**Research and news** of the big (contract) printing company of C.G. Röder, Leipzig, has been a regular feature in this publication for many years. I understand that not every reader is interested in this sort of research, especially on this firm. For those who wonder what Röder research is good for, I would like to point out one matter: the Röder batch number system. Although there are still some not yet finally finished matters around (Old/New Register and early numbering system for example), the research pushed forward by George Webber and supported by a number of other interested collectors worldwide, brings a big advantage for every collector = to (approximately) date postally unused cards. I feel this is really a gift and is not practical for cards published in Germany only as several new readers might think. Röder printed in pre-1914 years postcards for almost every country on this globe. They continued to work for various publishers in Europe and overseas also in post WW1 years, and in some cases even until 1939. So, previous and current research should be of interest/benefit to many collectors worldwide in my opinion.

## Röder's Production Capacity

I don't wish to strain you with any hypothetical figures on Röder's possible ppc production based on the fact that they prefered to have 32 different views per printing sheet etc.

I would just like to tell some proven facts (from directories, advertising) on their workforce and printing equipment so you can get some idea of the size of Röder's business. Please keep one thing in mind, that the firm of C.G. Röder was NOT a specialized postcard printer in first place (music note/book printing was their main business field), but it was one printing line among others. Of course, clever Röder managers realized soon that there was money to be made during the postcard boom era, and reacted quickly. Röder seems to have had a solid financial background, necessary to buy latest printing and modern pre-press equipment as well as employing a bigger number of skilled workers.

## RÖDER NOTES
### BY THE EDITOR
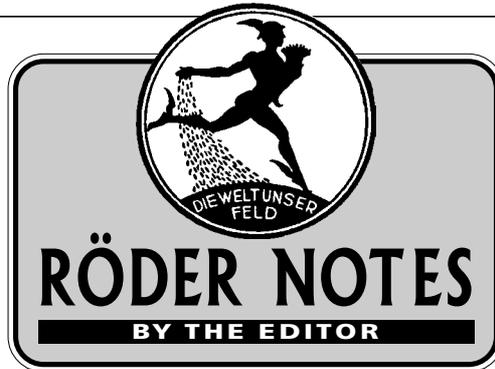
### Röder - September 1893:

752 workers of which are 207 music note engravers, who complete 260 (pewter) plates daily, making a total of 81,000 plates yearly. These plates were transfered to litho stones for printing. Printing presses: 50 fast flat bed litho presses and 32 handpresses, 15 letterpress as well as 4 collotype printing presses plus others. Two steam engines with together 175 hp's capacity for power supply. *(info supplied by Oene Klijnsma, Netherlands)*. If Röder printed postcards at that time is not known; probably some by chromolitho printing process and music related as those found 1897/98 examples.

### Röder - late 1907:

The Gerichtsweg factory occupies 25,100 square metre, 1100 workers. Printing presses: 31 "rotary" machines for music printing. - "Rotary" does not mean rotary press printing (newspaper) as today; it meant that the printing plate was on a cylinder and not on flat bed. - 34 fast, flat bed litho printing presses, for printing from stones or zinc plates. 34 fast flat bed book printing (letterpress) machines. 34 fast collotype printing presses, and a great number of handpresses and other (modern) machinery. Two steam engines with 600 hp's. *(information comes from George Webber's article in TPA 8, p20)*

### Röder - Summer 1950

German Democratic Republic. Although the factory was hit by bombs during WW2, Röder works are busy again. Available are: letter-press, lithographic, collotype, offset and photolitho printing processes. And music note printing of course. Specialities: music printing, technical/scientific books, multi-colour offset printing, facsimile and collotype printing. 25 printing presses and 60 other machines. Employed are over 400 workers. *("Polygraph" Adressbuch 1950)*

## Röder's ppc market share

Their market share in the collotype postcard production was surely big. And they concentrated on the collotype + overlay colours production process (later gravure printing was added), perfected it, offered various makes to the customer, from low cost to luxury presentation, and novelties.

Postcard novelties were needed for the market all the time. I have shown such an Röder novelty in TPA 11, page 31 (colour ill) and page 33 named **"Rembrand".** It is easy to identify and quite unique, something between a photo reproduction and painting with dominating red/brown and green colouring and always interesting drawn clouds. Now I know that this Röder process was originally named **"Heliodore".** Special thanks go to *Chris McGregor,* Vancouver, for information and samples. Probably the name "Rembrand" (as well as "Dürer"), which seem to had been used on German cards only, was protected by copyright/registered.

Famous publ./printer **Raphael Tuck & Sons** ordered "Rembrand/Heliodore" cards from Röder. Also cards done by Röder's high quality **"Triplex"** printing process, with and without special designed frame for Tuck's *"Charmette"* series. *(continued)*

————————————

Advert from: *"Zeitschrift für Deutschlands Buchdrucker und verwandte Gewerbe",* Sept. 1926. One of about 15 adverts of big and/or spezialized German printing companies offering their service to other printers.

*"We print for you – gravure + collotype (process) and all other printing (jobs) you cannot do in your own works".*
The mention of the two printing process gravure and collotype shows that Röder had specialized on illustration printing.



A quite unusual Röder printing is this christmas greeting card with inserted (coloured) view of the Thomas Church, Leipzig. Published by the local firm of "G. Friedrich" who used Röder quite often. Röder batch number reads "297 302" = post 1918 (?). P/u but illegible postmark.

Several known Röder printed Tuck "(Framed) Charmette" cards show places like Herne Bay and Birmingham and bear Röder batch numbers in the 208.000 range.

This is of course normal business. Tuck's although a big printer firm themselve, gave away many ppc printing jobs to printers abroad (Holland, Italy and Germany) to meet deadlines and because of lower production prices. In some cases Tuck's might had been also not able technically to produce certain qualities and makes (novelties). But I guess the economic aspects dominated.

Backed by the information and cards I have gathered on Röder, I think I can say that the firm of C.G. Röder had a great market share of the (collotype) ppc production, and not only in pre WW1 years.

Why? Well, Röder offered consecutively novelties in ppc's to customers; they had various printing processes available, low cost to luxury quality; their printing capacity was bigger than any other "colour" collotype printers, especially because of the many same format litho presses they had running, needed for the colour overlay print runs. Their enormous printing capacity and high number of skilled workers made it quite easy to meet deadlines and secure orders that way. Their prices were moderate to low, although with this matter I do not have enough information to compare.

The collotype printing business was in a difficult situation from about 1905 on (according business notes and reports in German graphic trade journals). Mono- and duochrome collotype printed cards brought no or very small profits because of low prices due to the heavy competition among German printing firms. There was always one firm around which operated with dumping prices to receive certain (foreign) orders. Attemps to form a protective trust and secure minimum prices failed over and over again. Firms like C.G. Röder, Emil Pinkau & Co and Stengel & Co made their own prices and "market laws".

Röder's strong and independent position is also documented by the fact that a number of other German postcard printers ordered cards from Leipzig instead doing it by their own. This business way was and still is common you might say. But please keep one thing in mind; Röder insisted of having batch numbers imprinted which made cards easy to identfy as Röder printings. "Customer protection" was probably a important part of any Röder business agreements. More on this next time (business relationship Röder & M. Glückstadt & Münden, Hamburg; Kretzschmar & Schatz/H. Seibt, Meissen etc).

Röder's prices must have been low in 1904. Otherwise I cannot understand why the big American firm of **"Curt Teich & Co.",** Chicago, ordered from Röder. Teich & Co.: long said to have never used German printers in the beginning, which is wrong, however C.G. Röder did a series of Chicago cards by his colourful "Artprint" process for Teich Co. And there are more examples. Like this *St. Louis World's Fair 1904* card (see ill.). This is a plain b/w collotype printed card, but Röder did the printing and not Curt Teich & Co. Many of the high quality St. Louis exhibition cards were printed by a competitor to Röder: *Emil & Pinkau & Co,* Leipzig, his patented *"Heliocolor"* printing process produced absolute

**Stoke Ferry Station** - in GB I guess - this card has no address side imprint. To be glued into sample book. This is a **"Heliodore"** process sample, really unusual and a bit of artistic design. Surely not easy to copy.

*(from the collection of Chris McGregor)*
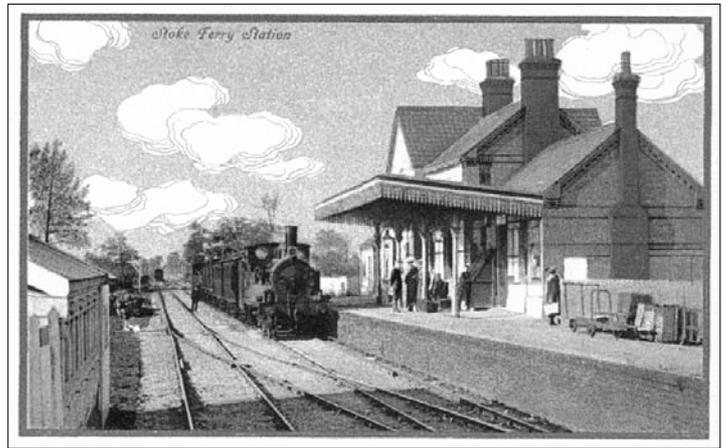


**St. Louis World's Fair 1904** - Administration Building. Publ.: Curt Teich & Co., Chicago and St. Louis, No. 151g. "Printed in Germany" with batch number 33152 at down right hand corner position on address side. Not postally used.



View of **Castle Burgk** on river Saale. Common view, card no. 11985 by *"Hofkunstanstalt Löffler & Co., Greiz"*. Röder batch no. 359388, not p/u, with handwritten year date "1927". Duotone collotype printing.



brilliant quality at that time. After 1906 the "Heliocolor" quality dropped steadily.

*Curt Teich, Sr.* (1877 - 1974) was born in Greiz, Germany, and immigrated to America and arrived in Chicago in 1895. Curt Teich & Co. was founded on January 4, 1898.

Also from the city of Greiz came another Röder customer: *"Löffler & Co."*, founded in 1858, in the beginning only local newspaper pub-

lishers and printers but soon adding many other printing products. Called themselves *"Postcard Factory"* (see stamplike vignette), but used Röder works for (plain) postcard printing! Amazing!

The small city of Greiz had another postcard printer of some size: *Otto Henning,* founded in 1712 and owned by the Henning family since 1725. No information found yet that Otto Henning used Röder also as printer.

## Röder - the postcard printer

Röder did not advertise their special postcard printing services much, at least no such information was found yet in the regular printing trade publications of the ppc boom era. The only entry under "postcard printing" was found now in a offical guide of the "BUGRA" – "International Exhibition of the Book Industry and Graphic Arts – Leipzig 1914 (May - October). This big event was cancelled at the outbrake of WW1.

The yellow pages of this guide list "C.G. Röder GmbH" under *"Postkartendruckereien",* also under *"Buchdruckereien"* (book/letterpress printers) and *"Lichtdruckereien"* (collotype printers). This guide was not very popular among advertisers and the amount of information for research is limited. The official general catalogue with 600+ of pages is said to be very informative. Haven't found a sample yet. Many were "pulped" when war began, and those copies around are not very reasonable priced.

## New Röder printing process name discovered

Chris McGregor, Vancouver, discovered an so far unknown Röder printing process named *"Edeldruck".* Rubberstamp imprint found on an Portuguese card with an beach view of Nazareth. I show the address side in almost original size below. Chris sent this jpg file as attachment to an e-mail message and I hope it reproduces well. The new technologies around are quite helpful (and fast!) for postcard history research.

At first sight the unusual address side layout is a bit confusing, but the well known batch number (431,694) found in stampbox position, made clear this is an Röder production, from about 1930 I think. Chris also sent an scan of the picture side which I do show here. He
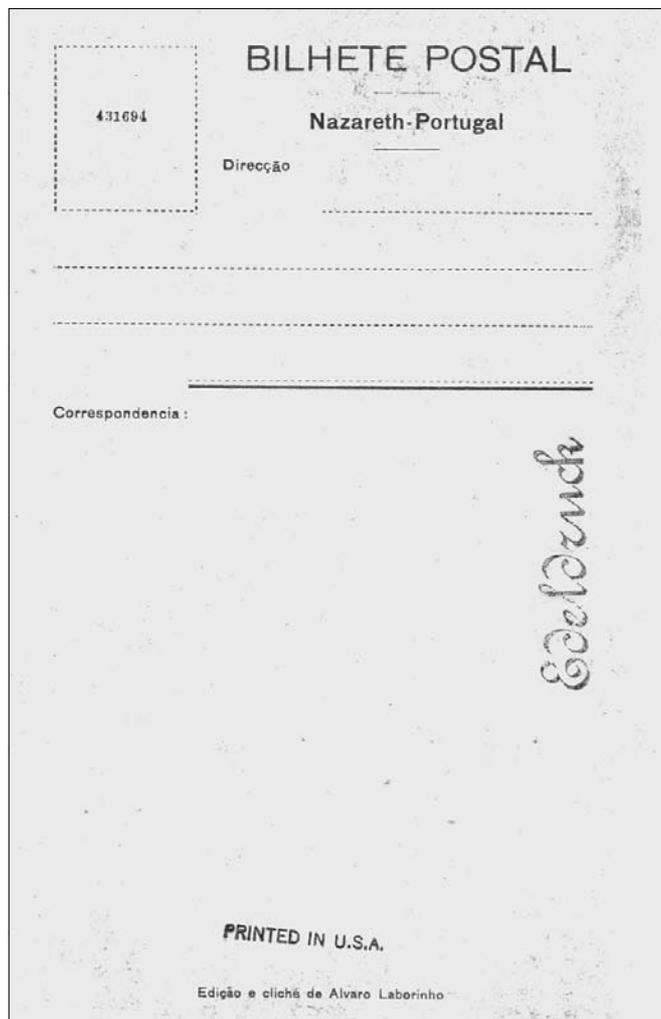


## Röder - an early mention

I remember that I was very suspicious when I first was told that the firm of C.G. Röder, Leipzig, was big in postcard printing and the source of the interesting done coloured card for the British publisher F.G.O. Stuart.

At that time a copy of *"Deltiology", (USA) May 1967* issue (Vol. 8, No. 5, Whole#78) would have been helpful in convincing me. This would have saved a lot of my time indeed.

Publisher/editor James L. Lowe shows a list of about 190 Tradenames and their Publishers, which even today, after 33 years have passed by, is of some interest to the researcher. Some entries are however worthless. "Reproduction Interdite" was not a tradename of the publisher "Grand Bazaar, Brussells, Belgium", it needs not much command of an foreign language to understand this "Reproduction forbidden" note. And for example the tradename "Delft" was not only used by "Raphael Tuck & Sons". "Uvachrom" has nothing to do with a tiny publisher in Oberammergau, Germany etc. Nevertheless this list is of some use, as we find plenty of tradenames/printing processes by "C.G. Röder, Leipzig, Germany":

*Bromid-Chromo* (full faced) – *Bromid-Chromo* (frame border) – *Bromid-Chromo* (narrow border) – *Bromid-Duplex* (frame border) – *Bromid-Duplex* (narrow border) – *Bromsilber-Imitation* (full faced) – *Bromsilber-Imitation* (with frame embossed) – *Heliodore* – *Hendum* (?) – Intaglio-Imitation – *Photo-Baryt* – *Photochrome-Substitute* – *Pigment* (full face) – *Pigment* (narrow border) – *Platinotype* (b&w) – *Platinotype* (brown) – *Triplex* (full faced).

Some of the listings mean the same process simply with or without border, but the amount of different tradenames would surely convinced me that C.G. Röder had some ppc printing business going.

describes it to be of superb quality with fine details. Looks like a duotone printing with special finish added to imitate photo surface.

What makes this card really interesting, and that is also the reason why I "waste" so much precious space, is the smaller rubberstamp imprint found at bottom of the address side above the publisher line. Yes, it reads ***"Printed in U.S.A.".!*** We know that Röder, Leipzig, had branches/factories in France and Great Britain in pre WW1 years, but also in the U.S.? In the late 1920's/early 1930's? No, I don't think so. Of course you can order a rubber stamp, for example with *"Printed on Mars"* and put imprints on where ever you like. This means nothing.

Was it probably a simple mistake of an involved sales agent or distributor? Someone who had sample cards from different printers to be shown or forwarded to potential customers? Maybe, but not very likely in my opinion.

I think the approx. printing date of this card could be an important clue. This Portuguese view was produced around 1930, but this does not mean that was used with "Edeldruck" process name stamped on exactly at that time. It could have been used a couple of years later. And when the Nazi party gained more and more influence in the early 1930's and finally took over government business in 1933 this had some bad economic effects on export trade with some countries. This is only my own guesswork and I welcome comments and ideas from readers side. *"Printed in U.S.A."* appears to me as an attempt to disguise the country of origin. It was probably stamped on at an later date, later than "Edeldruck".

It is in any case a very crude try to disguise the printing country origin. I know that Americans like to use single words/expressions originating from foreign languages. *Edelweiss,* okay, but *"Edeldruck"?* More likely "Edelprint" or *"Edel..."* something. Also I don't think that Americans would have used this (typical German) Fraktur-like typestyle in the early 1930's.

Chris McGregor's find is a typical example for what *can* happen in postcard research. You never know what comes your way the next day. Theories, believed to be backed up by a number of cards, can suddenly be worthless when the "right" card turns up. Mysteries causing headaches for years are solved, cards/imprints which seem to make no sense are easy to understand. ***When the right card turns up!***

## "Imp. C.G. Röder, Paris" !!!
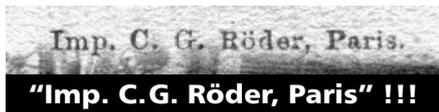
Röder research seems to be always good for an surprise. Suddenly cards with views from Persia turned up, the earlier ones with batch numbers in the 22th range with an clear "Röder, Paris" imprint. Please see (enlarged) illustration above.

"Imp." stands for *Imprimerie* = printer I think. Maybe also "Imprimeur" = (book) printer. So this small note stands for "Printed by C.G. Röder, Paris". And not "Paris-Leipzig" or so. And second printing order for Persian views, maybe reprints or a different set, has batch numbers in the 90th range and NO Röder imprint or any other publisher imprints. Address side layout of all four here illustrated Persia view is 100% identical. Undivided back with *"Postes Impériales Persanes"* and *'This side for address only'* in French. All are b/w collotype printed on an average quality card board with rough surface.

The major question is: Were these cards really printed in Paris (by Röder)? Or were they printed in Paris by a French printer with Röder's name. Possibly Röder had not only a (music business) branch in Paris at that time but had a financial share in a French printing firm before they built up their own factory later(?). Were these (early) cards printed at their main works in Leipzig and then sent to France and again exported to Persia? This makes no sense to me as custom fees had to be paid for importing ppc's into France. We should remember that these cards were done by a common, plain, low cost b/w collotype process and not by any special Röder printing process like the colourful "Artprint".

I think that there were special trade agreements with lower customs tariffs between France and certain other countries including Persia for some years. And that Röder took advantage of this. Later cards with batch numbers in the 90th range might be printed in Leipzig and without "Paris". But the early cards??? More research is necessary to find out. Where are "Printed by C.G. Röder, London" cards, please?

> ***Enzéli*** - Röder batch number 90670 and no *"Röder, Paris"* imprint on picture side. Looks like p/u, with Persian stamp and odd postmark, addressed to Germany, but card is in almost "mint" condition (?). Stamped to order and mailed inside letter? (Editor's collection)

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***Teheran*** *- Place des Canons*

Röder batch number 22766 and with *"Imp. C.G. Röder, Paris"* imprint on picture side, center left hand position. Not postally used.
(Oene Klynsma collection)



***Saltanet - Abad***

Röder batch number 22770 and with *"Imp. C.G. Röder, Paris"* imprint on picture side, center left hand position. Postally used, stamp missing, handwritten date 1904.
(Chris Ratcliffe collection)
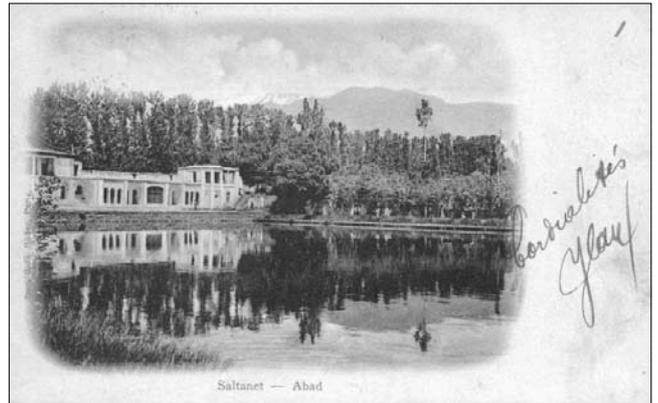


***Téhéran*** *- Palais Royal*

Röder batch number 90656 and no *"Imp. C.G. Röder, Paris"* imprint on picture side. Not postally used. Same make and quality as earlier cards.
(Oene Klynsma collection)



|||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

< **Austrian national hymne** (Jos. Haydn) with portrait of "Kaiser Franz". Publ.: "H. Schröder, Berlin W. 50". (Litho)printing by "C.G. Röder, Leipzig". I have a: *H. Schröder Nachfolger, Music publisher and instruments, Berlin W. 50, Nürnbergerstr. 69a, founded on Oct. 1, 1897. Prop.: Clara Siemerling.* Another music related pre-1900 Röder postcard printing. Not p/u but surely published on the 1848-1898 throne anniversary of Austro-Hungarian Emperor Franz Joseph I. (Oene Klynsma collection)