1889 January 1: Carl Johannes Reichel became company secretary.

1889 July 1: C.J. Reichel became co-owner. The Wolf-Reichel period, which lasted roughly from 1890-1914, is described as the most productive and innovative time in company history. It was these two men who made Röder big in picture postcard printing.

1900 C.G. Röder bought the entire equipment of the colotype printer C. Hesse. New larger format presses were added in the following years but the colotype process was used for general illustration printing only. This proved not to be profitable however and C.G. Röder staff began to experiment with combining colotype and chromolitho process which led to their later typical coloured postcard work. Many of Röder's early colotype cards were done monochrome only however.

1886 Röder bought the printer Greichen & Riehl and had now an own letterpress printing dept. with 5 presses which proved to be a good investment.

1888 The old 40 hp steam engine was replaced by a 100 hp twin engine. A second 75 hp engine followed 5 years later to feed the power system of E. Schackert's dynamo and 1000 electric lamps and bulbs. By 1888 most Röder production dept. had already electric light available.

1883 C.G. Röder died on October 29, 1883 in the age of 71 years. The company was now fully in the hands of sons-in-law Wolff and Rentsch. Both realized that the company should not concentrate on music-note printing alone. Carl Johannes Reichel (born August 15, 1853), with qualifications in business and co-owner of the trading company of Dietz & Richter married the oldest daughter of Leberecht Hugo Wolff. It took some time before his father-in-law managed to convince Reichel to enter the book/printing-trade and join C.G. Röder. Besides his office job, Reichel learnt all printing techniques and music-note engraving.

Greetings from...Porto Westfalica region. Fold-out panorama view, chromolitho printed by Röder for the publisher Gustav Kühmann, Minden. A Röder? no. at upper right corner reads 74088. The oldest of the very few cards found in the company archives dated c. 1885.
One of the many tourist attractions of St. Helena is Jonathan, the tortoise, reputed to be more than 250 years old. Two are shown in this picture but only one remains. The card being used as a Christmas and New Year greeting in 1907. Tortoises were originally brought to the island by sea captains to be used as food for the Governor’s table. Jonathan is the sole survivor.

Longwood House was the residence of Napoleon during his exile. It is much different from the original building which was allowed to deteriorate badly after the death of the Emperor. Repairs were made in the 19th century and this area was given to the French government as an enclave under the care of a French vice consul who also is curator of the museum inside. This card is in error stating that the Boer General Cronje lived there with his entourage. Cronje was given Rose Cottage as his home on the lower slopes of the fort High Knoll.

6 June 22: Carl Gottlieb Röder was born at Leipzig-Strüterre. His father ran a small bakery. April 30. After C.G. Röder had completed army days, tried out several other (fruitless) jobs to earn his living, he began (aged 26) in a Munich newspaper, an appren- ticeship in the well-known company of Brehm in Leipzig.

October 21: talented Röder started his own small music-note engraving/ printing business with a single hand press and apprentice Julius Rothschild.

Business was prospering. Carl Gottlieb took over the music-note printer “Potsche Ottmuth”, moved into their larger premises, employed 36 people.

Röder had 24 hand presses running, but they were very slow. Since 1851 he had made experiments to rebuild a $1/2 litho flatbed press for much faster music-note printing. Finally he succeeded and pressed in 1851.

Technical improvements led to better quality that convinced his customers of the new faster music-note printing method. Printing speed 100 sheets in stead 30 per hour (manual driven).

Transmission drive increased printing speed up to 300 sheets per hour. New bookbinding dept. was added too.

March 1. C.G. Röder’s son-in-law Leberrecht Hugo Wolff (born Sept. 8, 1833) joined the company.

A rebuilt process running, Röder’s business was booming. 100 workers.

New built larger Röder factory at Dörnstein, 10 hp steam engine, room for 50 litho flaters. Röder’s factory dream came true. Production started at this location in 1874 (and some parts of the factory building still stand here at the Gerichtsweg). The factory building was expanded and re- built in 1879, 1882, 1884, 1891, 1898 and later years until it reached the dimensions as seen in the title illustration which dates from late 1890’s. See also TPA # 19, page 23 for more details/ factory illustrations.

1874 May: Carl Gottlieb Röder retired. His son-in-law Wolff and Rentsch took over control but followed the policy of C.R. as an eye for new modern tech- niques, permanent growth and always to look for new potential markets.

Long time TPA readers are well familiar with the name C.G. Röder from Leipzig. Sources: Research on this picture postcard contract printer and their ‘consecutive’ numbering system has been a regu- lar feature in this publication (since issue 6) for many years. What has kept the research on Röder alive over such a long period? In first place of course the serious collectors devoting their time land fund in finding out more on Röder cards, like George Webber who is really good in playing around with figures this own world and who concentrated on dating the card numbers/yearly production (see his article with updated interim on this issue). Chris Ratcliffe, Henk Voskuilen, Chris McGregor. Maggie Tims to name only a few supplied cards and shared salable infor- mation; plus a number of other collectors worldwide, some of which have sadly passed away already.

I said worldwide and this is another aspect that encouraged collectors to take part in research C.G. Röder produced huge num- bers of cards for customers around the globe, especially in pre-1914 years. So, it is very likely that most postcard collectors hold at least a few Röder printed cards in their collections. The worldwide coverage, the ease availability of cards to see yourself what this research is all about, together with George Webber’s work that helps to date not postally used Röder cards, makes this research interest- ing. We are talking about a company that has produced picture postcards, usually of good quality, mostly common views for buy- ers with a perhaps common taste – and not about a little known firm that issued only a few card series, that were perhaps of high quality but are very hard to find for high sums nowadays; something for specialists only. But research on an old ppc printer should be more than only card numbers, check-lists (in case of Röder an impossible task?), how long in business etc. in my opinion. Illustra- tions of the factory, interior, the people; as much information as possible on the company history. However, I must admit that it is dif- ficult to locate such information. Most records are lost, much was de- stroyed during WW2 of course, but also in later years. Local archives and museums do have some ma- terial on Röder. The problem how- ever, Röder was not a ppc contract printer in first place, despite the huge amounts of postcards printed. Their major business was music- note and book printing. So, it is not surprising that almost all available information does not deal with their small picture postcard business.

My search for the ‘good’ Röder ma- terial took about 10 years. Then I brought a book chance (by fortuitously issued in 1903) that contains the ‘complete’ Röder history, based on what is still around, found in local ar- chives, official registers, company records and private collections. I would like to share my find/ with readers.

An entire reprint would need some 50 extra pages, this small article, however, is an attempt to give a compre- hensive summary on an important Ger- man picture postcard printer. And what has kept us Röder fans busy over all the years.
You are new to TPA and wonder what this Röder stuff is all about? “Numbers” used by the contract printer C.G. Röder on cards are for identifying the center of interest in the end. Okay, many views are nicely printed, colourful, detailed, and found worldwide, but in the end we are talking about imprinted numbers.

About 98 - 99% of all Röder printed picture postcards for customers in Germany as well as elsewhere on the globe do have a number imprinted on address side. Where exactly is explained below. This card number as I tend to call it, was a tool for the printer to keep track, for book-keeping as well as for the production, for reprints and where to find the correct photo negative glass plate, colour scheme and any other information necessary.

Fascinating is that Röder used a consecutive numbering system, not only for a year as other printers did like Dr. Tenkelder & Co. also from Leipzig but the numbers go on and on; one exception only. This is a great gift to researchers and especially for those who like to play around with figures like George Webber. The benefit for you is that you can date not posted used Röder printed cards (and I am quite sure that you have some in your collection) with the (updated) lists George Webber has provided for this.

Furthermore he gives us some idea of the size of printing operations Röder was involved in, the number of printing jobs they handled each year, although the numbers on the cards do not tell us how many copies of a single card were once printed. Please keep in mind that reprints of the same view received a new card number, also if nothing was changed at all.

Pre-1900 Röder cards printed by chromolitho process show a 4-digit number on picture side. We better ignore them here, they are also hard to find. Röder concentrated on collotype process, perfected it by adding over-