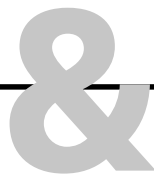


# Charles Weidner

San Francisco, U.S.A.  
Photographer / Publisher



# Louis Glaser

Leipzig, Germany  
Postcard Printer

Liselotte Erlanger Glozer (Mendocino, U.S.A.) wrote an article for TPA #8 on "**Charles Weidner and his San Francisco Earthquake Cards**".

Mrs. Glozer was so kind to send several of the original cards for reproduction purposes, all of very good printing quality and, back then, I was in the lucky position to reproduce two of these cards in full colour.

Quote from her article: — *Charles Weidner was born in Germany in 1868 and came to San Francisco around 1880 where he maintained a photographic studio for fifty years. He published up to 672 numbered cards (the highest number I have seen) and some un-numbered cards (advertising, flowers, etc.) all of them printed by Louis Glaser in Germany. A series of cards for the 1915 "Panama Pacific International Exposition" was printed by Albertype of Brooklyn. —*

The earthquake that struck S.F. on April 18th, 1906, was Mrs. Glozer's major topic, but her information that the Weidner cards were all printed Louis Glaser was of great interest to me. None of the cards she had sent with her article showed any imprint/logo of Glaser, however. Okay, the quality was typical for Glaser's "Auto-Chrom" process, but there were other German export printers who offered similar quality at that time.

Years have passed since this article was published. But always when I came across an Weidner card (not many found over here in Europe by the way) I kept it, and the firm of Louis Glaser was always a favourite of mine, when collecting bits and pieces of information for research.

Some time ago, I bought a small mixed lot of cards from a British dealer and suddenly had the proof for the Weidner / Glaser connection. A week later, *Maggie Toms* from Canada sent me another Weidner card, and I think it is worthwhile now to take a look at these cards as well as to share my so far gathered information on the printing firm of Louis Glaser with readers.

The Glaser firm printed for many publishers worldwide. To show a cross section of their work would need 10 pages or so. Space is unfortunately always limited in TPA. I will illustrate only some cards together with my actual information on file. More on Louis Glaser and his customers in coming issues. Of course I do welcome additional info on the Charles Weidner business, if available.

> Another "Big Tree" motif. What puzzles me is the name "A.R. Moore" (and a "X") scratched into the photo at down right position. Was this view taken by Weidner or was "Moore" the photographer?

Here a typical Glaser "Post Card" type/layout found on many US & Canadian pc's pre 1907 with characteristic letter "A". **There were other layouts/types used by Glaser, too!!**

## POST CARD

*U.S. Cavalry on fallen Monarch. Mariposa big tree Grove, California* reads the caption. Publ. as no. 37 by Goeggel & Weidner, Publishers, San Francisco. Plus "Auto-Chrom" printing process logo and Printed in Germany in very small type plus "Copyright Southern Pacific Co. imprint.



37 Goeggel & Weidner, Publishers, San Francisco.



Printed in Germany.

This is the only Weidner card with Louis Glaser's "Auto-Chrom" logo I have (see enlarged ill.). Interesting to learn, that Weidner started as partner of someone with the name "Goeggel". They called themselves "Publishers" only – not photographers. The copyright was held by "Southern Pacific Co.", they had the original photo, which I believe was first printed in a newspaper or magazine. I don't have enough (early) Weidner cards to find out if G & W used more than this view – taken by somebody else – with permission on their cards. This card is not postally used; a undivided back with "Post Card" imprint = used between 1901 - 1907.

*U.S. Cavalry on fallen Monarch. Mariposa Grove, California* reads the (almost identical) caption. Publ. as number 72 by Goeggel & Weidner, San Francisco. Again small "Printed in Germany" found. This is a b/w monochrome collotype card NOT PRINTED by Glaser BUT by Stengel & Co., Dresden/Berlin.



So, (Goeggel &) Weidner did not order all cards from Louis Glaser. A small (negative) number hidden in the down right corner of the picture as well as the completely different address side layout prove this to be a Stengel production. P/u in June 1904. Photo taken by G & W ?

*A logging team on a felled California Giant 26 feet in diameter.* Published as no. 154 by Charles Weidner, Photographer, San Francisco, California. No "Goeggel" partnership anymore. Not p/u, guess it dates from c. 1905 or so. Earthquake cards (1906) begin around number 200 I believe.





300  
Cutting down big  
Redwoods,  
in  
HUMBOLDT  
COUNTY,  
California.  
Weidner's  
publ. line on ad-  
dress side now, as  
"photographer".  
Divided back, p/u  
in 1910.

Guess I have all the Weidner "wood" views only. Here is no. 363:

*Cutting down big Redwoods in Humboldt County, California.* Weidner's publ. line on address side now, as "photographer". Divided back, p/u in 1910.

Excellent printing quality, rich in colours, fine details, great depth.



Eastern greetings card, printed by Louis Glaser, publisher Charles Weidner, Photographer, San Francisco - California. No number. Guess Glaser offered this motif to several publishers in different countries. Undivided back, p/u used, but most of the postmark is illegible. Can make out "Salinas, Nov. 10". The message of *Cousin Belle* begins with "**Christmas is coming and I wonder who is going to give the dinner this year...**" A bit late/too early for a Easter card. *Joker!*

(below) *Hermann Monument*, Teutoburger Wald, Germany. Printing sample card for Glaser's "**Farbchamois**" process. Colour colotype printing (incl. 2 litho overlay colours) on chamois (light tan colour) card board. This card is difficult to date. The name Glaser is imprinted and a no. 5937. Divided back, could be pre 1914 or even in the 1920's. Tend to believe that this card/printing process which is described to be new, is of pre 1914 date.



## — LOUIS GLASER, LEIPZIG —

The printing firm of Louis Glaser, Leipzig, was the source of many good quality postcards. Glaser belongs to the early chromolitho printers in Leipzig. Others were: Emil Pinkau, Carl Garte, Bürger & Otilie, Wezel & Naumann. All these old firms soon concentrated on post-card printing by quality chromolitho process. A good example dated from 1897 is illustrated in TPA #10 p. 11.

But chromolitho process for "view" cards was too slow and expensive when the ppc boom started around 1895 in Germany. Exports also increased which meant severe competition. So all above mentioned firms introduced "new" printing processes based on halftone printing. The photo was retouched, etched = halftone block, the colours were arranged by lithographers, usually 4 - 6 different print runs. Normally the colours were printed first and the (black) image superimposed, because some colour printing inks were not transparent (yellow for example).

Most ppc printers used own printing process names to distinguish from others, to give their product a (quality) name = a trademark. Pinkau had their "Heliocolor", Garte named it just "Chromo-Autotypie" (which is the German term for this printing process) and Glaser called it "**Auto-Chrom**" (see ill. on previous page). Said to be used for the first time in mid 1899 (my earliest dates from 1900).

The "Auto-Chrom" quality is indeed excellent, and so is that of Pinkau's early (!) Heliocolor cards. Other printers preferred colotype printing with overlay colours done by litho process (as Röder, Stengel, Schaar & Dathe), few (the bigger firms) had both "colour" printing processes in use for (early) ppc production.

The printing business of Louis Glaser was established in May 1868. Where in Leipzig is unknown to me. *Christa Pieske* states in her reference work "Das ABC des Luxuspapiers" (1983) that the Glaser firm was named "*Glaser & Garte*" - *Kunstverlag, Litho. Anstalt u. Druckerei* - between 1875 until about 1900, and that Carl Garte did run his own business afterwards. This is not fully correct. There are some hints for a early partnership, but the dates cannot be correct. I found an informative entry of Carl Garte in "Offiz. Adressbuch des Deutschen Buchhandels" (1903). Here it reads: establ. in May 1875, since April 27, 1883 at Seeburger Str. 35 + 37. The date "1883" is why I believe there was a early partnership of Glaser & Garte. Louis Glaser erected his new factory at Kreuzstr. 20 and resided there from May 1883 on (until WW2 years). This makes some sense. Probably Glaser was also first at Seeburger Str.(?).

Glaser's listed specialties in 1898 were: albums with views, picture- and advertising postcards and poster printing. Around 1900 a publishing dept. was added.

The Leipzig register of companies 1909 lists *Johann Wilhelm Louis Glaser* as owner, and *Prof. Georg Robert Voigt* and *Arthur Max Glaser* (a son?) as co-owners/holders of general power of attorney. I think this is still "our Louis", the founder. Louis Glaser lived in a 3 story building at Marienstr. 26, alone, only with a caretaker. Marienstr. is not far off the so-called "Graphische Viertel", a concentration of major publishers and printers in Leipzig.

The family name "Glaser" turns up 43 times in the Leipzig 1909 addressbook. Many in connection with printing/publishing trade.

### Louis Glaser, Graphische Kunstanstalt Leipzig, Kreuzstrasse 20

**Abteilungen:**  
**BUCHDRUCK**  
**STEINDRUCK**  
**LICHTDRUCK**  
**LITHOGRAPHIE**  
**CHEMIGRAPHIE**  
**PHOTOGRAPHIE**

**Spezialität:**  
**Anfertigung von**  
**POSTKARTEN**  
**ANSICHTEN**  
**ALBUMS**  
**PLAKATEN**  
**KATALOGEN**  
**KLISCHEES**



**Göteborg/Sweden**, publisher/importer: *Joh. Ol. Andreen's Konst-förlag*. "Auto-Chrom", not p/u, undivided back.

(*Louis Glaser con't*) At bottom of previous page I illustrate an advert which comes from the "Official Guide of the BUGRA Leipzig 1914". It shows the only illustration of the Glaser building/factory I have.

Glaser had six main departments: Letterpress-, chromolitho -, and colotype printing. And three so-called "pre-press" depts.: lithography, etching and photography. Glaser postcards are recommended in literature because of always careful done retouches, clear details and colours. Sometimes they did too much and the view became a bit too clean and colours too "sweet".

It seems that Louis always took special care of his "pre-press" depts. and a certain quality level as well as a skilled staff. This seems to become a main emphasis in later years.

The workforce was always around 200 people from 1902 to WW1 years. When you keep in mind that Glaser's speciality was postcard printing, it means a strong workforce able to produce millions of cards per year.

Louis Glaser supplied cards to publishers around the world, but as far as I can see now, concentrated on European countries and U.S.A. and Canada. His (registered) "Auto-Chrom" logo appears often on cards done by this quality process, but not always on all cards in a series. Of course some customers did not want to have anything on their cards identifying them as printed in Germany.

"Auto-Chrom" was Glaser's high quality line, and although I have no printing sample card I believe that the minimum order for this process was at least 2000 or 3000 cards. The quality had its price. Starting about 1903 the (big) colotype printers entered the market in Germany with their combination printings; either with lithographic overlay colours, or hand-/machine coloured. The advantages: faster, less pre-press costs (sometimes also less quality) and lower quantities at reasonable prices for the publishers. The disadvantage of colotype printing process: slow and difficult to handle (constant temperature/humidity in printing rooms, sensible chemicals etc).

The severe competition between German (export) colotype printers started and only the biggest survived. Louis Glaser took also part in this race. I have a collection of 22 different Glaser printing process sample cards and almost all of them are based on certain colotype printing variations. Again he had a quality brand named "Kalli-Chrom", easy to identify (similar logo design) by the almost "water-colour" look, really different from the "Auto-Chrom" process with its strong contrast/colours.

Some other Glaser names of full-colour processes were: *Farb-Iris; Chrom-Iris, Farb-Violett; Farbchamois; Chromgravure; Farbgravure*. Mono- but mostly duotone processes were: *Rembrandt; Leinen; Mezzotint; Chamois-Olive; Crayon; Bromsilber-Imitation; Rötél; Terrasienne; Schwarzton-Bütten; Gravuregrün* etc. Glaser also offered original gravure printing in post WW1 years. Most processes were available for orders from 1000 cards onwards.

*Christa Pieske* says that Glaser was a producer of bromide "real" photo cards ("photos by the mile"), which boomed in Germany shortly before and during WW1. I have not seen such samples yet, but, I wouldn't be that much surprised to find some one day.

Again *Christa Pieske's* "ABC des Luxuspapiers" is a splendid source of information. One of Louis Glaser's early specialities were "Souvenir Sheets" = folders. Single views arranged in fan form with views form touristic attractions. These "Souvenir Sheets" were popular in



**Greetings from Reval** (Tallinn, Estonia), p/u June 1900, at that time part of Imperial Russia. Publ. *Kluge & Ströhm*, Reval (est. 1813), book & art dealers, big publ.'s of agricultural publications. "Auto-Chrom".



**Rigi-Train, Switzerland** (Pilatus Mountain in background) Publ. *Gebr. Wehrli*, Kilchberg/Zurich (card 1639), not p/u, undivided back, Glaser name imprinted but not "Auto-Chrom". Halftone/chromo work.



**Arnstein (on the River Lahn), Germany**. Imprinted with Glaser's "Kallichrom" process logo. Card no. 161, imprinted year date 1905. Guess this was also published by Glaser. P/u 1908 from Germany to Poland.



the 1880 - 1890's. Glaser (printer and publisher in this case) offered 64 different views in "oakleaf-shape" in 1893.

Another surprising news was, that Glaser was a specialist for "Leporello-Albums". Groups of 10 to 24 pictures/cards, arranged in zigzag order to fold-out, placed between two solid covers (often beautifully embossed). Glaser supplied these "Souvenir-Albums in Leporello Design" from 1868 on to 128 publishers worldwide, a total of 300 different albums pre 1897.

Believe that Glaser's business did run successful and made Louis a wealthy man. In 1898 however, he was not so lucky. His firm and another big ppc printer (J. Miesler, Berlin, establ. 1876) were strike-bound. The financial loss of both firms summed up to 100,000 Marks.

The numbering of Louis Glaser cards seems to be consecutive in many cases. However, some processes have an individual numbering system (for example chromolitho, Auto-Chrome). Some cards do have also a year date imprinted (most pre 1905) which is quite helpful to date postally unused cards. And cards with no number.

In all I must say that, Glaser's postcard printing activities were really massive. If there were any export activities after 1918 is not yet clear. Guess Glaser concentrated on the German postcard market.

We should also keep in mind that the firm of Louis Glaser was a postcard publisher, topo as well as "greeting" cards.

What really impressed me was the fact that Glaser did print topo cards for the French market. This interesting topic will be examined detailed in a coming issue.

Christa Pieske writes that the firm of Louis Glaser was in business at least until 1928. Well, they were in business until WW2 years as I can prove now. Their main field of activity however, was "pre-press" work. The illustrated advert from 1914 gives some good hints. In general when doing a lot of illustration printing, you need a good staff of skilled workers and the latest equipment to make the best of photos supplied by customers. One of the listed specialities of the Glaser firm were 'catalogues'. What does this mean? To handle plenty of illustrations, line and halftone plus all the necessary retouches, camera work etc. To have a number of presses, as catalogues tend to have plenty of pages. Glaser also offered poster printing = they had large format presses. And they offered to make plates/blocks (for illustrations) without doing the printing. I am sure that this the major reason why Glaser survived the 1920's and stayed long in business. Clever Louis decided quite early to concentrate of the so-called "pre-press" field. The name "Glaser" stood for illustration quality.

Let's take a look at the Leipzig 1939 addressbook. The entry in the register of companies reads: *Louis Glaser, Kreuzstr. 20, Leipzig CI, Ansichtspostkarten (picture postcards). Owners: Heinrich and Richard Jütte.* The Jütte's could be somehow Glaser family members; 3rd generation?; ... in-law or so.

And what had happened at Kreuzstr. 20, the Glaser factory?

Owner(s) of the building: *Glaser community of heirs.*

1. *H.F. Jütte, Graphische Kunstanstalt* (owners: above mentioned Jütte bros.), spec. offset printing; also listed as managers for the building.
2. *Ackermann & Glaser, Buchdruckerei* - owner: *Ferdinand Otto Wolfgang Fischer* - guess he was also in some way connected with the Glaser family. This (book) printing and publishing firm was established in January 1849. Since July 1885 the Ackermann partner was *Frans Theodor Glaser*. Situated at Lindenstr. 10-12 before WW1.
3. *W. Fischer*, owner of Ackermann & Glaser.
4. *Louis Glaser, Postkartenfabrik* - ppc factory (Jütte Bros.)
5. *Max Möhring*, publisher.
6. *Emil Singer, Graph. Kunstanstalt u. Klischeefabrik* (owners: Jütte Bros.) A early firm (establ. 1870) in the "pre-press" / plate and block making / photolithography business.
7. *Studders & Kohl, Graph. Kunstanstalt* (owners: Jütte Bros.), another famous name in "pre-press" business was this 1880 establ. firm. Originally found at Kreuzstr. 15.
8. *A. Troche*, blacksmith (on 3rd floor).

What an interesting / impressive concentration of printers/"pre-press" firms of (once) famous fame, all at the former Louis Glaser building and more or less under control of Heinrich & Richard Jütte and Wolfgang Fischer, which I see closely connected with the former Glaser family.

More research follows.

- >> E. Singer ad c. 1898
- > Studders & Kohl advert from 1908


**Studders und Kohl**  
Kunstanstalt für  
Phototypie  
Kreuzstr. 15.  
Leipzig.

empfehlen sich zur saubersten Anfertigung von Zink-Klischees jeder Art.



**Wernigerode (Harz Mountains), Castle.** Monochrome collopye printing by Louis Glaser, Leipzig, imprinted year date 1904 and (job?) number 27587. This is the highest (card/job) no. I have found so far.



**Menton. Vue Générale Côte Ouest.**  **LOUIS GLASER, LEIPZIG**  
Card no. 1027. Publ. ND Phot. which I think is Neurdin. Tiny Glaser imprint (Chrom-Iris process) found on left hand position on address side. Divided back, not p/u. (Local?) publisher: A. Sauvaigo, Nice. (from the collection of Henk Voskuilen)



Greeting card (chromolitho), printed and published by Louis Glaser, Leipzig, design no. 29. with handwritten message but not p/u. Undivided back, around 1900 or even earlier. Brownish real photo pasted on card showing a (musik/dance) group of gypsies. As the photo was pasted onto the card with great pressure, I think a number of this cards were made to order for promotion purposes.

**Graphische Kunstanstalt**  
von **Emil Singer**, Leipzig  
Johannissgasse 16.  
Gegründet 1870.

empfehlen sich zur Anfertigung von Holzschnitten, Zinkographien in jeder Ausführung, Galvanos, Schriftleihen zu Inseraten etc.  
Permanentes Lager von Clichéés für Buchdruckbedarf in allen Branchen  
Samml. Staats-Hofliej. u. Patentwappen.

Medaillen aller Ausstellungen am Lager!