

francesco bordoni

ex teacher of chromatology, industrial systems, graphic technology

Registered in the Roll of Experts of the PENAL AND CIVIL COURT OF MILAN under No. 8089 with a specialisation in the TECHNICAL GRAPHIC SECTOR

Registered office: p.le Lagosta 2 – Milan, Italy

Operating address: c/o Ci. Ti. O. s.a.s.
36060 Romano d'Ezzelino (VI)
via Don Giovanni Minzoni 19
tel. +39 0424 501884 - fax +39 0424 501624
mobile: +39 335 6536604
e-mail: bordoni.perizie@citio.eu

VAT Number 073885330151 – **Fiscal code:** BRDFNC51R11F205T – **Chamber of Commerce, Industry, Crafts and Agriculture (MI)** 30-0001317

1 I, the undersigned Francesco Bordoni, registered in the Roll of Experts of the
2 Technical Graphic Sector of the Penal and Civil Court of Milan under number 8089,
3 upon request by Nicole Ciccolo, Graphological Expert at the Civil and Penal Court of
4 Bologna, living and registered in via Riva Reno n 11, 40122 Bologna, as an assistant
5 of the Court Graphologist who entrusted me with this task, have drafted this

6 **TECHNICAL EXAMINATION REPORT**

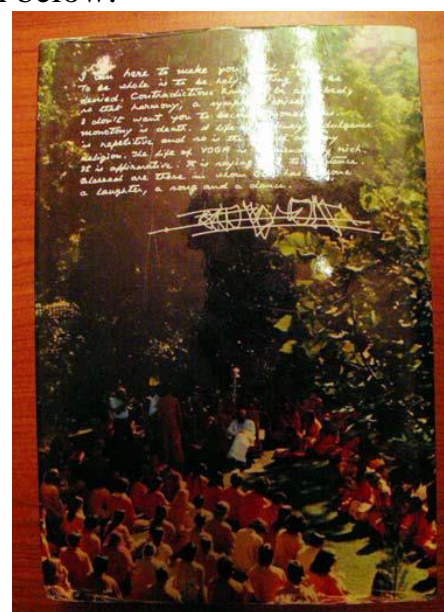
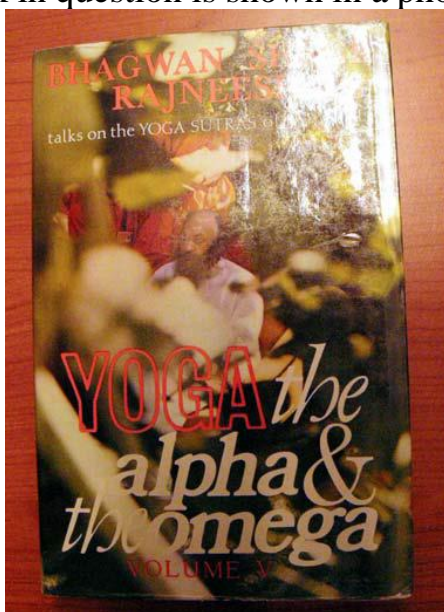
7 bearing the following title:

8 **dating of the print on the jacket of the book “Yoga the alpha and the omega –**
9 **volume V”**

10 The book has the following characteristics:

- 11 • size closed: 150mm x 225mm (size of the cover)
- 12 • 264 pages plus endpapers, plus cover, plus jacket
- 13 • print inside the book: 1 colour on the recto (black) and 1 colour on the verso
14 (black) with an offset lithographic printing process
- 15 • photograph printed by means of an offset lithographic process, with a four-
16 colour process, enamelled print, the photograph was printed separately (not at
17 the same time as the signatures in the book) and glued on the left page of the
18 book title page
- 19 • hardbound cover, covered with silk-like cloth, printed with 1 colour (black)
- 20 • jacket print with 5 colours (four-colour process + orange) only on the recto,
21 with an offset lithographic process
- 22 • plastic-coated jacket
- 23 • book thread stitching with red headbands

24 The book in question is shown in a photograph below:



25

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Method of analysis

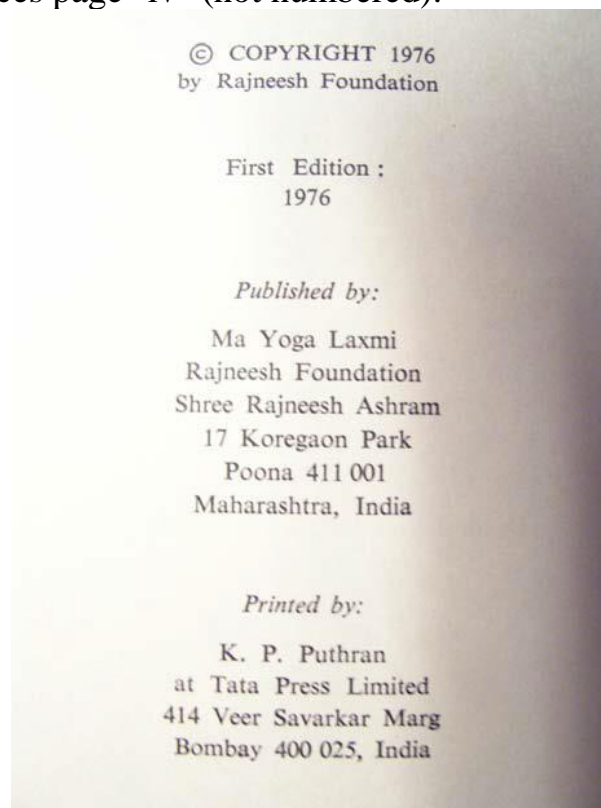
In order to carry out the task I was entrusted with by the Court Graphological Expert, that is the purpose of this technical examination report, namely to ascertain the period when the book jacket was produced, I applied the following method:

- 1.- the printing date reported in the book in question was checked;
- 2.- the technology used for producing the body of the book (inner part of the book) was checked;
- 3.- the technology used for producing the jacket was checked;
- 4.- a comparison was made with printed matters produced after the printing of the book in question.

I believe this methodology to be objective, since it makes it possible to identify the period when the book in question was produced objectively, due to the evolution of technologies and the subsequent disappearance of previous technologies. Moreover, the geographic location of the printers ensures the use of certain precise technologies through the years.

1.- Printing date reported in the book in question;

The book in question reports "1976" as its printing date, as shown in the photograph below, which reproduces page "iv" (not numbered):



The page reports the full colophon, but as far as this technical examination report is concerned, the fundamental data to take into consideration are:

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1 **a.-** the book was printed in India (Printed by K.P. Puthran at Tata Press Limited, ...
2 *omissis* ..., Bombay 400 025, India);

3 **b.-** the book copyright dates back to 1976 (copyright 1976 by Rajneesh Foundation);

4 **c.-** the first edition of the book was in “1976” (First Edition: 1976).

5 This information says that the book was printed in 1976, or at least this is what is
6 specified in the colophon.

7 **2.- Technology used for producing the body of the book (inner part of the book)**

8 For producing the book, prepress, printing and packaging technologies were used.
9 From a visual point of view, packaging technologies have not changed in the last 50
10 years, therefore it is extremely difficult to identify the date of a fold, stitching, cover.
11 Conversely, prepress and printing technologies have changed remarkably, therefore
12 the examination focused on these processes.

13 In the early 1970s, the prepress process was exclusively photomechanical and
14 manual. Reproducing a photograph in the press was a complex process, whose results
15 were rather far from the contemporary ones.

16 In order to perform a printing operation, it is necessary to make printing plates which
17 will have to be inserted into the printing press. Through the years, technologies for
18 producing printing plates have evolved enormously. In addition to this, technologies
19 for making printing plates have evolved in different ways in different geographic
20 areas. If we take into consideration Europe, the United States, Asia (excluding
21 Japan), the evolution was similar in Europe and the United States, whereas Asia
22 (again, excluding Japan) lagged decades behind the other two above-mentioned
23 Continents. In the 1960s and early 1970s, the method for making printing plates was
24 based on the chemical incision of bimetallic or trimetallic plates. Therefore, chemical
25 incisions were imprecise, both in the characters of their texts and in the halftones of
26 the images. In order to check the printed matter in question, I made some
27 photographs using a 320X electronic microscope (320 magnification). A microscope
28 photograph of part of a text character on page 163 of the book in question is shown
29 below.

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- 1
- 2 It is possible to note that the character shows some imperfections and imprecisions
- 3 attributable to the chemical incision of the printing plate.
- 4 A photograph showing a detail of the halftone picture on page 103 of the book in
- 5 question is reported below.

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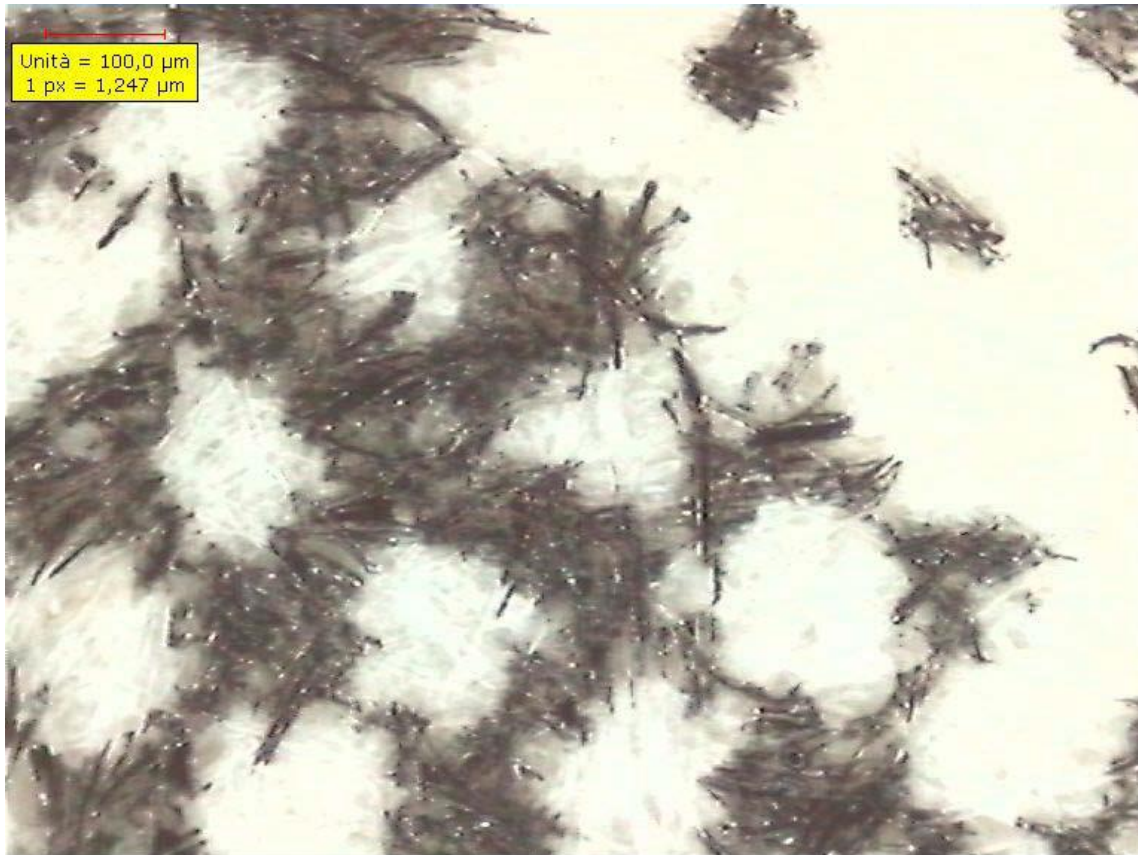
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1

2 This image shows the defect in the halftone dots on the chemically incised metal
3 plate even more clearly.

4 To further prove the chemical incision technology of the printing plates, I also
5 examined the colour printed and enamelled photograph at the beginning of the book
6 in question. This printed matter is fundamental, since it was printed separately, not at
7 the same time as the rest of the book, and then glued on one page of the book. Two
8 microscope images of two details on this page are reported below.

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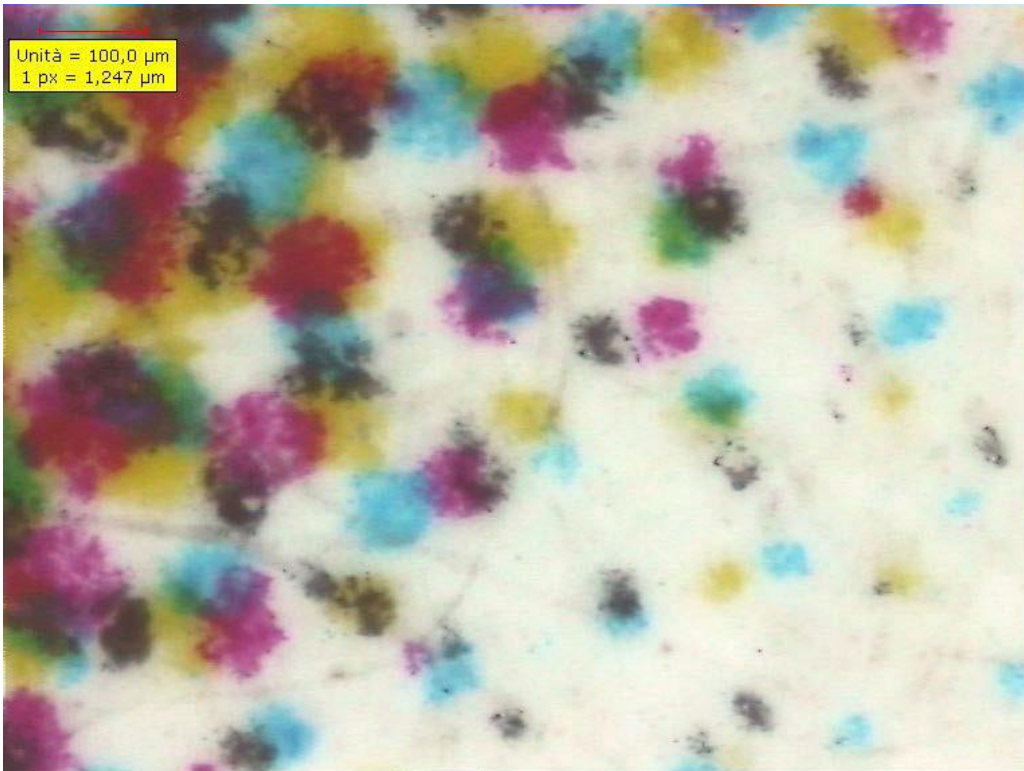
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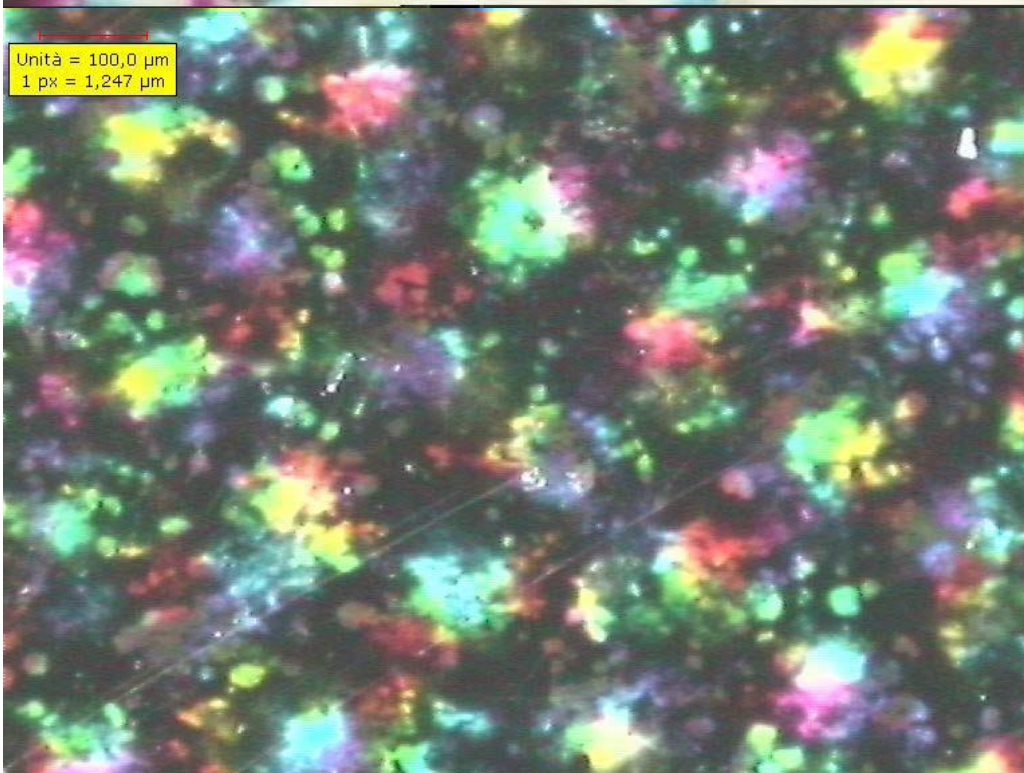
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1



2

3 The first image shows the light dots in the photograph, the second one shows the dark
4 dots. In both photographs, clear imperfections are evident, which are typical for
5 printing plates (plates) incised with a chemical process.

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1 At this point, it is obvious that both the book and the photograph were printed in the
2 same period and with the same technologies.

3 **3.- Technology used for producing the jacket**

4 The jacket is shown in the photograph below:



5 For analysing the jacket, I also examined the text characters and the details of the
6 images in order to ascertain what technologies had been used.

7 Two details of characters in the jacket text, printed in black, present on the two outer
8 book flaps, were checked. The photographs below show what these characters look
9 like when viewed with an electronic microscope.
10

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1



2

3 It is possible to see that the characters taken into consideration, viewed with an
4 electronic microscope, show the same details as the characters examined for the body
5 of the book.

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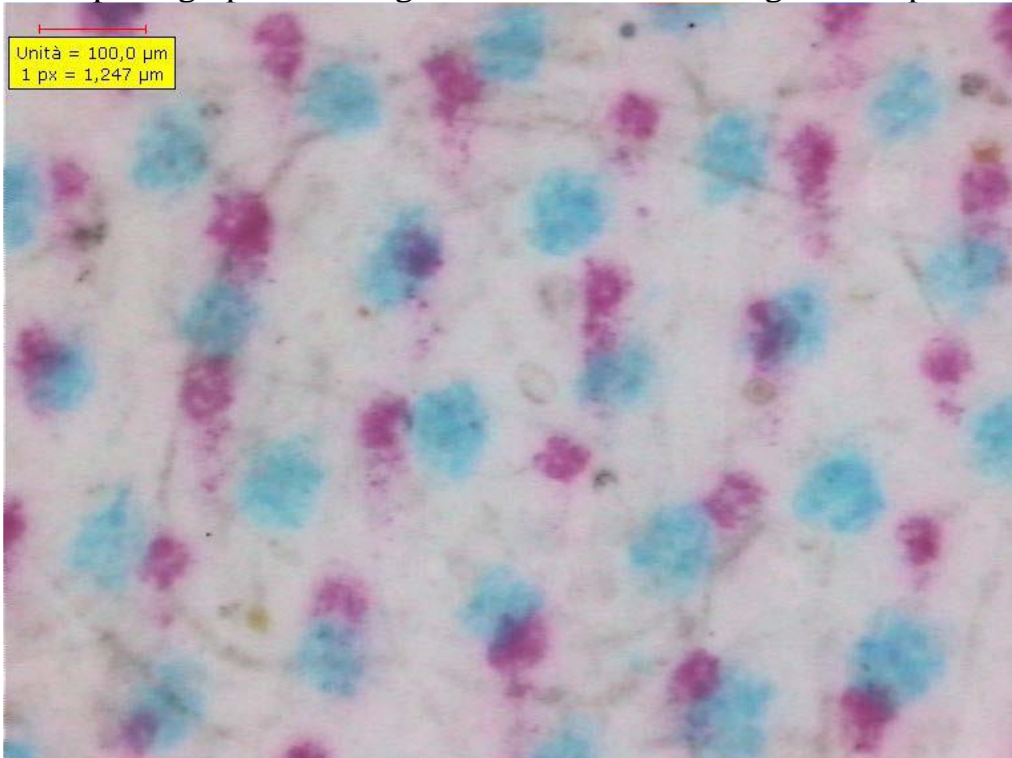
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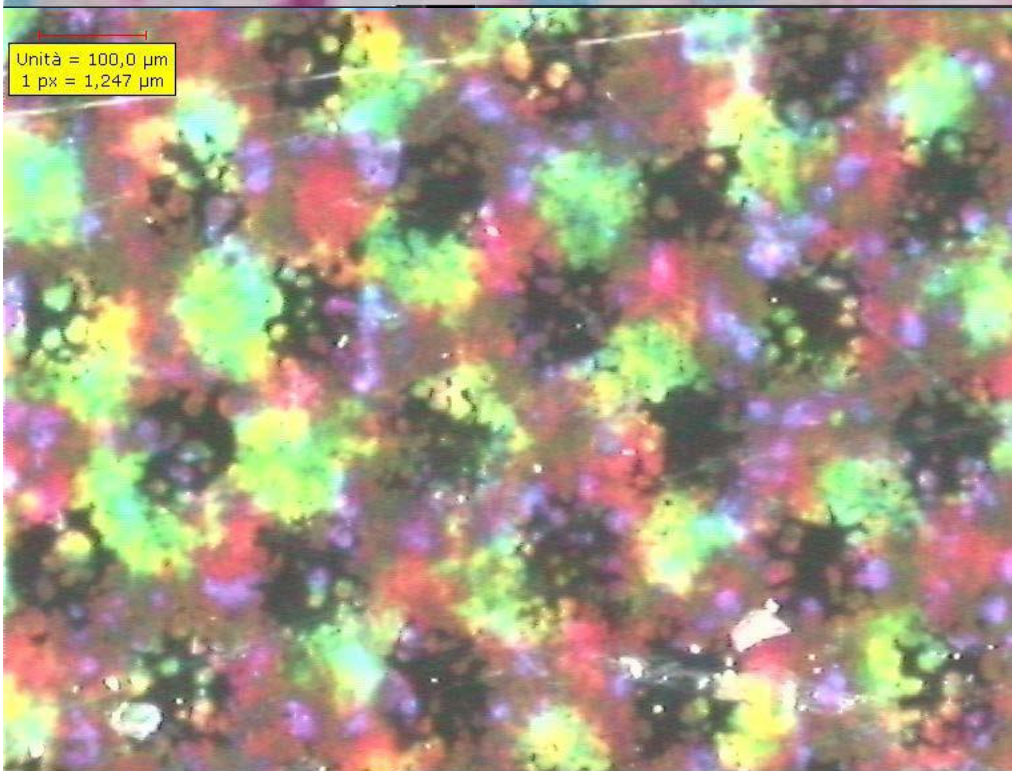
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1 Some photographs showing the details in these images are reported below:



2



3

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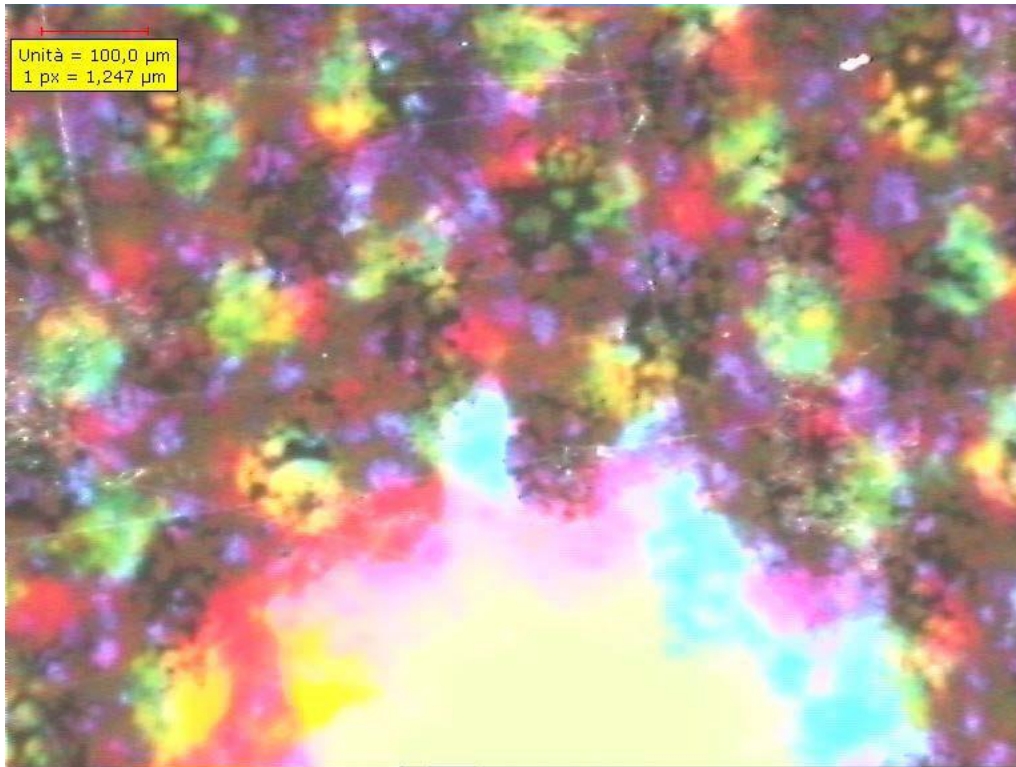
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1

2 The three images reported above show, respectively: the first one contains a light-
3 colour area in the image, the second one contains a dark-colour area in the image, the
4 third one contains an area near the negative text near the signature.

5 The three images shown above prove that the jacket was also made by means of the
6 same technologies as the body of the book, that is chemically incised printing plates
7 were used.

8 **4.- Comparison with printed matters produced after the printing of the book in** 9 **question.**

10 I took into consideration some printed matters whose production date was certain and
11 which had been available on the market. They were analysed in chronological order,
12 on the basis of their publication dates.

13 The first printed matter taken into consideration was the book “Capire l'Italia –
14 PATRIMONIO STORICO ARTISTICO” published by Touring Club Italiano. The
15 tome was printed in 1979 by Istituto Italiano Arti Grafiche Bergamo, as reported in
16 the colophon on page 6. The same criterion used for the book examined in this
17 technical examination report was applied, therefore some photographs were taken
18 with an electronic microscope, namely part of a text character and two parts of colour
19 images.

20 A photograph of a detail of a text character on page 95 is shown below.

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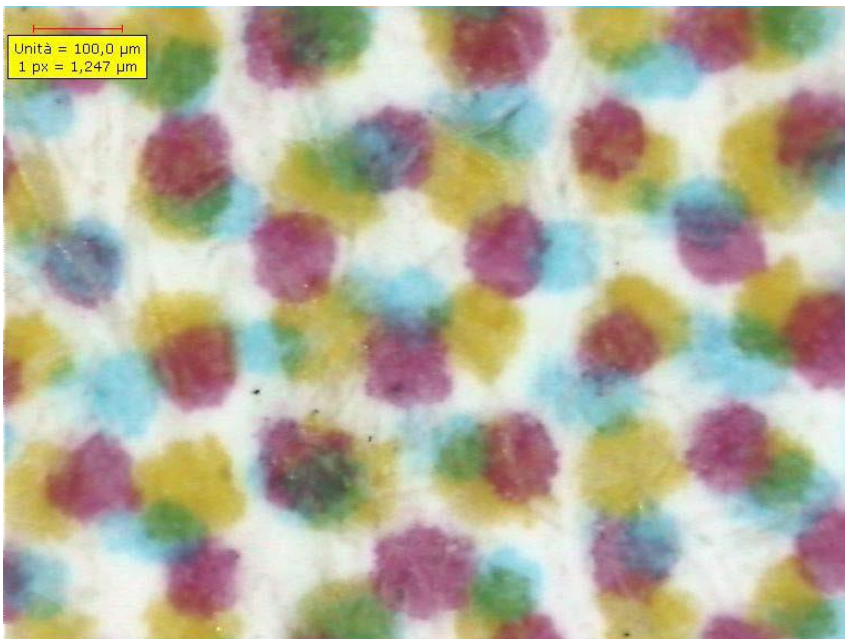
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1

2 It is possible to note that the character is much more detailed than the one in the book
3 under examination; this is due to the fact that the printing plates used in Europe in the
4 late 1970s were presensitized plates, which make it possible to obtain higher quality
5 details.

6 The photographs reported below show printed colour images; also in this case, a light
7 area and a dark area were taken into consideration.



8

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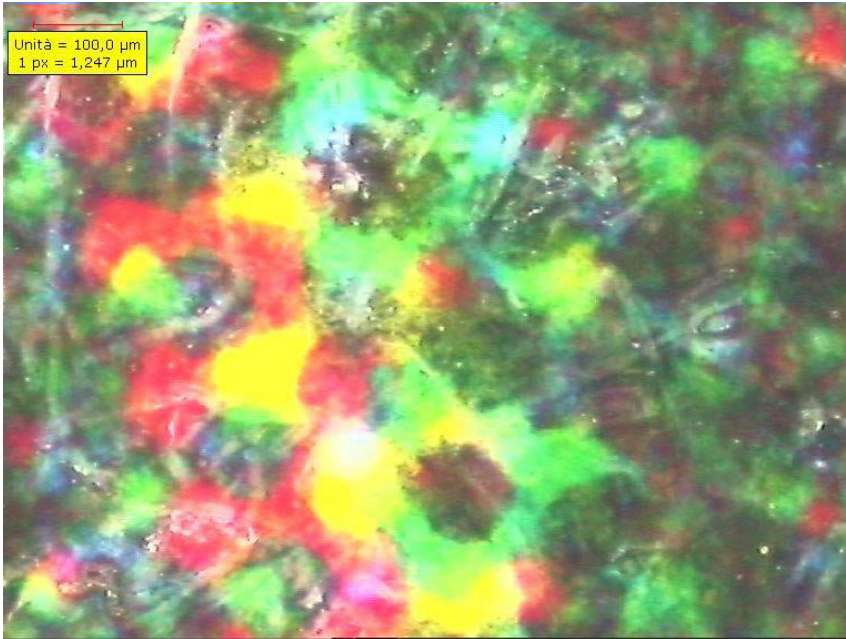
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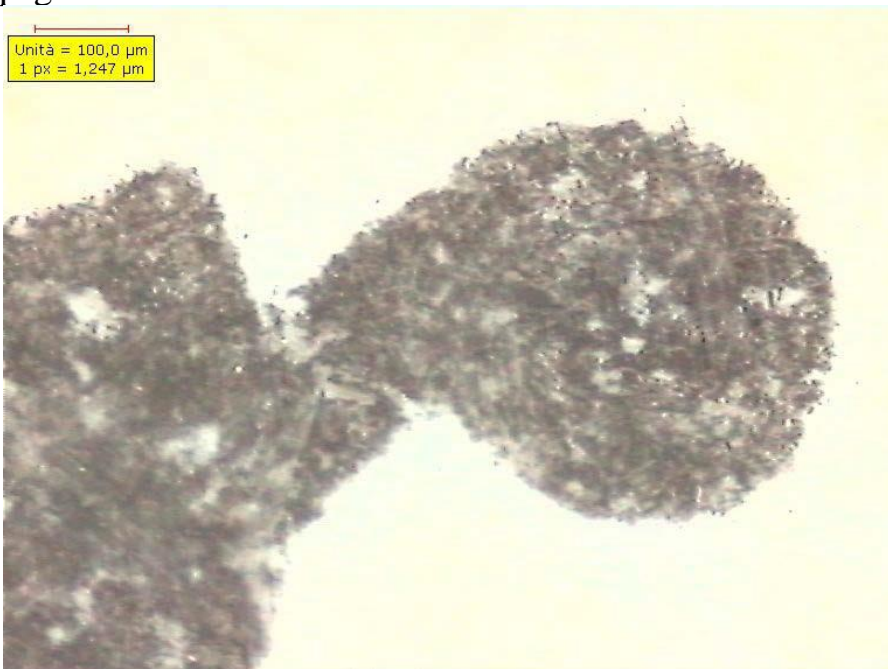


1

2 It may be noted that the halftone of the light area is clear, with more precise dots in
3 comparison with the dots of the halftone present in the jacket and in the colour
4 picture contained in the book.

5 It was decided to take into consideration the book “La rosa e il tasso” (Italian version
6 of "The Rose and the Yew Tree") by Mary Westmacott (a pseudonym of Agatha
7 Christie), published by BUR Biblioteca Universale Rizzoli, printed in 1990 by RCS
8 Rizzoli Libri spa, as reported in the colophon on page 4.

9 An enlargement, again made with an electronic microscope, of part of a character on
10 page 139 is shown below.



11

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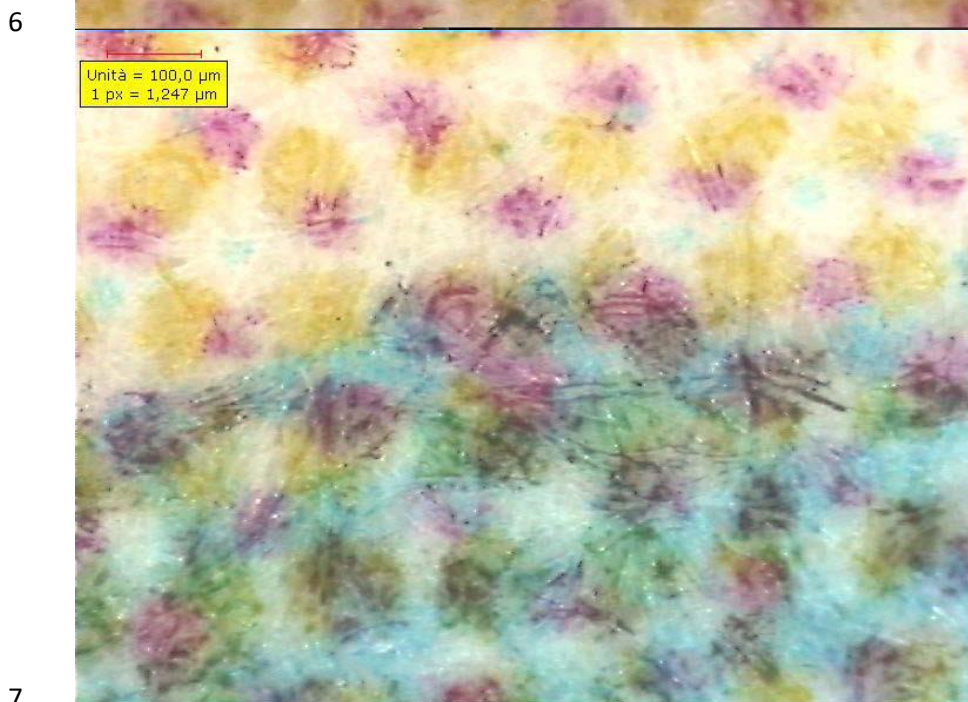
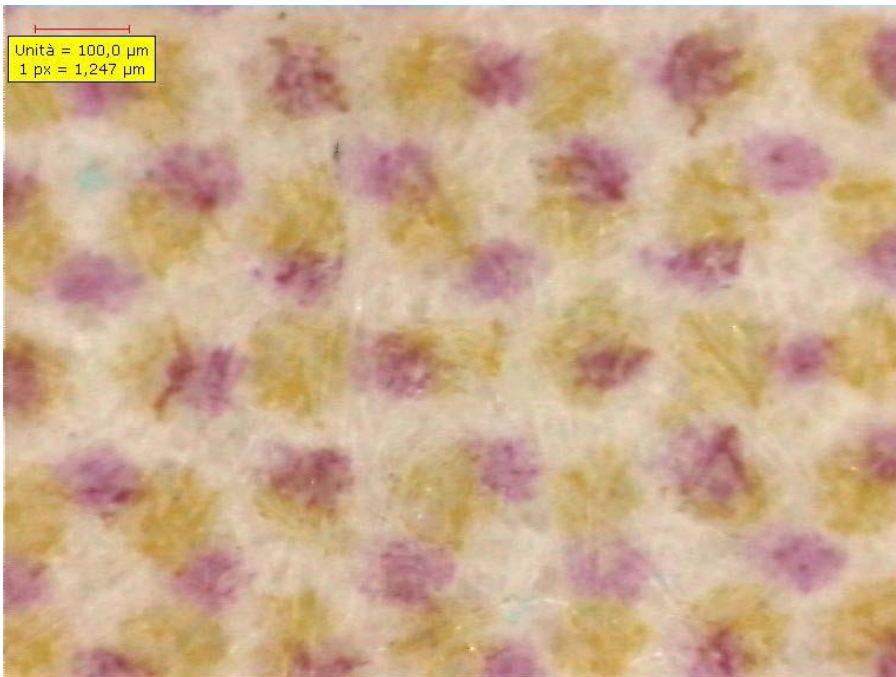
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- 1 The character is clean, due to the evolution of presensitized plates and prepress
- 2 exposure systems.
- 3 Two photographs, again at 320X, are reported below; they show the halftone image
- 4 present on the cover of the above-mentioned book. Also in this case, both light and
- 5 dark areas were examined.



- 7
- 8 Although the cover is made of macroporous and rough cardboard, it is possible to
- 9 note that halftones are precise, both in light and dark areas.

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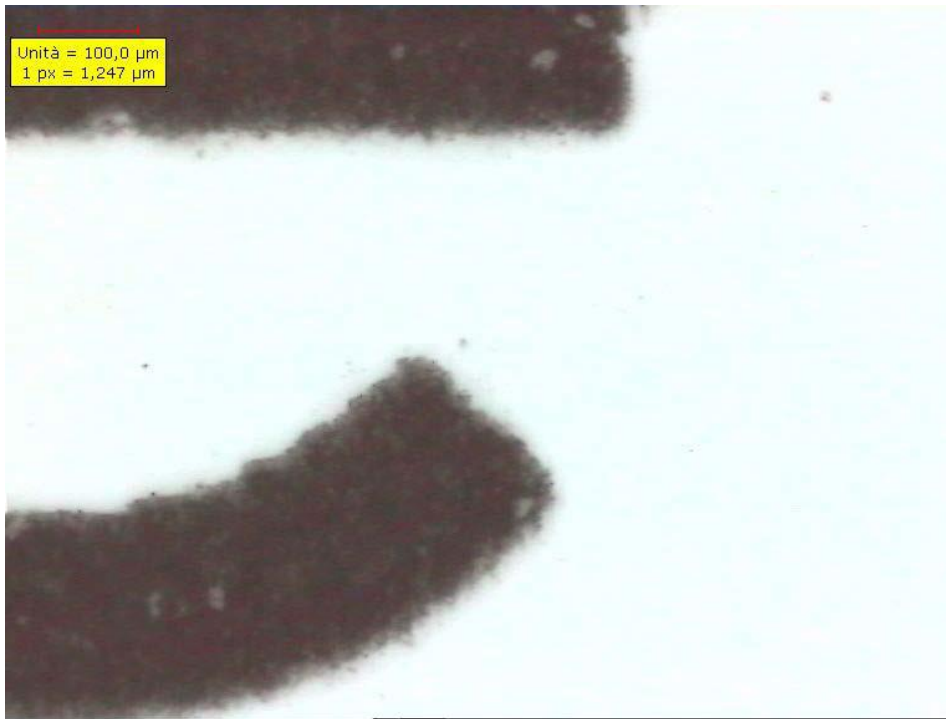
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1 Finally, in order to conclude this overview, I took into consideration the magazine
2 “PRINTPOWER”, Spring 2014 issue, a magazine published by Assocarta Servizi srl,
3 printed by PCP in 2014, as reported in the colophon on page 03.

4 A microscope photograph (again 320X) of part of a text character on page 07 is
5 shown below.



6
7 The character is well detailed, due to the printing plate obtained by means of the CtP
8 (Computer to Plate) technique, with LASER incision technology. The slight blurs
9 visible are due to the compression of the printing press and the pigments
10 of the print ink.

11 The light and dark areas of the image on page 48 of the above-mentioned magazine
12 were examined; microscope photographs (320X) are show below.

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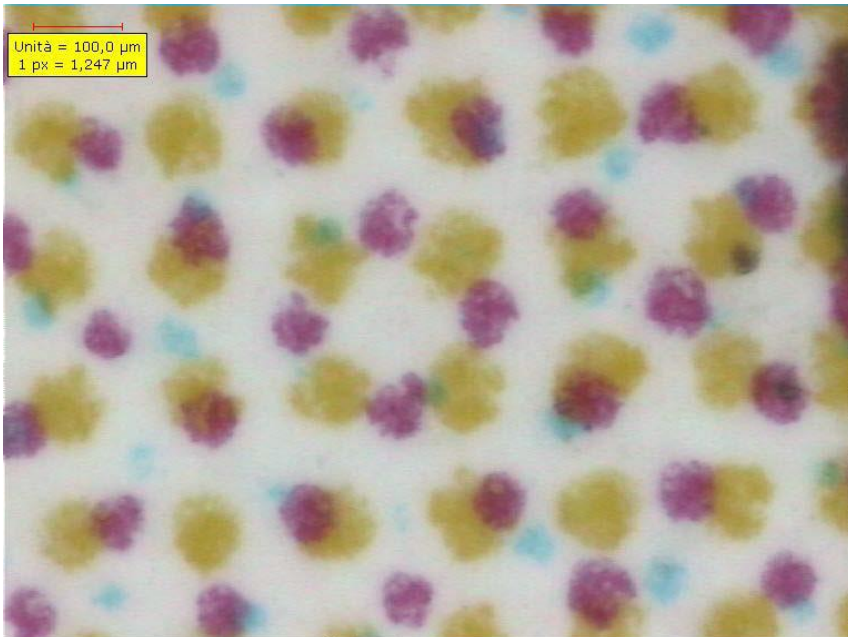
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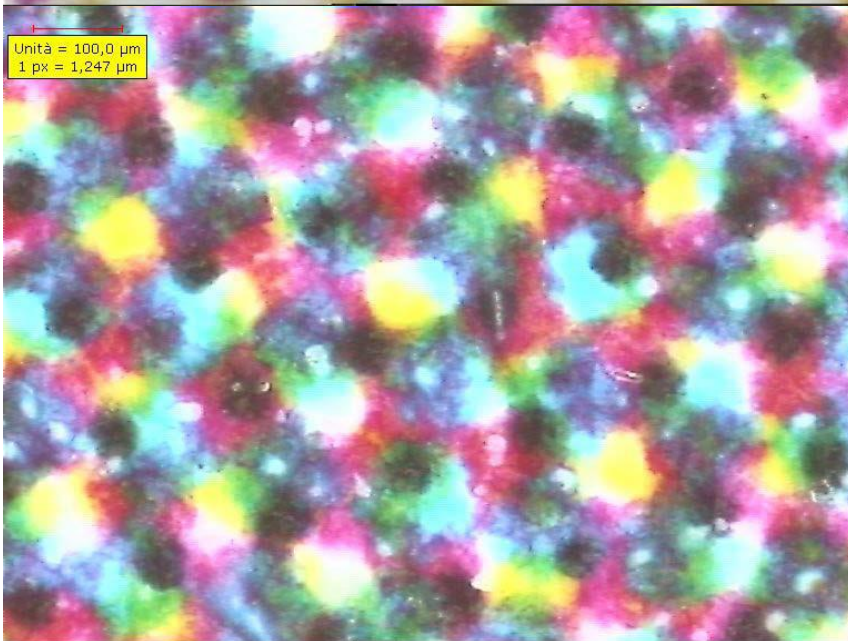
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1



2

3 Dots in the halftones are clear and precise, as you can see more clearly in the
4 photograph above (light part of the image); in the first picture it is also possible to see
5 how precisely halftone dots are arranged; the same arrangement is obviously also
6 present in the dark area, but it is more difficult to distinguish it.

Observations on the prepress and printing technologies

7
8 In order to obtain a printed matter, it is necessary to use technologies for making
9 printing plates and printing technologies. Between 1970 and 2014, both the prepress
10 and the printing techniques have been totally revolutionised, though remaining within
11 the framework of planographic printing.

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1 By taking into consideration the production years of the printed matters examined
2 (1976 India, 1979 Italy, 1990 Italy, 2014 Italy), it is possible to notice that a radical
3 change of both prepress and printing technologies has taken place.

4 ***For the prepress:***

5 in 1976 in India chemical incision of bimetallic or trimetallic plates was used to
6 obtain offset lithographic printing plates. The incision was performed after laying the
7 material under an electric arc lamp which produced UV light.

8 Production of this type of plates and their marketing worldwide stopped in the late
9 1970s, due to the appearance of presensitized printing plates, which were quicker to
10 obtain, less expensive, less polluting, more precise and, therefore, resulted in higher
11 quality of printed matters;

12 in 1979 in Italy presensitized plates were used, which were launched onto the market
13 in the late 1960s and which were quickly expanding, due to their above-mentioned
14 characteristics. Exposure was still with an Electric Arc, but instead of chemical
15 incision, a development similar to the photographic one was used, and the fixing was
16 also similar to the photographic one. In India, presensitized plates appeared in the
17 mid-1970s and became widespread in the mid-1980s, since the other type of plates
18 stopped being produced in the late 1970s, as already mentioned above;

19 by 1990 in Italy a shift to presensitized plates with assembly film obtained by CRT
20 (Cathodic Ray Tube) had taken place, and the laying would take place with UV
21 exposure, replaced by electric arc lamps starting from the mid-1980s;

22 in 2014 in Italy the LASER technology has been in use since the 1990s, for direct
23 incision of printing plates; this technology combines a high speed and high quality,
24 with resolutions which were not even thinkable with the previous technologies.

25 ***For the printing:***

26 in 1976 in India the offset lithographic technology was mostly used with one-colour
27 or two-colour printing presses; in addition to this, it was a basic technology in which
28 for the dampening unit, fundamental for the physico-chemical process to be obtained
29 in the printing press in order to print on a support, only water was used. This resulted
30 in reduced production speed, longer preparation and washing times of the printing
31 press, low reproduction quality;

32 in 1979 in Italy printing presses with 2 or more colours were used, and dampening
33 units with only water had been replaced by dampening units with a liquid containing
34 a small amount of isopropyl alcohol (not more than 12%). This technology made it
35 possible to obtain brighter and cleaner printed matters and to speed up the drying of
36 the ink, in comparison with the basic dampening units;

37 in 1990 in Italy multicolour printing presses were commonly used by all printers. The
38 dampening system had been perfected, thus reducing the amount of isopropyl alcohol
39 needed, which was never more than 8%;

francesco bordoni

ex teacher of chromatology, industrial systems, graphic technology

Registered in the Roll of Experts of the PENAL
AND CIVIL COURT OF MILAN under No. 8089
with a specialisation in the TECHNICAL GRAPHIC SECTOR

Registered office: p.le Lagosta 2 – Milan, Italy

Operating address: c/o Ci. Ti. O. s.a.s.
36060 Romano d'Ezzelino (VI)
via Don Giovanni Minzoni 19
tel. +39 0424 501884 - fax +39 0424 501624
mobile: +39 335 6536604
e-mail: bordoni.perizie@citio.eu

VAT Number 073885330151 – Fiscal code: BRDFNC51R11F205T – Chamber of Commerce, Industry, Crafts and Agriculture (MI)
30-0001317

1 in 2014 in Italy all printing presses use a dampening system with a solution based on
2 isopropyl alcohol with added chemical solutions which make it possible to maintain
3 the quality constant for the whole print run, with high speeds and very quick times for
4 making modifications (printing plates, sizes, etc.).

5 A fundamental observation: with bimetallic and trimetallic plates it was not possible
6 to resort to alcohol dampening, therefore the introduction of printing presses with
7 alcohol dampening has entailed the disappearance of the chemical incision
8 technology, replaced by presensitized printing plates.

Conclusions

10 On the basis of what has been reported above, the undersigned states the following:

- 11 1.- the body of the book and the jacket were printed in the same time period;
- 12 2.- the date of production of the book and the jacket can be identified as 1976.

13 On the basis of what is explained in this technical examination report, the
14 undersigned states that

15 **the jacket of the book “Yoga the alpha and the omega – volume V” was**
16 **produced in 1976, as reported in the colophon of the book**

17 This technical examination report was drafted by me, Francesco Bordoni, in my
18 offices in Milan and Romano d'Ezzelino (VI) and completed on 28/10/2014.

19 **Francesco Bordoni**