The Rämiß 1928 directory lists some surprising details of the S&S business. Bookprinting, gravure, chromolitho and colotype printing, industrial and landscape photography were found under the S&S roof at Dresdener Str. 43. The list of printing machinery has become impressive. A total of 6 letterpress machines of various formats, 3 litho flatted presses plus 2 handpresses, 2 gravure presses and a total of 88 colotype presses plus 69 other machines. S&S had become Berlin's colotype printer number one. Employed them 110 people.

What had happened? Mr. Sandberg had added two printing processes (gravure and chromolitho) to the line of S&S and enlarged the colotype printing dept. a great deal. He might have bought equipment from firms who had closed down and/or fully integrated firms previously in business connection with, partly-controlled perhaps. To find out details is of course not easy. In one case however, I was lucky to have a "key card" still below that hand. Stern & Schiele took over the colotype printer Fabian & Co. originally from Breslau. The old established name remained but the address was now that of S&S. Once again we come across the city of Breslau. Icon?


Then came 1898 and L. Knackstedt had decided to concentrate on picture postcard printing, as the entry in Rämiß 1888 directory (publ. mid 1898) confirms "Steindruck" (litho printing process) is not yet mentioned. When we look at the K-N cards found today from that year (postal use) there are mostly views from northern Germany and maritime topics. Not only for other publishers but also for K-N's own publishing dept with mostly local Hamburg views.

Gruss aus Hamburg - Post. Typical "By Moonlight" type on bright blue card. Published by K-N as card no. 39. Mailed from Hamburg to Gronau on May 7, 1898. Card series of same make as the early 1897 cards found. The address side helps to date the card as the "Deutsche Reichspost. Postkarte" is imprinted. To my knowledge this was only used on private issued card during the first 6-7 months of 1898 before replaced by the standard "Postkarte" or UPI imprints. Printers copied the official imprint found on non-picture postcards, perhaps in order to avoid problems with authorities.

1898 was most likely also the year K-N started to publish and print stereo cards in postcard size, using the original DRGM patent registration no. 83769, first applied for on Sept. 30, 1897, registered on Nov. 22, 1897 for Alexander Plautzsch from Hann. Müdens. I show an advert which appeared a number of times in "Der Photogo." 1899-1900 issues, similar to one I illustrated in TPA #18. Besides offering colotype printing (all makes and colours) delivering time 20 days, K-N describes itself as Stereoens Publishing House, with stereo postcards, polytopical, stereo views and stereo photography on offer. According the information of Dr. Adam Loreni, K-N issued some 3000 stereo cards, based on the individual numbering, ind. some views reprinted, mostly topo with views from worldwide, but also subjects as fairy tales etc. Most were monochrome printed, some hand-coloured. Plus additional issues with captions in different languages for sale in other countries. K-N's stereo cards are also the first links to the Firm Ill M., and it looks very much that Knackstedt printed some of Ill's postcard size stereo card series for the Swiss market. This co-operation was continued with the following Souvenir Cards series.

But before that K-N became popular with postcards on the visit of Kaiser Wilhelm II to Palestine in 1898. Stereo cards as well as regular post cards, and the huge sized novelty "Keizerskarte" I show below. Original size is 220 x 146 mm, on heavy card, monochrome colotype with captions imprinted by letterpress in red-brown ink. Illustrated sample (Ride to Bethlehem) was mailed from the city of Bremen to Holland on Nov. 25, 1898 under printed matter rate.

Deutsche Reichspost.

Postkarte.


Decke-edged ppc, duotone graxure-imitation (colotype combined with litho process), view of Hannover with promotional imprint to renew previous business relationship. P/s in Feb. 1925.
A first series of 60 frames shows that K+N's tried to please as many traders and likes as possible. We have 36 different frames suitable for single views, 2 frames especially designed to insert views of churches. 14 different designs to imprint to 2 A4 views (multiviews) and 8 matching frames especially for restaurants, bars, guesthouses and hotels.

Durch collector Rücks Siedelmann has researched the K+N souvenir cards and the results were published in TDP #11: p. 43-48. The frames have an individual number found on picture side together with a small K+N logo. The highest number found is 60A, although Rücks believed that not all number were actually used. He was able to locate 278 different frames, and I know of nobody else who has seen more K+N souvenir cards. As I said before, K+N tried to please as many customers as possible. Besides the "standard" frames, soon cards featuring city coat of arms from places all over Europe and a huge series with hoisted flags design (feast, states, royal standards, shipping companies etc.) were produced. Another gimmick was the Variations-Karte (K+N 200-2001). The customer photo was imprinted (same size and at same position of course) in five different frame designs. A good idea as card buyers always expected something new.

The name "Souvenir-Karte" came out of a offer (built only during the first time I guess) K+N made to customers. With printing order they supplied a number of wrappers to hold the cards, free of charge. The word "Souvenir" was printed on front. Not all cards were immediately mailed but many wished to take home cards as a "Souvenir".

The design of this K+N series was never registered at DBGM which was probably also impossible. To put a customer view inside a specially designed border, frame or background is no existence and widely found. One of the earliest firms to use such designs his great variety was A. Rosenblatt from Pankow (see TDP #22: p. 24-25). Here the view was arranged inside sea shells, leaves etc, but the entire card printed by chromolitho process. Many, many other firms created own frame designs and imprints were done in various processes. Only the printing company of Heister & Aug. Breining, Hanau, came up with a very similar looking series and the photo imprint also done by monochrome coloyprint process at the same time K+N flooded the market with their souvenir cards, for customers all over Europe from France to Russia, as well as faraway places like Chili and Dutch West Indies.

K+N started the frame series in 1899 and I think it faded away already by 1902 as everything in the pc market was fast moving.

On previous page I showed Stern & Schiele's characteristic designed 'Postkarte' imprint in orig. size. The identification was made possible by a find of three cards, all with views from the city of Breslau (now Wroclaw, Poland). I show a street view (Scheidigmüdderstrasse), p.u. Feb. 1904, which bears the (printing?) no. 50A on picture side. Inside picture we find a "Rüetscher Breslau 1903" imprint. All three views were published by Kunstdruck Einst Rüetscher. Breslau E. Neuberger. 100. These cards are the only examples I found which show an imprint of full Stern & Schiele name as printer, and I searched through many thousands of cards. The "P" of 'Postkarte' imprint looks very unusual with the 'dent' on the lag.

Military humor cards were an all time seller, simply because of the huge numbers of soldiers around. This one (card no. 10) was published by E. Horst & Co. Berlin 0-27 and coloyprint by S&S with dent, Mailed to a fellow soldier 6 postage stamp required on March 16, 1909. The sender had still 185 days of service left before he was allowed to return home.

Röömsang Jofiplihiq! reads the caption, and I have no idea what it means. The winter scenery makes me believe it could be a New Year / Christmas greeting! Could be Pantold language; probably by another from the Baltic countries. P.u. Dec. 25, 1910, the postage stamp appears to be from Imperial Russia, S&S B. in circle logo plus "Seite 21" and "Printed in Germany". Although the card is not in good condition anymore, the (coloured) coloyprint printing (fun really rough card is still excellent. Perhaps this was S&S's "Stella typica" process.


There must be hundreds of cards with ships (airy, passenger, freighter etc.) passing the bridge at Lexemsra (erected in 1899) and the Nord-Ostsee-Kanal Riel Canal. Here the SMS Prinz Adalbert, a cruiser is in service as artillery training ship 1903-14. Sunk by British submarine E-8 near Libau, Baltic Sea in 1915. Card p/u April 1906. No publ.no. S&S's Postkarte imprint.


Stern & Schiele

This postcard/publisher was around in Berlin for over 40 years and although many traces were left, the company history and actual size of their postcard printing business is not fully known.

I first came across Stern & Schiele years ago when a Dutch reader asked for help with identification of the S+S, B trademark (see ill. below) found on German and Dutch postcards, both of topo and non-topo type.

Some time later when I began my search for Berlin printers who had supplied huge numbers of picture postcards to the American News Company (ANC) I stumbled across S+S, B again to find out that this firm is a mystery indeed, and was a much bigger player in ppc business as I had first thought.

I had to learn that Stern & Schiele used to be a usually group of firms. Some under the same roof and ownership and others associated with. I spent a long time on researching this company and guess I found out about 60% of their business history by now. It never becomes boring but confusing times.

Stern & Schiele, collotype printers, were established c. mid 1902 at Berlin-Schöneberg, Hauptstr. 8, next door to the famous printing house, Meinenschne, Rütjefeld & Co. I know only little on their early years yet, but another firm named Dammeyer & Co., (see advert below), first described also as collotype printers but later art publishers only, was found at same address, and under control of S+S at least from 1904 on. Dammeyer & Co. J.D. & Co. EF printed on their cards, sometimes only D & Co. however only later. The illusitated D & Co. B in circle logo.

The earliest mention in printing trade literature of S & S as well as D & Co. B is found in „Neue Deutsche Papierzeitung – Die Postkarte”, vol. 1, issue 22, 1905 (coll. H. Strassberger). Here we find Stern & Schiele listed among all the other big German postcard publishers of that time, the S&S business described as productive and export-oriented.

In the same issue of „Die Postkarte” we find some sort of editorial advertising (regular advertisers usually received positive or at least neutral review) on the new top card series of Dammeyer & Co., Schöneberg-Berlin. This company is described as one of the most productive manufacturers of bromide photo-imitation cards (= colotype printed).

Their series cover various topics: artist’s cards, greeting cards for different occasions, numerous beautiful women, children, lovers etc. Their best sellers were probably several women card series of pleasant nature, for sale abroad. D & Co. cards were available in different qualities, monochrome, hand-/machine-coloured and also with glossy finish.

The next mention of Dammeyer & Co. is found in PZ no. 21 March 1906. Some 120 cards were published by D & Co. as spring novelties, mostly Easter greetings and beautiful women, children again. The review is not fully positive. Cards were printed by colotype, some coloured and also with glossy finish looking very much like real photo cards.

I understand Dammeyer & Co. acting as the publisher under the roof of Stern & Schiele, the printers. This is confirmed by an interesting entry found in the business column of PZ, Oct. 1907. A Dr Ludwig Lipmann said that collotype printers Stern & Schiele and Dammeyer & Co., Berlin-Schöneberg, Hauptstr. 12, as partner. Unfortunately the other owner(s) are not mentioned.

Some time in 1908 Stern & Schiele moved into new larger premises at Dresdener Str. 43, Berlin S 14 where they stayed for over 25 years. At same address we find the book printer/publisher J. S. Preisser estab. 1869 which had previously resided at Leipziger Str. 34/32. Preisser was probably the owner of Dresdener Str. 43, their business grew a great deal over the years, specialized in multi-colour printing and the company employed almost 400 people by 1930. Another firm at same address in the 1920’s was the printer/publisher Robert Krift & Co. (formerly Hermann Herz GmbH, estab. 1893). Their business prospered too and by 1933 they had moved to Dresdener Str. 50-51.

Stern & Schiele became regular advertisers in PZ (see advert above) and that secured of course review of their card production. In PZ no. 61 Ultg. 31, 1909 we find a review of their latest range of subject cards (mostly for export). It makes clear that S&S (described as collotype printers and postcard publishers – no mention of Dammeyer & Co.) tried to please almost all customers with a variety of subjects and qualities. S&S used an own designed colotype printing process named „Stellatypie”. (cont. on page 18)

Deuben Saxony K+N frame no. 22. Published by local firm Oscar Hübner. publ. Nov. 1910. This frame was very popular, I have 3 different samples, all from places in Saxony by the way. The (sketch) panorama view of Deuben in strong contrast to colourful flowers.

Leipzig, Augustusplatz with new theater. Saxony, K+N frame 110. Published by local firm G. Friedrício publ. March 1910. Another city crest frame. Address side with ornament design as above. Friedrício was a good customer of K+N, but placed also orders with C.G. Riber.

Hannover, Saxony horse monument (Sachsenmos) still the state crest flag of Lower Saxony today. This is K+N frame no. 23, another very popular one. Lady charms like horse-shoes, four-leaf clover were often found on postcards and in this case the horse shoe fits well anyway. Published by local firm Georg Fröhlich, who was another good customer of K+N. Card publ. in March 1900, addressed to a place in my region, and with regular foot ornamented address side.
The “Printed in Berlin” research project which I started last year has resulted in a number of comments / requests from readers, much more than I had expected. The idea to examine a dis- trict of Berlin for any (international) operating postcard related enterprises, once again appears to meet reader interest. Naturally it finds the appreciation of collectors of cards produced / published in Berlin and who wish to learn more on the firm most cases) long gone firms.A number of firms that were not found in the Berlin-Kreuzberg district currently under research. This issue I have again concentrated roughly on the last time described district which bears the name Kreuzberg since 1920. But I promise that information on other big firms of the postcard business from other parts of Berlin follow in coming issues.

This leads to the problem of finding re- quirements which are often of the same firm and the same name. So I have then decided to add up an own list of literature. The reference books on Berlin districts. Mainly long sold out books and publications in hope to discover details of the firms. This reading often also good reading as it gives one an idea of the work- ing life of the people back then. Well, times have changed of course!

The massive destruction of Berlin in WW2 makes things not easier. The division in East and West Berlin, the wall etc. has led to loss of valuable information. But especially the lack of interest of official as private side in industrial history and (small) postcard pro- duction is really better. To lacer that company records of a greeting card publisher / publisher established around 1900 and in business un- till the early 1960’s in East Berlin were thrown away as late as the early 1990’s is hard to understand.

Well, a number of firms of interest to postcard collectors and researchers had disappeared from the market already in the 1920-1930’s, some even before the out- break of WW1. Another problem I often faced with is that these old firms used to move quite often, until they bought own property. Depending on the business running well or not so, in order to cut costs or due to any practical reasons, many firms moved often with their old machinery and equipment. This really surprised me.

A good example is the chromolitho printing company of J. Miesller. Above I show card 11 from a set of Gruss aus Berlin chromo cards published and printed by Miesller in c. 1898 (here with New Years greeting imprints). This sample shows views from the Berlin dis- trict currently under research. Following in- formation comes from Christa Pieske’s ar- ticle “Lupuspezierpapierproduktion in Berlin-Kreuzberg” published in the book “Kreuz- berger Mischung” published in 1894. J. Miesller set up his chromolitho printing that received a patent on Jan. 1, 1975. He is often referred to be the first printer of coloured picture postcards in Germany as well as inventor of the “Gruss aus...” design postcards.

The Postcard Album #21

Printed in Berlin (2)

This real photo card from an anonymous photographer/publisher shows the Mitten- walderkirche in Berlin-Kreuzberg in pre-1920 times I guess. Typical ar- chitecture of this city district, photog- raphed on an overcast day, but looks a bit dreary.

J. Miesller started his print- ing business at Neander Street, moved soon to Schmidtz. Then to Lais- en/Ur nr. 30 for some time only to move to house nr. 44 in 1897. By 1892 Miesller employed some 70 workers and presented greeting and as well as pic- ture postcards, silk cards, stationery and calendars. Miesller did a lot of adver- tising especially for his Raphael Anges novelty created in 1890.

Mrs. Pieske gives no infor- mation on how long J. Miesller stayed in business. In her excellent standard reference book “Des ABC der Postkarte” however the lists an entry in PAD 1904 edition for Miesller. What happened to this pioneer chromolitho pc printer is yet unclear.

Miesller’s head lithographer and technical director Frank Gerlach left the business on Oct. 1, 1896 to form Pieske & Gerlach on July 1, 1897 which was to become famous Frank Flaminik, Berlin (PFP) well known to collectors of quality chromolitho cards (TPA #18, p12).

The air raids of WW2 hit the Export- quarter Ritterschaduria hard. Only two block/buidlings in the Rittersburch survived the war. At Rittersburch 111 we find still today the “Rittersburch” Pulverhaus on PFP A, p9. Some printing trade related firms are found here in post-1945 years again. In “Der Poly- graph” no. 17, 1945, I discovered an advert for R. Schwabe at Rittersburch 111, look...