Harry Potter kindly supplied a original copy of *The Times* (No. 40,000 - Printing Number) from Tuesday, Sept. 10, 1912.

I am going to reprint most of this copy, and there is an almost immitation of the names of the authors in this copy. Some (copyright) notices names the writers refer to are unknown to me, and I hope to see this article will answer many questions, puts some light on the economic conditions in the (art) printing business of that time and the personal/actual opinions and trends of the British authors of that time.

Comments received in the mean-time referring to Colour Printing part 1: in previous TIA issues, show that I am on the right way.

**THE MULTI-COLOUR PROCESS**

**A FRENCH INVENTION**

During recent years there have been many attempts to print the three colours of this process simultaneously on one machine. At first almost all the effort was in the direction of working by rotary methods, that is, printing on a continuous roll of paper, running through presses having as many pairs of cylinders and inking sets as colours required. But the difficulties encountered - particularly those of registering curved plates on cylindrical bases and the production of these curved surfaces of a sufficiently fine quality - have so far proved almost insurmountable, and although several gallant attempts have been made, so far no efforts in this direction have produced good results, and experience suggests that too much was being attempted at one stage.

Some ten years ago a clever French engineer, M. Lambert, invented and introduced a flat-bed multi-colour press, capable of printing three or four colours at one operation. This press consists of one long bed or table, which moves horizontally, carrying four forme beds, three or four colours at one operation. This press prints the four printing cylinders at convenient distances apart. The sheet is laid to the first cylinder either by hand or with an automatic feeder, and after being carried over the first forme the sheet is transferred by travelling grippers to the second cylinder and so on through the machine, until the three or four colours are added to the sheet. It is then delivered to a platen at the end of the machine and the job is complete.

To watch such a machine working is a fascinating sight, and represents one of the greatest triumphs of the printer's art and engineer's skill that has been achieved in recent years.

**LOW COST OF PRODUCTION**

It is not at present possible to produce the very finest work by this simultaneous method of printing, but a really good standard can be attained and a fine average quality of work turned out. The great advantage of this multi-colour method lies in the cost, which large quantities of good useful colour work can be produced, and this is mainly due to two reasons: (1) That ordinary flat plates, either originals or duplicates, can be used. (2) That a press which prints all the colours in a fraction of a minute permits one to work large sheets of paper without the trouble which under ordinary circumstances would be met with in the matter of registration. By way of explanation it may be said that if a large sheet of paper has red, yellow and blue on one colour on one day, and the second and third colours added the next day, then one must be careful about the register, or the printing will be off. The difficulty of obtaining perfect register from day to day, is the main reason why this process is not as yet adopted in this country (in the U.S. there is a firm that prints about 200000 to 300000 pieces per week). The Kopal process is the only one that is in actual use in this country, and the press is limited to a maximum size of 36 x 27 inches.

To produce a complete sheet, and that on a multi-colour press 600ft. by 40in. with all three colour cylinders running, a pressman must be capable of working with extreme care. The time required to produce the three-colour press 1000 feet of paper is not very considerable, in addition to which the speed and capacity for production is immeasurably greater.

The Lambert Press has now for some years been working the three-colour process by the multi-colour method in this and other countries. There are already one or two other installations which produce similar work, by means of ordinary single presses coupled up tandem fashion, and it is probable that the success and extension of some of these ventures will result in a still wider use of the process. It would appear to be quite a feasible scheme to produce a weekly illustrated newspaper in colour. The illustrated weekly is already finding a market of 1000000 copies. The illustrated daily edition is sufficient to show its promise for success, and it is likely that some advancement, probably in the direction of Colour, will be necessary for them before very long, and whilst ultimately the rotary principle may be applied for this purpose, it is, in the writer's opinion, far more likely that the first coloured weekly will be produced on multi-coloured flat-bed machines as at the not far distant future.
Intaglio Printing Methods

The intaglio methods which enter into printing processes are both numerous and important. To enumerate them will show that they are largely the source of the finest and most beautiful examples of monotype work. The varieties of intaglio engraving and etching are:

Copper and Steel-plate Engraving, comprising visiting cards, wedding cards, many menu cards, stamps, arms, trade-marks, views, stamps, postcards, all of which are executed by "copperplate engravings" of pictures and portraits, and the elaborate plates which were the basis of the once famous art of Baeder.

Stone Engraving, the Continental and American counterpart of copper and steelplate engraving in Great Britain.

Etching, the companion art of many oil and water-colour artists.

Aquatint Etching, whereby books were illustrated, and now used in some forms for colour work.

Masson Line Engraving, the process of the portrait engraver.

Music Engraving

Photogravure, the photographic imitation of mezzotint.

Rembrandt Photogravure, the mechanical process of the Renaissance Photogravure, a further modification of the Rembrandt process.

Most of these methods are in daily use, and contribute in an incalculable degree to make the printing art so beautiful. Of these the last three are considered separately under the heading of Photo-mechanical Intaglio Engravings.

Copperplate Engraving

This engraving is divided into commercial and pictorial. The latter section may at times embrace engraving of pictures and portraits, in which the modes of engraving may be separated into linear, stipple, and chalk or graver; or it may be that etching, aquatint, and mezzotint are called into requisition separately.

But pictorial art, so well illustrated by the subjoined gravures, has not been called upon during the past 15 years, owing to the progress of photographic methods. Apart from this skillful mode of engraving, the ordinary craftsman, known as a pictorial engraver, has to produce the delicate and detailed work required for views, buildings, trade-marks, postage stamps, portraits, and ornamental work so largely in use; while the commercial engraver is usually called upon writing and lettering, labels, and all the more or less stiff line work which forms the basis of not a few printers' staple industry. Not perhaps quite in a separate class, but still of especial character, are the map engravers, the height of perfection in which is reached in the Ordnance Surveys. The average public has probably no conception of the labour expended upon these. 2s. 6d Ordnance sheets which show in accurate detail every building and footpath, every lake and rivulet, and all the contours of elevation of the surface of the district at the time of the survey. But, after the survey party has completed the topography, and the geographical draughtsman has reduced it to an intelligible drawing, the copperplate engraver studiously executes the lines for the roads, paths, cities, towns, villages, watercourses, and so forth, finally putting in the lettering which adds the public value to the undertaking. In this the engraver has spent many 2s. 15d, or 18 months upon one single plan. Still the work is far from complete, for another engraver has to produce another plate, in which the mountains, hills, and valleys have to be depicted by a certain class of line engraving, and he, too, may take 15 to 20 months to complete this elaborate work. The remaining colours, sometimes four or five in number, have to be prepared upon separate plates; the whole being printed by an intricate series of careful registrations of one printed sheet upon all the other plates. It is not to be wondered at that if a survey party commences work upon a district it will most probably be five or six years before the survey is published.

The art of engraving is performed by the dexterous manipulation of the burin, a tool of highly tempered steel, having a fine cutting point or point. The tool is mounted in a small circular face-hold, but with about a one-eighth of an inch cut-off straight, parallel to its face diameter; by this means the tool can be used, almost touching the surface of the copper plate, along its length, the force for cutting being exercised by the "circular" face-handle of the tool, being held in the palm of the hand. The plate is placed upon a leather pad or cushion, so that it may be easily removed whilst the tool is forced forward, facilitating the engraving of a curve. This same process is the basis for the use of the various burins, and other tools, to complete the engraving. The engraving is actually the cutting or scooping out of the metal; when the engraving is finished the raw edges of metal left as a burr on the lines are scraped off or planed off by the use of a very sharp flat tool.

French pilot Eugene Renaux, winner of the race Paris - Puy-de-Dôme flying a plane constructed by "Maurice Farman" (sister of the famous Maurice Farman) is seen here in flight at Clermont Ferrand (Aerodrome des Gravanches). 40,000 applauding spectators also attended. (Oh boy, I only wish my French would be better!) French aircraft constructor/pilot Maurice Farman is best known for his (biplane) seaplanes. The first model tested successfully in 1910. Eugene Renaux flew a M. Farman biplan during the Scopion Competition of Morocco (March 24-31, 1912). The winner flew a model designed by Maurice’s brother Henry Farman. Renaux on place two. There was a second seaplane race in August 1912 at/to Deauville. Maurice Farman had two biplanes in this competition, one flown by Renaux, the other by Gaubert (2nd/3rd place speed race) and both 1st place long haul flight. Card p/u as German fieldpost in Nov. 1914.

German wayplane junkers - Ju 85 K in the air. I must say I know only little on flying war planes. The only book I have on WW2 (war) planes lists two other Juncker models. - ju 87 K better known as "Stuka" (diversbomb) and the ju 88 K, a bomber (a German-American construction by the way) of which a total of 15,000 were built during WWII years. But what was the Ju 88 K. I hope some of our specialized collectors can help with information. This card (not p/u) was photographed by "H. Schaller" and published as real photo card by "Horny" from Gotha. This publishing house (establ. in 1898) published large series of "Wemacht" (photo) cards.
COLOUR PRINTS
Pictorial engraving as one of the fine arts, with its subdivision into line, stipple, and chalk modes of execution, has a further application in the method adopted of using wood mezzotint, or stipple and line engraving, or a combination of methods, as the basis for colour prints which was, and probably is today, the most attractive form of coloured engravings yet produced. In modern times this art was re- invoked by Messrs. Macmillan and Co.'s publication of the colour prints of the eighteenth century. The method adopted was to use photograph plates made directly by photographing the originals, thus retaining the true form and details of the artists' work. The production of this work - the first in the modern engravings, was carried out with great care and judgment. The prints themselves stand as monuments of the power of rendering true copies, by a mode as similar as necessary to that originally employed. In this firm's later publications, such as "Emma Layham," it may be found the results of copying both colour prints and paintings by the same mode. The production of the pairings is at once striking and attractive. Although a colour print method has been employed, there has been a special care taken to those plates, making them much more truly representative of painters' work. It is admitted that the millan have largely employed mezzotint as works since the first, in 1899, Messrs. Macmillan have largely employed mezzotint as works since the first, in 1899, Messrs. Macmillan and Co.'s publication of the colour prints. In the production of their works, the artists have been much more true to the original, and the prints themselves stand as monuments of the power of rendering true copies, by a mode as similar as necessary to that originally employed.

The Demand for Good Prints
The demand for good prints, as for all other works of art, is now recognized by other art publishers, notably Messrs. Henry Graves and Co., who in their early work in 1892 used mezzotint, and Messrs. Downman's sketches, with appropriate frame drawings, are excellent. Even pencil drawings have been copied in a manner unequalled by photography. If it were necessary to enlarge upon the modern prints of this style, the publications by Messrs. Frost and Reed, from plates made by Miss E. J. Jowett, represent some of the finest as well as the most attractive prints that have been made. Whichever basis be used - photography, mezzotint, or mixed engraving - the ultimate treatment, to which the colour print is the same. The engraved plate is thoroughly cleaned, and the use of small dabbings and pencil stamps the various colour inks are worked into the plate in the various requisite places. Such plates must be inked by artistic craftsmen, and may take hours to complete before one print can be taken. The print is simultaneously colour impression, and bears all the distinctive marks of fine mezzotint, copperplate engraving, or etching.

STONE ENGRAVING
As a means of producing fine work, copperplate engraving has maintained a very strong hold upon the British printing craft, notwithstanding the fact that Germans and Americans have from time to time come into Great Britain and have practised the art of stone engraving, which is a method that grants greater freedom to the engraver and a character to the print seldom excelled by copperplate engraving. The great stone engraving on the Continent and its subsequent adoption in America have not changed the British preference for copperplate work. At present there are probably not more than six houses in the kingdom where stone engraving may at times be practiced.

MACHINERY FOR ENGRAVERS
Although copperplate engraving is an art craft, it has been found essential to assist the handwork by delicate and accurate apparatus for much of the mechanical engraving, both for plate and stone. The chief item is the ruling machine, whereby straight lines may be cut at varying distances apart for skies, buildings, backgrounds, and letter shading. This form of machine has been made more comprehensive, and is not obtainable as copying machines and pantographs. The latter is perhaps one of the greatest improvements and aids that the engraver has in his command. It is by such machines that medals may be accurately copied by the manipulation of an index point in print or style over every part of the original. Pantographs also - those especially of the blest as well as the most attractive prints that have been made.

STONE ENGRAVING
As a means of producing fine work, copperplate engraving has maintained a very strong hold upon the British printing craft, notwithstanding the fact that Germans and Americans have from time to time come into Great Britain and have practised the art of stone engraving, which is a method that grants greater freedom to the engraver and a character to the print seldom excelled by copperplate engraving. The great stone engraving on the Continent and its subsequent adoption in America have not changed the British preference for copperplate work. At present there are probably not more than six houses in the kingdom where stone engraving may at times be practiced.

MACHINERY FOR ENGRAVERS
Although copperplate engraving is an art craft, it has been found essential to assist the handwork by delicate and accurate apparatus for much of the mechanical engraving, both for plate and stone. The chief item is the ruling machine, whereby straight lines may be cut at varying distances apart for skies, buildings, backgrounds, and letter shading. This form of machine has been made more comprehensive, and is not obtainable as copying machines and pantographs. The latter is perhaps one of the greatest improvements and aids that the engraver has in his command. It is by such machines that medals may be accurately copied by the manipulation of an index point in print or style over every part of the original. Pantographs also - those especially of the 18th century - have been copied in a manner unequalled by photography. If it were necessary to enlarge upon the modern prints of this style, the publications by Messrs. Frost and Reed, from plates made by Miss E. J. Jowett, represent some of the finest as well as the most attractive prints that have been made. Whichever basis be used - photography, mezzotint, or mixed engraving - the ultimate treatment, to which the colour print is the same. The engraved plate is thoroughly cleaned, and the use of small dabbings and pencil stamps the various colour inks are worked into the plate in the various requisite places. Such plates must be inked by artistic craftsmen, and may take hours to complete before one print can be taken. The print is simultaneously colour impression, and bears all the distinctive marks of fine mezzotint, copperplate engraving, or etching.

STONE ENGRAVING
As a means of producing fine work, copperplate engraving has maintained a very strong hold upon the British printing craft, notwithstanding the fact that Germans and Americans have from time to time come into Great Britain and have practised the art of stone engraving, which is a method that grants greater freedom to the engraver and a character to the print seldom excelled by copperplate engraving. The great stone engraving on the Continent and its subsequent adoption in America have not changed the British preference for copperplate work. At present there are probably not more than six houses in the kingdom where stone engraving may at times be practiced.

MACHINERY FOR ENGRAVERS
Although copperplate engraving is an art craft, it has been found essential to assist the handwork by delicate and accurate apparatus for much of the mechanical engraving, both for plate and stone. The chief item is the ruling machine, whereby straight lines may be cut at varying distances apart for skies, buildings, backgrounds, and letter shading. This form of machine has been made more comprehensive, and is not obtainable as copying machines and pantographs. The latter is perhaps one of the greatest improvements and aids that the engraver has in his command. It is by such machines that medals may be accurately copied by the manipulation of an index point in print or style over every part of the original. Pantographs also - those especially of the 18th century - have been copied in a manner unequalled by photography. If it were necessary to enlarge upon the modern prints of this style, the publications by Messrs. Frost and Reed, from plates made by Miss E. J. Jowett, represent some of the finest as well as the most attractive prints that have been made. Whichever basis be used - photography, mezzotint, or mixed engraving - the ultimate treatment, to which the colour print is the same. The engraved plate is thoroughly cleaned, and the use of small dabbings and pencil stamps the various colour inks are worked into the plate in the various requisite places. Such plates must be inked by artistic craftsmen, and may take hours to complete before one print can be taken. The print is simultaneously colour impression, and bears all the distinctive marks of fine mezzotint, copperplate engraving, or etching.

STONE ENGRAVING
As a means of producing fine work, copperplate engraving has maintained a very strong hold upon the British printing craft, notwithstanding the fact that Germans and Americans have from time to time come into Great Britain and have practised the art of stone engraving, which is a method that grants greater freedom to the engraver and a character to the print seldom excelled by copperplate engraving. The great stone engraving on the Continent and its subsequent adoption in America have not changed the British preference for copperplate work. At present there are probably not more than six houses in the kingdom where stone engraving may at times be practiced.

MACHINERY FOR ENGRAVERS
Although copperplate engraving is an art craft, it has been found essential to assist the handwork by delicate and accurate apparatus for much of the mechanical engraving, both for plate and stone. The chief item is the ruling machine, whereby straight lines may be cut at varying distances apart for skies, buildings, backgrounds, and letter shading. This form of machine has been made more comprehensive, and is not obtainable as copying machines and pantographs. The latter is perhaps one of the greatest improvements and aids that the engraver has in his command. It is by such machines that medals may be accurately copied by the manipulation of an index point in print or style over every part of the original. Pantographs also - those especially of the 18th century - have been copied in a manner unequalled by photography. If it were necessary to enlarge upon the modern prints of this style, the publications by Messrs. Frost and Reed, from plates made by Miss E. J. Jowett, represent some of the finest as well as the most attractive prints that have been made. Whichever basis be used - photography, mezzotint, or mixed engraving - the ultimate treatment, to which the colour print is the same. The engraved plate is thoroughly cleaned, and the use of small dabbings and pencil stamps the various colour inks are worked into the plate in the various requisite places. Such plates must be inked by artistic craftsmen, and may take hours to complete before one print can be taken. The print is simultaneously colour impression, and bears all the distinctive marks of fine mezzotint, copperplate engraving, or etching.

STONE ENGRAVING
As a means of producing fine work, copperplate engraving has maintained a very strong hold upon the British printing craft, notwithstanding the fact that Germans and Americans have from time to time come into Great Britain and have practised the art of stone engraving, which is a method that grants greater freedom to the engraver and a character to the print seldom excelled by copperplate engraving. The great stone engraving on the Continent and its subsequent adoption in America have not changed the British preference for copperplate work. At present there are probably not more than six houses in the kingdom where stone engraving may at times be practiced.

MACHINERY FOR ENGRAVERS
Although copperplate engraving is an art craft, it has been found essential to assist the handwork by delicate and accurate apparatus for much of the mechanical engraving, both for plate and stone. The chief item is the ruling machine, whereby straight lines may be cut at varying distances apart for skies, buildings, backgrounds, and letter shading. This form of machine has been made more comprehensive, and is not obtainable as copying machines and pantographs. The latter is perhaps one of the greatest improvements and aids that the engraver has in his command. It is by such machines that medals may be accurately copied by the manipulation of an index point in print or style over every part of the original. Pantographs also - those especially of the 18th century - have been copied in a manner unequalled by photography. If it were necessary to enlarge upon the modern prints of this style, the publications by Messrs. Frost and Reed, from plates made by Miss E. J. Jowett, represent some of the finest as well as the most attractive prints that have been made. Whichever basis be used - photography, mezzotint, or mixed engraving - the ultimate treatment, to which the colour print is the same. The engraved plate is thoroughly cleaned, and the use of small dabbings and pencil stamps the various colour inks are worked into the plate in the various requisite places. Such plates must be inked by artistic craftsmen, and may take hours to complete before one print can be taken. The print is simultaneously colour impression, and bears all the distinctive marks of fine mezzotint, copperplate engraving, or etching.
**RODER NOTES**

**FEBRUARY 2001**

BY GEORGE WEBBER

---

**NOTE 1**

“EDELRODR” (TPA 16)

Chris McGregor has found a Portuguese card with “Edelrodr” printed on it. In addition there is a very crude handstamp in U.S.A., “Superimposed on it. It seems to me that the “Edelrodr” was put on by Röder and that the crude overstamp was put later by the Portuguese publisher. Both Portugal and the USA were stamped in the first years of WW2. I imagine the Portuguese guy merely over-stamped his Röder product with “Printed in USA” when the American Röder was in town.

**NOTE 2**

Imp. C.G. Röder, Paris (TPA 16)

Helmfried illustrated Röder numbered cards 22766 and 22770, both for Persia, with the Paris attribution. I have a similar card 22763, with a FU date at 17 November 1902. Card postcard type printing is specialised and needs skilled staff and machinery who are used to the process. I cannot see that the Röder Paris printers would want to do this “one off” job.

It is clear to me that the Röder no 22766 is the usual Leipzig based “work in progress” number. It exactly fits into the known Leipzig schedule. If it really was printed in Paris, sure it is very strange that it has a Leipzig based number on it? Röder had a music and book publishing business in Paris and I guess the Paris outfit merely took the order and passed the process over to Leipzig. They probably picked up the order through the close connections that the French had to the Arab world.

**NOTE 3**

Post WW2 Röder (TPA 15)

Many congratulations to Henk Vlokstein in finding these post WW2 Röder printings. A long time ago Chris McGregor listed, to me, some Röder cards with the number 776654 on it. Röder was well into the 600 thousand special orders by WW2. The only possibility was that this was a post WW2 printing. From Chris’s notes the card was Canada, Province of Quebec. Röder published by "Novel“ in black and white colotyple. I have not seen this card, but it might be interesting to look out for anything more in the 700 thousand region?

**NOTE 4**

OLM – Kaffir-hut (TPA 15)

Helmfried has pointed out that a Röder number of 17946 just does not fit with an OLM (Otto Leder, in Münden) designation of 7504. I enclose a typical OLM card for 1904, printed for Barbados, OLM 692.04. This has a believable Röder number of 43736. I can but assume that this 17946 is an isolated mistake. It should be a number in the 30 or 40 thousands region, to fit in with the known Röder schedule. It will be interesting to see if another anomaly turns up.

Actually there is something very odd about OLM activities in 1904. Chris has a Chinese card published in Russia, 1176.04 (no specific OLM attribution), with a peculiar “R” in the lower right hand side. I assume that it was not printed by Röder with this unusual “R” designation.

**NOTE 5**

OLM – Kaffir-hut (TPA 15)

Frans Bokelmann sent me examples of Röder’s work for “Glückstadt & Münden”. He pointed out that the cards were printed on a Chinese card published in Russia, 1176.04 (no specific OLM attribution), with a peculiar “R” in the lower right hand side. I assume that it was not printed by Röder with this unusual “R” designation.

**NOTE 6**

Barbados with full OLM name imprint, 692.04 printed by Röder

---

**Note 4:** Barbados with full OLM name imprint, 692.04 printed by Röder

---

**Note 5:**

OLM – Kaffir-hut (TPA 15)

Helmfried has pointed out that a Röder number of 17946 just does not fit with an OLM (Otto Leder, in Münden) designation of 7504. I enclose a typical OLM card for 1904, printed for Barbados, OLM 692.04. This has a believable Röder number of 43736. I can but assume that this 17946 is an isolated mistake. It should be a number in the 30 or 40 thousands region, to fit in with the known Röder schedule. It will be interesting to see if another anomaly turns up.

Actually there is something very odd about OLM activities in 1904. Chris has a Chinese card published in Russia, 1176.04 (no specific OLM attribution), with a peculiar “R” in the lower right hand side. I assume that it was not printed by Röder with this unusual “R” designation.

**Note 5:**

OLM – Kaffir-hut (TPA 15)

Frans Bokelmann sent me examples of Röder’s work for “Glückstadt & Münden”. He pointed out that the cards were printed on a Chinese card published in Russia, 1176.04 (no specific OLM attribution), with a peculiar “R” in the lower right hand side. I assume that it was not printed by Röder with this unusual “R” designation.

**Note 6:**

Barbados with full OLM name imprint, 692.04 printed by Röder

---

**Note 7:**

Although lacking the “OLM” wording, this is definitely a Leder card. Anybody get a 1912 or later?

See also the imprinted year date that corresponds with the OLM code. Röder number 13082 found in stamp catalogue of this year. It seems to me that the Leder Paris imprint on address side reads: “Have you seen our Rembrandt Group Limited. In the present issue of “Printers Ink” – the 6J journal for serious advertisers? The Rembrandt Printing Co., 36, Basinghall Street, London, E.C.2. Ploum postmark illegible, Half penny postage.