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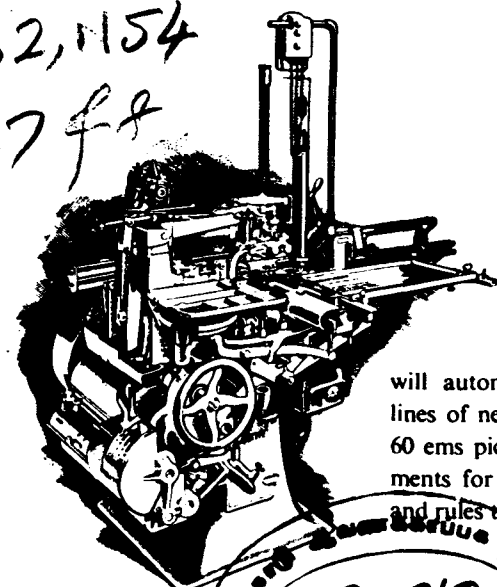
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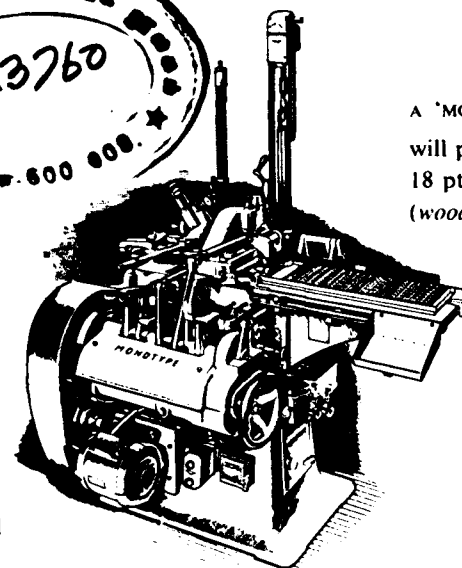


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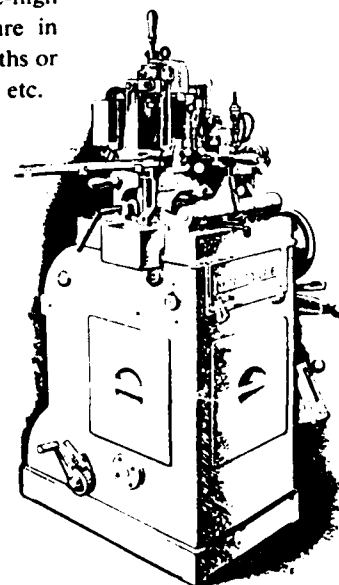
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ANNUAL SUBSCRIPTION RATES	
INDIA	Rs. 10/-
PAKISTAN	Rs. 10/-
Ceylon	Rs. 10/-
BURMA	Rs. 12/-
U. K.	£ 1
U. S. A.	\$ 3

Editorial & Publication Office:
PRINTINDIA

Proprietors
KUBERA ENTERPRISES (Private) Ltd.,
"KUBERA BUILDINGS"
21, Sunkurama Chetty St., Madras-1
INDIA
Grams: VARUNIDRI Phone: 3006

PRINTINDIA is Published
on the 10th of every month

Estd. 1953

Printindia

A Monthly Survey of The Graphic Arts Industries, Publishing, etc.

VOL. 7]

APRIL 1957

[No. 6

In this issue...

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From Our London Correspondent
Pressroom Problems Solved
News & Views etc. etc. etc.

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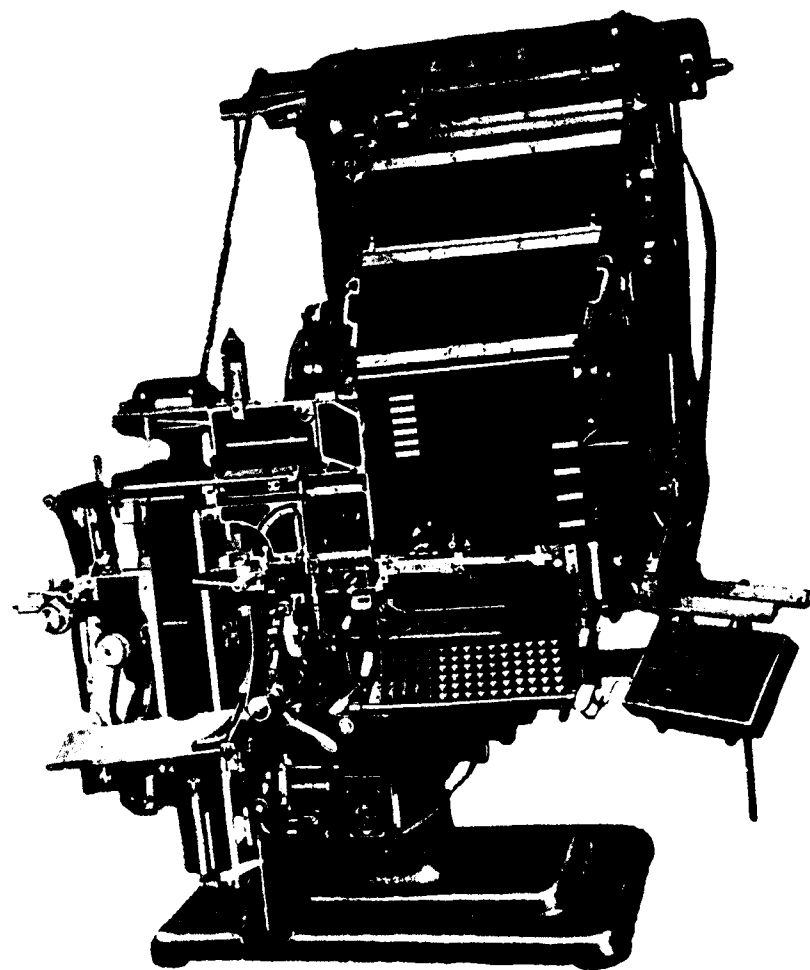
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EDITORIAL

WHITHER DELHI?

WORLD'S CAPITAL

Delhi has ceased to be the capital of India. It has long since become the capital of the world. On the banks of the Jumna throb the pulses of mankind from every clime on this planet. It was here that the printers of Bharat met in their annual conference early this month. Carlyle said that a true university is a collection of books. Likewise, a true conference is a collection of printers as a true exhibition is a collection of fine printing. So often one hears the opinion: "How wise the Indians are to remain neutral!" For posterity's sake, this important view is recorded permanently by the 20,000 printers spread all over the sub-continent.

Success is not a gift from some little God up on high. It is the result of intelligence, perseverance and hard work. Our printers have the first two. They are yet to have the last one. No wonder success eludes them. As Thomas Edison, the famous inventor, used to say, the recipe for success is 2% inspiration and 98% perspiration. Unfortunately, more inspiration and less hardwork come from our printers. India is great because she has a Nehru, but she is also great due to her free Press and fine printing. Her tourist traffic is not a little boosted by her fine printing. Her printed books have already established a market in the Far Eastern and other Afro-Asian countries.

The large number of delegates present point to the emergence of the organisation as a strong one. That is not to say nothing remains to be done.

OUR OBJECTIVE

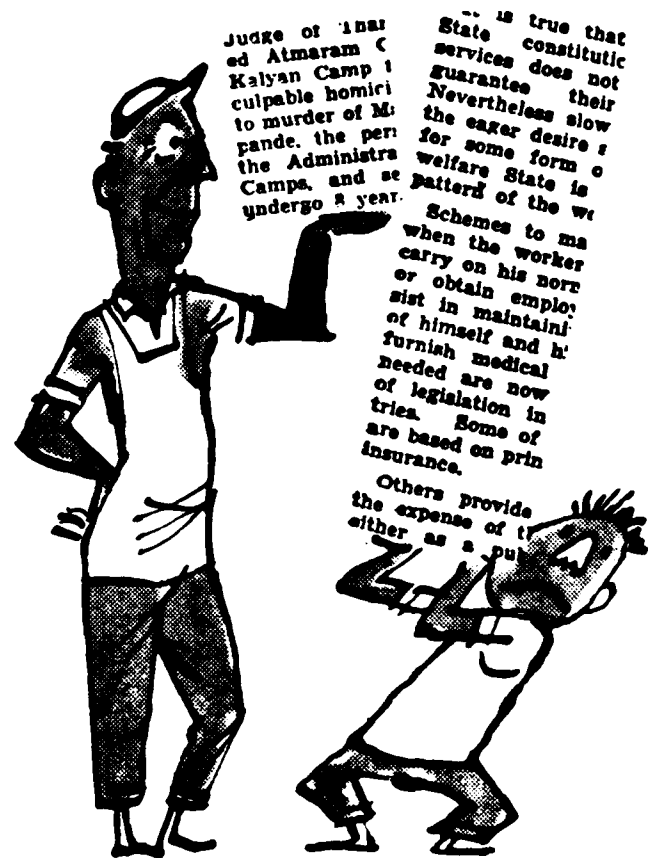
The All-India Printers' Conference is held with the objective of (i) creating a common forum for delegates from far and near to meet and voice their troubles and experiences and find, if possible, solutions for the same; (ii) representing to the Government the difficulties experienced by printers and ask for redress; (iii) devising ways and means of improving the standard of printing; (iv) keeping abreast of latest developments in machinery, processes and techniques by arranging for an exhibition.

RESOLUTIONS

A number of useful resolutions were passed at the conference as usual. The most important of them all is the idea of starting of fellowships in printing technology under the auspices of the Federation. Many delegates announced handsome donations payable every year and their munificence thrilled us all.

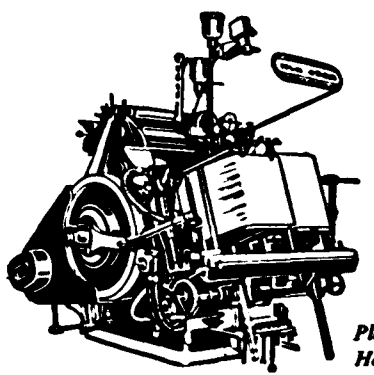
Another one is the formation of a Committee of Government and private representatives to discuss the problems facing printers and find solutions. This is really an achievement.

A new addition to the federation is the affiliation of the Association from 24 parganas. Printers' organisations can only pass resolutions or go on a deputation to the Union Ministry concerned. Beyond this, there is nothing much that can be done to ameliorate the grievances that are mounting on the printers every year. Some delegates and many office-bearers of the All-India Federation of Master Printers think that by passing resolutions their duty is ended. Of course, resolutions are effective if the organisation is powerful. The various constituent units of the Federation of Master Printers should grow in number, increase in membership and become fully representative of the Printing Industry. For this, enthusiastic bands of workers are called for. Such a band exists in Hyderabad, and it is our wish that it exists in every state, district and town. In the Madras Conference two years back, the President voiced two pre-requisites for running a successful organisation—(i) finance in adequate measure; (ii) a full-fledged secretariat to do the paper work. This still remains to be done. Printers of this country as they are situated at present cannot be called upon to contribute much to the Federation coffers. Staging a solitary play may not benefit the organisation in a big way. Every member has to be possessed with interest, zeal and enthusiasm to spread the concept of the federation. Periodical meetings should be arranged in every district and town to tell the printers of the advantages of corporate life. Printers' Clubs should be established in every state. District Conferences should be held as in Bengal, Maharashtra and Hyderabad. The print-buyers should be educated in accepting



the long and short of it...

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only quality print and in paying a reasonable price for the same. The role of the printer in the community should be impressed. In short, the part of the printer in raising the standards of living should be made known to all concerned.

OUR ILL LUCK

To the man who has been attending these conferences for the past five years, the present one may not seem an extraordinary one. Our national leaders like the President and the Vice-President, as well as the Prime Minister, could have been requested to take part in this conference. They could have seen for themselves the high quality of the printed product. The consolation is that two Union Ministers did take part in the deliberations. This does not mean that the Union Government will repeal tomorrow the restriction of imports in respect of printing machinery or of newsprint. This does not mean that the nationalisation of text-book publishing will be halted. Nor the gradual encroachment of Government printing over the domain of private printing will stop. It is for the federation to fight a battle, perhaps a losing one. It is for the Government to win the battle every inch of which is contested by the federation.

OUR LUCK

Printers of Bharat are lucky in having a federation. They are unlucky in having a nationalised - minded Government, which they themselves have elected. Perhaps it is the irony of Democracy which sharpens the very knife which cuts our own throat. So long as the throats are cut in a democratic manner, our conscience will be free when the soul is released from the body. This illustrates what is happening to printers under the aegis of popular ministers.

The All-India Federation of Master Printers can do one thing very well. This is to meet every year and pass resolutions, hold exhibitions, elect presidents, print bulletins and broadcast the viewpoint of private enterprise. We may be allowed to quote from the Bible: "The harvest is past, the summer is ended, and we are not saved". We hear the small printer from a corner of India who has travelled 1,500 miles to attend the conference, saying at the end of it all: "The conference is over, the parties are at an end, and we printers are not saved".—Amen!

Welcome Address

By

SRI BRIJ LAL BALUJA

President, Delhi Printers' Association, and Chairman, Reception Committee

In his brief address to the visiting member-delegates for the Fifth All-India Printers' Conference and Exhibition at Exhibition Grounds, Mathura Road, Delhi, Sri Brij Lal Baluja, one of the oldest veterans of the All-India Federation of Master Printers, gave a warm welcome and hearty reception. Describing the Delhi printers as a humble set, by his address he elevated the printers at the Capital to the heights they richly deserve. As everything else during the Delhi session, Sri Baluja's brilliant reception address also was the last word in clarity and brevity

On behalf of the Reception Committee, I welcome Sardar Swaran Singh ji, and delegates to the Fifth All-India Printers' Conference and Exhibition.

We are grateful to Sardar Sahib for having kindly consented to inaugurate the conference and formally open the exhibition. We are also grateful to him for making available to us the conference and exhibition halls.

Due to Suez Canal blockade and the recent Import Policy of the Govt. of India taking printing machinery out of O. G. L., machinery manufacturers found it difficult to participate in the exhibition. We are indebted to the manufacturers who have participated in the face of such heavy odds.

Our Federation has been marching from strength to strength and I am glad to be able to say that our opinion carries weight with authorities. Some members have worked with a crusading spirit to bring us to this stage. A lot more is yet to be done, and I invite

young men of our industry to be more enthusiastic about their only representative All-India body, and contribute more time and energy to their organization. We also need

more subscribers and advertisers for our Bulletin and I appeal to all the delegates to look after their journal.

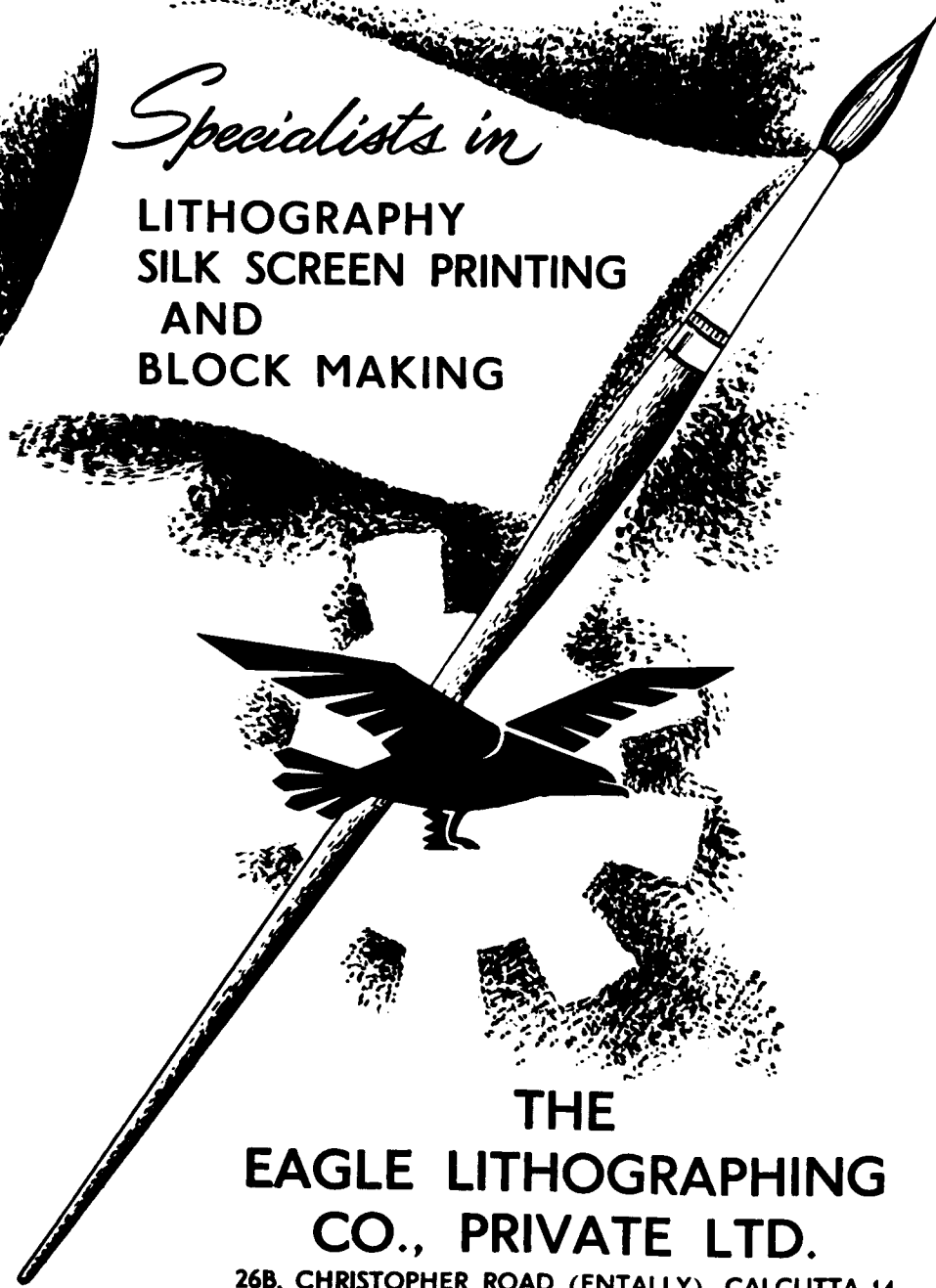
Delhi has one of the oldest Printers' Associations of India, but Delhi printers are a humble set, having small and often obsolete plant to work with. Their difficulties with regard to finances, electric power supply, accommodation, etc., are numerous. No doubt members from some other states must be having similar troubles of their own. I am sure the Federation will take up the cause in their usual earnest manner.

Many of you have come from large distances and undergone great inconvenience in participating here. I thank you, one and all, for taking all this trouble. You are most welcome to this old and ancient city of Delhi where, I promise, you will find many places of tourist's interest and traveller's delight.

PROMINENT PRINTING PERSONALITIES

During the Delhi Conference, many personalities projected themselves prominently. For instance none could have missed the pioneers of the Federation Sri S. N. Guha Ray, Sri S. Ramu, Sri N. L. Contractor, Sri Ardeshir and Sri H. P. Ghosh from Allahabad. Then there were the hard-worked office bearers Sri S. Viswanathan, General Secretary, ably assisted by his lieutenants like Sri Venkateswaran. The Hyderabad Delegation did not fail to catch the eye of members, with the active personality of Puli Mallikarjun. The foreign experts who took part in the deliberations are Mr. C. Leonard Boileau, Intertype Expert from London, Mr. Schneyer and Mr. Schemel of Messrs. Orient Engg. & Allied Agencies, and Mr. Doring and his Associates of DWV Polygraph. Mr. Ironsides Radmore of Monotype Corpn. was quite a busy figure long before and after the inauguration of the exhibition.

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Inaugural Address

HON. SARDAR SWARAN SINGH
Minister for Housing, Works & Power

Inaugurating the fifth session of the All India Printers' Conference at Exhibition Grounds, Mathura Rd., New Delhi, on 2nd April 1957, Sardar Swaran Singh answered many criticisms levelled on Government Import Policy and Labour legislation, and eloquently defended the allegations on Government of India Presses. Classing himself as one of the brother printers he assured a square deal to the industry, in proof of which he proposed to set up a committee to go into the various issues presented during the conference. The Minister considered the Government as one of the largest customers of the Printing Industry and hence declared that the "Customer is always right."

The minister said he did not agree with the expression "Cold Print" as every time he read something presented nicely in a well-got-up form he reacted warmly. The two "p's"—printing and paper—were important for the present set-up. The Government's policy is to encourage small scale industries, consumer industries, heavy industries—in fact all types of industries so that the economic pattern can progress in the desired manner. The Five Year Plan is an attempt to achieve balanced progress keeping in view the resources available. The Planning Commission constantly reviewed the priorities and it would view any suggestion from this printers' conference sympathetically. The case of the printers to remove and replace obsolete machinery will also be viewed similarly.

The problems listed by the President could not be disposed of in a cursory manner. The Govt. of India have embarked on a

gigantic task of building up the country which means a big programme of developing various sectors and taking the masses along. This vast programme created



Sardar Swaran Singh addresses the Printer Delegates

a printers' paradise, although the fact remained that the number of newspapers and its readership, the number of advertising campaigns, the number of books and publications and the purchasing power, the percentage of literacy, etc., in India remained pitifully low compared with the advanced countries. The Govt. would certainly help the printing industry which is a service industry.

Referring to the charge of Sri Govardhan Kapur, the Minister said that it was not true that the Government Presses were wasting their capacity or that they rarely worked to more than 10 per cent of their full capacity although he had not examined in detail. "I would be sorry, if after verification, I find that they worked to even 25 per cent of the capacity. As a printer I have the reputation of brother printers in mind. I do not want to spoil their name. Even if I have no reputation to keep I will take steps to ensure full utilization of the printing capacity of Govt. Presses. The Govt. also have

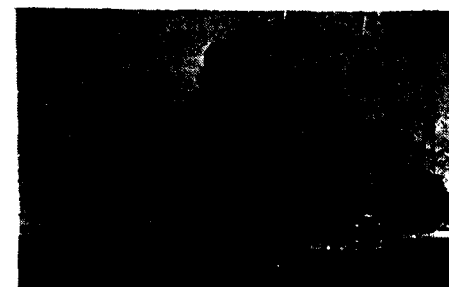
a reputation to keep and they were not such bad people as they were made out to be. A scrutiny of the situation will not reveal such a dismal picture and I will indeed be a sad man if it is so."

The minister disclosed that a committee consisting of representatives of printers and that of the Govt. will be set up to discuss problems facing the printers and the printing industry of India. This committee will try to understand the problems and find solutions for them. It will correct any wrong impression on the part of the Govt. regarding the industry and try to change the attitude of the printers towards the Govt. or vice versa. "I would welcome the institution of such a committee to exchange ideas and remove misunderstanding from the minds of printers."

He disavowed the way in which printers in the country were replacing worn out machinery. Replying to the President's observation that Govt. were imposing unnecessary import restrictions on printing machinery, he said "The industry will be well advised to approach the Planning Commission, the Finance Ministry, and the Industry & Commerce Ministry, which will certainly meet the legitimate demand." Some solution will be found such as deferred payments, long credits, etc., to import new equipment. He also mentioned of fully utilizing the manufacturing capacity of indigenous machinery manufacturers. The minister posed a question in answer to the charge of the president that stringent import policies have stultified progress: "Why didn't the printers who are said to be having machinery of 19th century, import new equipment all these years? Only recently the Govt. clamped on imports of machinery and they had enough

time to renew their equipment. What were the printers doing during 10 years after independence when there were no stringent restrictions on the import of machinery? These restrictions are very recent and it appears that people became panicky when the Govt. made an effort to control imports due to the depletion of India's foreign exchange. "He answered it saying that those printers who could not import during the last 10 years after independence when there were no restrictions will not import even for another century. This shows that the printers do not have a planned import programme for renewing their plant. They should have the ideals of planning before them. If they had so, they would have certainly imported their required machinery long before the present import control was enforced. "Planning postulates to make the best use of what is available," the Minister added.

The President had suggested that "technical labour legislation" should spare small printing establishments. The Minister asked printers to remember that they were functioning in a democracy in which there should be good labour-employer relationship. The Printers may be benevolent, but the labour have to be assured that they were benevolent. Regarding



Sri Aswini Kumar, Secy., Delhi Printers' Association, whose hard work contributed to the success of the conference & exhibition

the suggestion that smaller printing establishments should be exempted from the application of certain drastic provisions of the law, Sardar Swaran Singh said that in a labour intensive industry such as printing, good labour-employer relations are necessary. Labour laws are a good test for industry even if there were no disputes. We don't scrap the police or the laws, if there is no crime. The Minister asked the industrialists to adjust their minds to changing socio-economic patterns. Labour does not at present accept the stipulation that their employers will look after their interests. Legal provisions are therefore necessary. Trade Unions are necessary in a democratic set up as they are beneficial for employer-employee understanding.

The Minister emphasised the need for increasing training facilities in the industry. He assured that the Govt. would help any project that the conference would decide to increase such training facilities in the country. He welcomed the idea expressed by the president of the conference that he would persuade brother printers to sponsor a scheme of starting some additional schools for training in printing.

The minister concluded his speech by answering the President's criticism that the Govt while giving work to private printers always slept till the last hour and then asked the printer to rush with the work. The worst sufferer is quality. "A customer gives work to a printer only because it is urgent. It is not good business to say that the customer should have a better dress or that his voice is not all right! He would be a bad businessman who questions the customer. The customer is always right" the Minister concluded.

Presidential Address

By

SRI GOVARDHAN KAPUR

President, All India Federation of Master Printers

Blazing a new trail and striking a new tune, President Govardhan Kapur, veteran rotarian, printer-publisher of Delhi, delivered a steaming speech. If anything, it made the Govt. sit up and look at all printers

UNORTHODOX APPROACH

With your permission, Sardar Sahib, I would say that in agreeing to inaugurate this Conference you are doing your duty as Minister for Works, Housing and Supply. You are the biggest printer in the country and it is but fair that you should be sitting in our midst while we are racking our brains to find ways and means to improve our service. The unorthodox nature of these opening remarks must be causing you, as also other friends gathered here, a good deal of surprise. I have deliberately cut out the platitudinous approach. In this address I propose to tell some stern truths which may not be palatable to some of us. It is my strong conviction that frills and trappings of courtesy, so necessary in the field of diplomatic relationship, do not serve any useful purpose when hard facts of business are being discussed. Therefore, the exchange of mutual compliments, a figurative scratching of each other's backs, will find no place in my address. I shall be forthright in expressing my opinions unmindful of the toes I tread on. Condemn me by all means if you find it wanting in form. But I

shall be amply rewarded if I succeed in bringing to light some shortcomings of the trade and the authorities.

AGE OF THE COMMON MAN

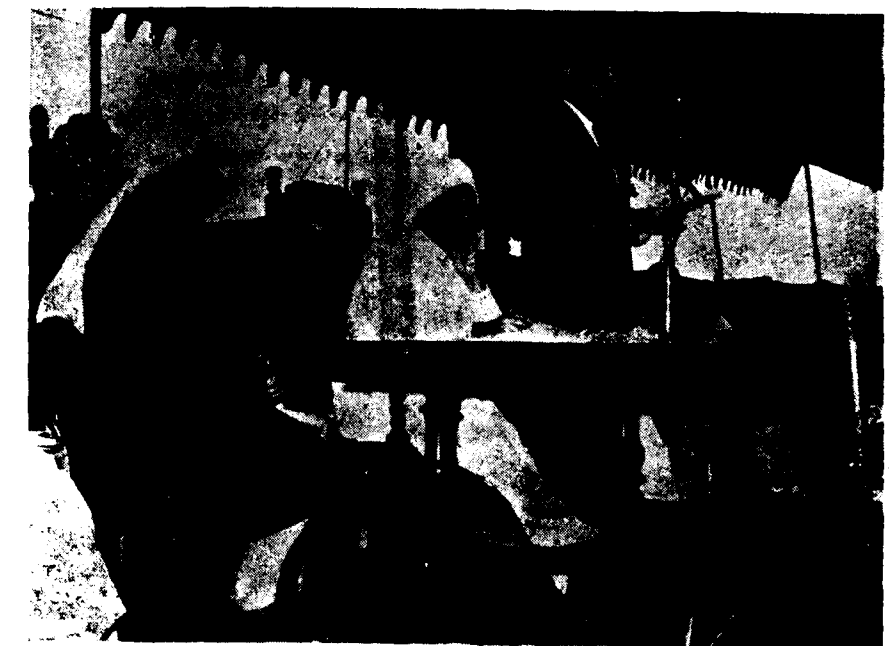
Before I take up the various problems facing the printers, I must avail myself of this opportunity to congratulate the gentlemen who framed the constitution of our Federation, whereby

it has been possible for a non-entity like me to be its President. It is a standing vindication of the cause of democracy. Presidentship of All-India Federations are the close preserve of big business magnates or giants in the academic field. I am far from either. But I would not say that I feel any diffidence on this score. This is the age of the common man. So let him be tried before he is discarded.

We printers have big problems. It is not with the intention of inflicting our troubles on you that I dwell on them here. It is for the purpose of airing them that I narrate them one by one and ask your guidance for suitable solutions.

EQUIPMENT OR JUNK?

The first and foremost of the problems that we printers have to face in this country is lack of suitable equipment. Unfortunately during the British regime all the scrap and junk of the British Presses was dumped in



With Plain Words plus Punch, President Kapur Crossed swords with Hon. Sardar Swaran Singh, Union Minister

to India, with the result that a very large majority of the printing presses are to day running machines which first came into existence late in the 19th century. With this primitive machinery the quality of production has suffered a great deal and the poor printer has been caught up in a vicious circle. His machinery is not good enough to produce good work. His output is low and he seldom has any spare money to invest in high-class printing machines. In the meantime the world is going forward by leaps and bounds and technological development in the art of printing is going forward at a crazy pace. Until Independence this ramshackle equipment somehow or other managed to cope with the work that was being offered to the indigenous printer. Majority of high-class jobs were done in England and sent out here. With the coming of Independence and the subsequent Five-Year Plans, demand for printed material has gone up tremendously.

MINISTER AWARDS TROPHY



Representative of Shri Saraswathi Press receiving the medal for fine printing from Dr. B. V. Keskar, Minister for Information & Broadcasting

Consequently a large number of machines are needed. At a modest estimate five times as much equipment as the printers have at present would be essential for coping with the big spurt in mass literacy.

So, now is the time to exercise vigilance. If, as in the past, no check is placed on the indiscriminate import of second-hand machines, we shall be repeating the mistake of the pre-independence days. I would, therefore, urge upon the authorities to devise some suitable measures in this regard. Of course, the printing trade and this Federation would be only too glad to furnish their most active support for this purpose.

UNWISE IMPORT POLICY

Linked with this is the question of our import policy. The paucity of foreign exchange experienced during the recent months is a real fact and has to be faced as such. I quite realize that we have to minimise our imports as much as

possible. But, as I have pointed out a moment ago, the printing trade deserves a special treatment. Printing is a simple 'must' for every aspect of our development. To cite just one example, I would draw your attention to the General Elections that we have just gone through. Over 190 million persons went to the polls. For this, the biggest electorate in the world, electoral rolls, ballot papers and information and publicity materially had to be printed. This is only a single item. There are hundreds and hundreds of others which have put such a big strain on the industry that it is fast nearing the breaking point. I assure you, dear friends, the situation is desperate and it calls for desperate measures. Suitable relaxation in the import restrictions is, therefore, very essential.

I am fully conscious of the fact that easier and more liberal imports are not the permanent cure for our ills. Our ultimate objective should be to manufacture printing machinery in our country. It is very gratifying to note that the Government has already instituted a preliminary survey in this matter. With the current dynamism in India there is no cause to be pessimistic. A people on the move, a will to achieve and an urge to get on, shall accomplish every thing.

LACK OF FINANCE

Our problem No. 2 is lack of finances. Barring the newspaper presses and a few others the printing trade is almost entirely in the hands of small entrepreneurs. There are quite a few workmen who own small units, say one platen machine and a few cases of type. The total investment in such cases is never more than five thousand and by sheer hard work the workman makes his living.

I wonder if a census has been made of all the printing presses in India, but I am told that there are roughly about ten thousand establishments, big and small. Out of this number the presses that can afford to replace their old machines or instal additional ones are very few, much fewer than anybody outside the trade would imagine; all the rest want some adequate support from agencies, Governmental or private.

We have not been classed as an industry by the Government. I agree that printing is a service industry, and it has rightly not been classed with the textile, woollen, jute and other big manufacturing industries of the country. But it deserves to be given the status of a small scale industry and financial facilities available to industries of this class should, as a matter of right, be at the disposal of the printers. Until this is done the small press owner would either have to carry on with whatever equipment he has got, or avail of the hire-purchase facilities that the manufacturers at times offer. These facilities are by no means adequate and are probably not available to a great majority of the presses. It will thus be seen that Government advances are very necessary for the proper development of this industry.

LABOUR RELATIONS

Our problem No. 3 is in respect of highly technical labour legislation. These legislations have been framed keeping in view the conditions prevailing in big industrial concerns employing labour by the thousands. In the case of printing presses it is quite rare to find more than a hundred workmen in one establishment. Fifty to hundred is also not very common. The vast majority of the presses, to which the Factories Act applies, employ between ten to

THE DOCTOR ARRIVES



Dr. B. V. Keskar being led by Genl. Secretary, Sri Visvanathan, for distribution of Prizes

fifty workmen. The result is that almost always there is a happy relationship on a personal level between the employer and the employee. There is hardly even a middle man. "Absentee Landlordism" is simply not there. This direct approach between the employer and the employee has built happy traditions of mutual help and understanding. Marriages and other festivities or bereavements are mutually attended and a general sense of amiability and goodwill prevails. But the application of labour legislation in this otherwise happy state of relationship creates complications, which are at times exploited by outsiders. I am of the opinion that left to themselves the employer and employees in smaller establishments would always find a way to patch up their differences amicably. The technicalities of law should be reserved for more complicated cases involving actual exploitation by one party or the other. In my small sphere of

work I have always found a willingness on the part of workers to stretch out their hand of friendship. They always do if the employer is reasonably co-operative.

I can quite see that legislation is a necessary element and individual distinction between bigger and smaller establishments is not very easy to make. But considering the fact that time spent in unnecessary wrangling and legal quibbling can be usefully employed from the national point of view, it is very desirable that the smaller establishments should be exempted from the application of certain drastic provisions of the law.

Our problem No. 4 relates to non-availability of suitable working hands. Here again we find a paradoxical situation. There is an acute shortage of good printing labour in the presence of wide-spread unemployment. The reasons are not far to seek. The literate youngsters who are swelling

(Continued on page 45)

Quality Materials for the Paint and Printing Ink Trades



Genuine Primrose,
Lemon, Middle, Orange,
Zinc and Barium
Chromes.

Light and Dark
Brunswick Greens,
Guignet's Green, and
Prussian Blue.

Stand Oils,
Lithographic Varnishes,
Copal Varnish & Goldsize,
Ester Gum, Double and Pale
Boiled Linseed Oil
and Driers.

Alkyd Resins

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SHALIMAR PAINT, COLOUR & VARNISH CO. PRIVATE LTD.
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around and about THE STALLS

The International Printing Exhibition was inaugurated by the Hon. Sardar Swaran Singh, Minister for Works, Mines and Power, on the 2nd of this month and will continue till the 22nd instant. During this period it will attract record crowds from printers, print buyers, printing machinery dealers, and printing material merchants. This brief review gives the salient features of the stalls and the machinery and equipment exhibited therein. The Exhibition is located at the Indian Industries Fair Grounds, Mathura Road, New Delhi

DWV POLYGRAPH

This stall was by far the largest in any exhibition and was adjudged the second best among the stalls in the present exhibition. In the range of exhibits, the space occupied and the layout, it indeed excels all the rest. A number of foreign experts of the Polygraph organization were present several days before to see that the stall was completed in time. The following were some of the chief items on show at their stall:

Offset: VEB Druckmaschinenwerk Planeta, Radebeul, High Speed two colour offset machine PZOS, 32" x 44½" containing some of the best desirable features for fast offset machine printing.

Aniline: VEB Druckmaschinenwerk Universal, Leipzig, Aniline Printing machine S4B, 25½" size—a very good machine for all kinds of packages, carton and other continuous printing work from rubber stereos.

Letterpress Cylinder: VEB Buchdruckmaschinenwerk, Leipzig, Planeta Two Revolution Press ZT 1b, 24" x 39½"—embodies many

modern features in letterpress machine design for trouble-free working and fast operation.

VEB Druckautomatenwerk: Leipzig, Automatic Cylinder press MO 13 3,8" x VEB Automatic cylinder press M II paper size 19½" x 25

5/8"—has many labour-saving and floor space saving features, noiseless in working, streamlined in design.

VEB Druckmaschinenwerk Viktoria, Heidenau, Automatic cylinder press Victoria Front DF, 25½" x 37½"—a large size, fool proof machine, a class by itself.

Letterpress Platen: VEB Optima, Fabrikgraph, Maschinen, Leipzig, Victoria Platen Press C, 15½" x 21 5/8".

VEB Reprotechnik, Leipzig, Mounting Table, Registerlux 40 x 52". Vacuum printing frame model XIII 28 x 32"—both very useful for excellent reproduction processes.

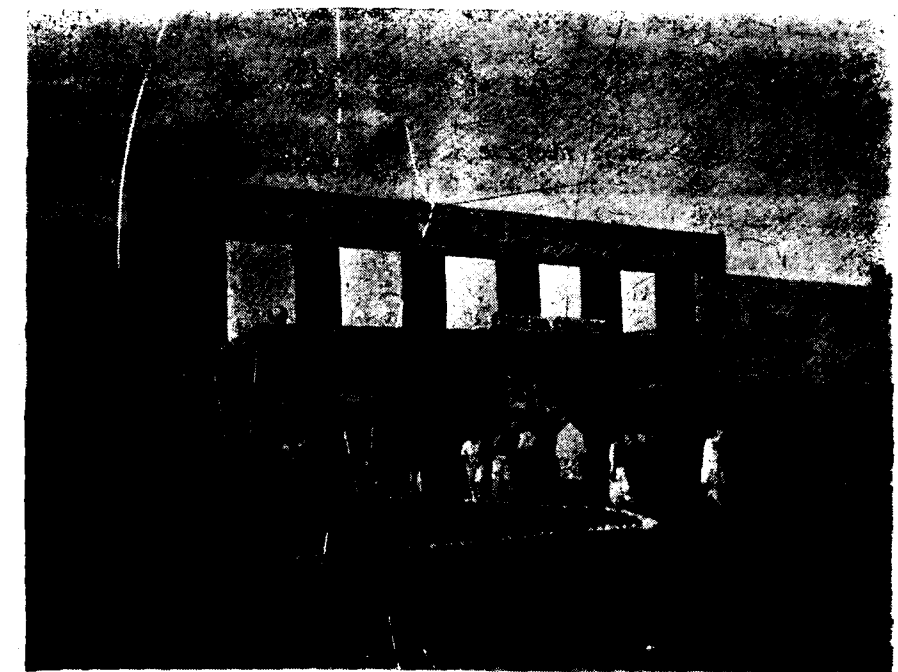
Perforating machine: Wwg, 26½".

VEB (K) Specialmaschinenfabrik, Karl - Marx - Stadt, Block wire stitching machine type 6—a sturdily built stapler.

Perfecta High speed three knife trimmer AON.

Perfecta High speed cutter APV 83, 32½".

"PRINTERS' GATE"



The Magnificent Gateway of the Fifth Printing Exhibition, Mathura Road, New Delhi

OPENING OF PRINTERS' EXHIBITION



Sardar Swaran Singh declaring open the Fifth Exhibition

Perfecta APV 106E, 41½".

VEB Keula-Hutte. Krauschwitz Weisswasser—matrices and vulcanizing press "Famos" of Keula Hutte.

VEB Falz-und Heftmaschinenwerk, Leipzig, (formerly Gebruder Brehmer)—Fully automatic book folding machine 4400/85 Ze RSA—"RAPID" wire stitching machine 103-Thread book sewing machine 39½-Wire stitcher for hand and treadle 5½ SS EF.

The above are well-known makes of machines from the Polygraph group of factories. There are thread book sewing machines and wire-stitching machines, both power and treadle operated. The folding machine is of the latest model. The well-displayed stall had a two-revolution machine of Double Royal size from Polygraph, the Double Demy Victoria Front, built on swinging cylinder principle. The paper cutting machines are equipped with the latest electronic safety guards, another latest feature.

The Indo-European Machinery Co. (Private) Ltd. are the Agents for Polygraph machines. They displayed the famous Scan-A-Graver, the Electronic Engraving Machine, which manufactures half-tone blocks, direct from the Bromide print in a matter of minutes without the need of lenses, camera, dark rooms or chemicals. The Minister's photograph was engraved in 6 minutes and was presented to him on the spot. Mr. Swaminathan from Madras was demonstrating the Scan-A-Graver. Mr. Bhandari took the distinguished visitors around the stall. A reception was given to the delegates by the DWV Polygraph organisation which was well-attended. Scan-A-Graver became the talk of the town.

ALLIED AGENCIES, LUCKNOW

In this stall there were a number of composing room and press room equipment which had floor-space-saving features combined with neat and efficient design, durability and

flexibility by means of a unique unit system. There were galley racks to accommodate 100 galleys in 4 tiers of 25 each; Welded steel skeleton covered with sheet metal on all sides, these galley racks can accommodate full-page type matter or Mono-set matter safely. Painted dark olive green, these racks are attractive and are available in a number of popular sizes. Composing cabinets, manufactured for fixed type case size from 31 to 38 inches and depths from 12 to 17 inches with standard height of front of 2½". More than a dozen cases can be accommodated in this cabinet. There are metal drawers for storing copy, leads, rules, tools, etc. There are rails to permit setting of occasional lines by pulling out a case without the need to actually remove it from the cabinet. The brackets on top are of steel. There are several models of steel composing cabinets sturdily built and attractively painted. The above composing room equipment is based on latest composing room technique and is a real boon to all users. Press room equipment includes steel imposing surface stand, specially designed to suit imposing surface supplied with Albert Automat Presses of Double Crown size, welded steel skeleton with sheet metal, containing two tiers of galley racks to accommodate 50 galleys. There are three shelves for keeping material, kerosene, brush, mallet, planer, etc. There is a chase rack cabinet for four chases, fully dust-proof. This can be supplied with or without imposing surface. Messrs. Allied Agencies, Lucknow, have struck a new note in manufacturing indigenous equipment for composing and press room embodying streamlined features. Chase racks, forme trolleys, gathering racks, waste metal trucks, double composing frames, sorts steel cabinets, galley transfer trucks, block type high

testers and other similar equipment are of standard unit design, capable of being altered to suit sizes of cases. The cabinets are numbered with plastic sheets. Spares of these number sheets are available. All items have built-in arrangements for conversion into smaller or bigger capacity when desired. This feature alone makes the equipment universal and increases the efficiency of the composing room.

The Allied Agencies, Lucknow, should be congratulated for their efforts in the right direction to improve the standard of indigenous equipment, especially for the composing room, which has been neglected in the past. We hope that they will have many more newly-designed items for the printers of Bharath during the next Exhibition.

ORIENT ENGINEERING & COMMERCIAL CO. LTD., CALCUTTA

Had in their stall an Export Grala Albert Automat with up-to-date features, automatic feeder, electrical equipment, automatic roller washing, double-feeding device, power sprayer, printers' tools, etc. While the machine is running, it is possible to replace the delivery pile without disturbing. Small Grala with all the new features was also on show. For the first time in India a new French offset machine, 15 x 22 inches was shown in this stall. Named as Parisolith this is a perfect offset machine, giving good quality offset print at high speed. This attracted much attention among Photo Litho printers, Government and private, who visited the stall.

A small automatic slitting, creasing and rotary perforating machine was also on show. This moderately-priced popular model perforator is eminently useful for all printers, big and small alike. The slitting, creasing and perforating can be had in any position. A

disc-ruling machine with three spare spindles was also on view. This will efficiently handle any type of ruling in three colours, either for continuous or for stop work. Special cams and other devices are provided to suit individual requirements.

It should be mentioned that the stall of Orient Engineering & Commercial Co. Ltd., Calcutta, and Allied Agencies, Lucknow, attracted much attention during last year's Exhibition at Allahabad also. As a result, it was awarded the second prize for the best stall last year. The same interest was kept up this year too.

Mr. Schemel and Mr. Schneyer, the German experts, were busy throughout, explaining and demonstrating the special features of their excellent equipment in their well-arranged stall.

MONOTYPE CORPORATION LTD.

This was very well displayed and decorated, having many machines

at work, including two Lithotex cameras, big and small, manufactured by Pictorial Machinery, of London, now a Monotype subsidiary. There were two Models of Rotomaton machines, belonging to the small offset class, eminently suitable for type work as well illustrations, monochrome or multi-colour. There was a Boston Stitcher three-head model, very good for book and magazine work. As usual, the Monotype Stall had Super-Casters, Thompson Caster and Monotype Keyboard and Casters, all attracting record crowds. Readers may recall that the Monotype Stall at Allahabad bagged the First Prize and the *Printindia* Trophy for the best stall last year. This year too, it could have very well been awarded the First Prize. Mr. Ironsides Radmore was personally attending to the needs of customers who thronged the Monotype Stall throughout the working hours. Mr. Radmore was ably assisted by Sri Majmudar from

MINISTER AT INDO-EUROPEAN STALL



Scan-a-Graver steals the show: Sri Bhandari Explaining to the Minister the Electronic Engraving Machine. Sri Ajit (Delhi) & Sri Swaminathan (Madras) of Indo-European are with him

Calcutta and Sri Masilamani from Madras Monotype offices.

EAST ASIATIC COMPANY PRIVATE LIMITED

The name of Original Heidelberg has already become history and the machine is a by-word in every press and the last word for press-room quality printing. This stall had a Hohner Platen very good for jobbing work, a Polar Cutter with electronic appliances. In addition, it had two Original Heidelbergs, one Platen, and one Cylinder. The Continental expert, Mr. E. Schulz, was in charge, answering technical queries and demonstrating the machines. Mr. Findelen was also present. Sri Majumdar of Delhi Office, assisted him along with Sri S. S. Ramamurthy from Madras Office. It is worth mentioning that this stall was awarded the First Prize for excellence in Lay-out and Display during the present Exhibition. Readers may recall the East Asiatic Co., got First Prize &

Printindia Trophy during the Exhibition at Madras in 1955.

JOHN DICKINSON & COMPANY

This stall had a Carlaw Type 30 Continuous Feed Envelope Folding and Gunning Machine, which attracted quite a crowd of visitors, who were curious to know how the machine managed to fold as well as paste the envelopes and deliver them after drying in a neat pile tipping up every 25 or 100, as the case may be. There was also a DPE Jobber 20 x 30 Letterpress Machine, which is very popular among the Dawson Payne & Elliot Group. The American Miehle Company's Vertical Miehle, now manufactured in the United Kingdom, was also displayed. The Waite Inverted Die Press attracted much attention. The Intertype C 4 Hindi-English Model, which arrived a bit late, due to transport difficulties, was also demonstrated to the buyers and spectators. But the highlight

of the John Dickinson stall, nay, of the whole International Printing Exhibition in Delhi itself, is the Fotosetter, manufactured by Intertype Ltd., London. Mr. C. Leonard Boileau, who has specially flown from London, delivered an interesting and illuminating lecture to the printer-delegates and cleared many doubts raised by them. Later, he conducted them to the Fotosetter Machine and demonstrated its working in actual practice. The many time-saving and profit-yielding features which are exclusive to this world's No. 1 photo-setting machine were explained to the visitors, who were much impressed by the wide possibilities of this new machine. Mr. Haines from Madras office was also present.

THE RAINBOW INK & VARNISH MANUFACTURING COMPANY

Had a very well-decorated and excellently laid-out stall which drew record crowds. The exhibits were arranged into various classifications of printed material such as aniline, letterpress, offset, tin-printing, plastic printing, printing on cloth, phosphorescent ink, etc. Sri Norman L. Contractor was busy distributing his famous pamphlets and booklets to all the visitors. His assistants, Mr. Coelho and others, helped in guiding the visitors through their stall.

ADREMA LIMITED

There were two models of Roto-print small offset machine in this stall, 13 x 18½" and a bigger one; occupying little floor space, it prints 4,000 impressions per hour with an automatic friction feed.

PRINTERS HOUSE PRIVATE LTD.

The following items of equipment were on view in this stall:—

1. Martini Book Sewing Machine
2. Antara Photo-Copying unit

3. Martini Thread stitching & Knotting Machine
4. Funditor Re-melting Furnace
5. Funditor Ink Mixer
6. Dutch Mercedes
7. M. A. N. Poly-50 Two-Revolution Machine
8. Varityper Composing Machine
9. Coxhead Liner and
10. Vacuum Type Cleaner

Sri Khanna was in charge.

J. MAHABIR & COMPANY

In this stall, the following machines were exhibited:—

1. Mahabir Platen Press
2. Hitachi 2-Revolution Cylinder Press
3. Thompson British Auto Platen
4. Vickers Book Stitcher etc.

The stall was well-displayed and arranged, with many experts demonstrating the various machines.

KISHORE FOUNDRY

Had a cutting machine and Platen machine of Indian make.

RAJ & COMPANY

Had many composing room items of equipment, such as Brass and Steel rules, composing sticks, metal furniture and patent quoins, type high numbering machines, etc.

GANGES INK CO., CALCUTTA

Had a stall which was very attractively displayed, the various exhibits and printed specimens very effectively arranged and neatly kept. Good tri-colour specimens adorned the stall.

STANDARD TYPE FOUNDRY

There were many good items of cutting machines, Nebuolo printing presses and other useful items of equipment.

REGIONAL SCHOOLS OF PRINTING

The School of Printing Technology, Calcutta, had many exhibits depicting the useful work done by the institution for the advancement of Graphic Arts. This included a Commercial Photography Section also. The Principal, Sri Chakraborty, was attending to the stall.

MADRAS BAGS A PRIZE FOR BINDING



Sri S. Viswanathan accepting from the Minister an award for Best Binding, on behalf of Saiva Sidhantha Publishing Society, Madras.

The Regional School of Printing, Madras, had many excellent specimens of various classes of printed matter, such as Certificates, Invitations, Folders, Booklets, Book-Binding and packaging exhibits, Albums, etc. Informative literature regarding the activities of the School were freely distributed by the Regional School of Printing, Madras. The stall was visited by the Minister for Works, Mines & Power. The Hon'ble Sardar Swaran

Singh, who was presented with an RSP Badge attractively done on gold leaf, a tablet diary specially bound and the prospectus. Other important and distinguished visitors include Sri Rao, Controller of Printing & Stationery, Sri Sen, Assistant Controller, Sri Sen, Manager, Photo Litho Press, Government of India, Sri Sambamurthi, Assistant Manager, Government of India Press, Sri Swaminathan, Overseer, Government of India Press, Aligarh, etc.

MINISTER AT THE ALLIED AGENCIES STALL



Mr. Schemel, German Expert of Allied Agencies Lucknow with Hon. Minister for Works, Mines & Power. Prof. Veda Vrata explains.

THE LEADING NAMES OF THE GRAPHIC WORLD

ROLAND
Offset Machines

POLYGRAPH
Letterpress — 2 Revolution

SCAN A GRAVER
Electronic Engraver for Block-making

VICTORIA FRONT
Letterpress Cylinder Machines

HOH & HANNE
Process Cameras & Equipments

BREHMER
Folding, Stitching & Book-binding Machines

GRIMM
Roller Cleaning Machines

PERFECTA
Paper Cutters & 3 Knife Trimmers

SALES BACKED BY EFFICIENT SERVICE

SOLE AGENTS

INDO-EUROPEAN MACHINERY CO. (PRIVATE) LTD.

Khaleeli Mansions
35/3, Mount Road
MADRAS-2

Sambava Chambers
Sir P. M. Road
BOMBAY-1

Kutchha Ustad Dagb
Chandni Chowk
DELHI-6

Jajodia Mansions
5, Bentinck St.
CALCUTTA-1

LIST OF PRIZE WINNERS Competition for Excellence in Printing

Letter Press		
1. Books.	First. (a) Hundred Years of the University, Calcutta. (b) Folk Toys of India.	Sree Saraswati Press Ltd., Calcutta.
	Second. Modern Art in India.	Gossain & Co. (Printers) Pvt. Ltd., Calcutta.
2. Magazines.	First. Art industry.	Sree Saraswati Press Ltd., Calcutta.
	Second. Lalit Kala Journal.	Vakil & Sons Pvt. Ltd., Bombay.
3. Direct Mail Publicity.	First. Dumex (India)	Commercial Art Engravers Private Ltd., Bombay.
	Second. Endrine (Blotter).	Max Designs & Process Works Pvt. Ltd., Bombay.
4. Calendars.	First. All India Handloom Board.	Glasgow printing Co. Pvt. Ltd., Calcutta.
	Second. Birds of India.	Caxton & Co., Calcutta.
5. Cartons and Packaging.	First. Renukia Face Powder.	Great Bengal Card-Board Box Mfg. Co., Calcutta.
	Second. Glaxo Laboratories Crystapen Penicillin.	Max Designs & Process Works Pvt. Ltd., Bombay.
6. Labels.	First. Talcum Powder Lakme.	Max Designs & Process Works Pvt. Ltd., Bombay.
	Second. Kolay Biscuits.	Calcutta Job Press, Calcutta.
7. Pictures.	First. Krishna Legend.	Vakil & Sons Pvt. Ltd., Bombay.
	Second. Portfolio of Contemporary Paintings, Lalit Kala Akademi.	Caxton Press Pvt. Ltd., New Delhi.
8. Show Cards.	First. (a) Philip (New Year Greeting Card) (b) 1957 Greeting Card.	Gossain & Co. (Printers) Pvt. Ltd., Calcutta.
9. Folders.	First. Procion (Imperial Chemical Industry).	Vakil & Sons Pvt. Ltd., Bombay.
	Second. Burrough Wellcome & Co.	Colour Cartons Pvt. Ltd., Bombay.
10. Halftone Colour Printing.	First. Ajanta, Post Card Size Plates.	Sree Saraswati Press Ltd., Calcutta.
Lithography		
11. Calendars.	First. Jenson & Nicholson	Eagle Lithographing Co. Pvt. Ltd., Calcutta.
	Second. Ganges.	Ganges Printing Co. Ltd., Calcutta.
12. Posters.	First. Indian Airlines.	Eagle Lithographing Co. Pvt. Ltd., Calcutta.
	Second. West End Watch Co.	G. Claridge & Co. Ltd., Bombay
13. Labels.	First. Britannia Biscuits.	Eagle Lithographing Co. Pvt. Ltd., Calcutta.
	Second. Players Navy Cut Cigarettes.	Imperial Tobacco Co. of India Ltd., Calcutta.
14. Maps.	Second. Caltex Ceylon Road map.	New Jack Printing Works Pvt. Ltd., Bombay.
15. Colour Printing.	First. Nepa Mills.	Prasad Process Pvt. Ltd., Madras.
16. Binding.	First. Tamil Book.	South India Saiva Siddhanta Works Publishing Society, Tinnevely Ltd., Madras.
	Second. Sachitra Bharat Hindi Book.	Indian Press Pvt. Ltd., Allahabad.
17. Embossing.	First. Letter-Head.	Rama Printing Works (Dhoomimal Dharamdas), Delhi.
	Second. Invitation Card.	K. K. Puri & Co., New Delhi.
18. Process Blocks.	First. Lokmanya Tilak Picture.	Commercial Art Engravers Private Ltd., Bombay.
	Second. Printing.	Vakil & Sons Pvt. Ltd., Bombay.
19. Type Foundry	First. 12 pt. Hindi Sree Script.	Sree Type Foundry, Calcutta.
20. Suresh Memorial Trophy.	First. "Elem Natun Eeshe" in Bangla.	Sree Saraswati Press Ltd., Calcutta.

For Excellence in Printing and Designing

IN THE SECOND COMPETITION for Printing & Designing sponsored by the Government of India, Sree Saraswaty Press Ltd of Calcutta, had the honour of receiving from the hands of the Vice-President, Dr Sarvepalli Radhakrishnan:

- a) 5 FIRST PRIZES—
an unequalled record for such competitions in this country,
b) 1 SECOND PRIZE, and
c) 2 CERTIFICATES OF MERIT.

With a grand total of 8 State Awards, Sree Saraswaty Press Ltd goes forward with greater confidence in the service of good printing. Only by such standards a country's traditions are impressed abroad.

**Sree Saraswaty
Press Ltd**

Letterpress & Offset Printers
Process Engravers
Typefounders

32 UPPER CIRCULAR ROAD
CALCUTTA 9



Details of Awards

Category I: Books for Children below 10
First Prize: Nijey Paro
PUBLISHER Sishu Sahitya Samsad, Cal
Certificate of Merit: Chenga Benga
PUBLISHER Sishu Sahitya Samsad, Cal

Category II: Books for Children above 10
Certificate of Merit: Amra Bangali
PUBLISHER Sishu Sahitya Samsad, Cal

Category IV: Art Books
First Prize: Folk Toys of India
PUBLISHER Oxford Book & Stationery Co., New Delhi

Category VI: Books on Indian Made Paper
First Prize: Etem Natan Deshay
PUBLISHER The Signet Press, Cal
Second Prize: Dr Radhakrishnan's Occasional Speeches & Writings
PUBLISHER Publication Division Ministry of Information and Broadcasting, New Delhi

Category VIII: Art Magazines
First Prize: Art in Industry
PUBLISHER Indian Institute of Art in Industry, Cal

Category IX: House Journal
First Prize: The Roundel (I. C. I. India)
PUBLISHER The Press Syndicate, Cal



*Good Printing
tells
a better story*

RESOLUTIONS

The fifth Delhi session of the All-India Master Printers' Conference passed many important resolutions to solve major problems in the industry. The conference discouraged starting of giant presses by business undertakings, disapproved standardisation of paper, demanded actual users' licences for importing printing machinery for the private sector, protested against the application of Minimum Wages Act to the printing industry and asked the Government to compile a comprehensive labour code clarifying the conflicting legislation on labour. It condemned the increase of paper prices, demanded the restoration of import cut, asked for hire-purchase facilities by National Small-Scale Industries Corporation and formed a Committee to revise the Press & Books Registration Act. Above all, the conference instituted a Fellowship for studies in Printing Technology in India and abroad, and made a good start in collecting funds

The following resolutions were passed at the Fifth Session of the All India Printers' Conference, 1957 held in New Delhi from 2nd to 4th April 1957.

1. This Conference records with deep sense of sorrow the demise of:

- (i) Shri P. M. Lad, I.C.S., Secretary, Ministry of Information and Broadcasting, Government of India
- (ii) Shri Badri Nath Seth of Navin Press, a member of the Delhi Printers' Association

and requests the Hon'y. General Secretary to convey to the bereaved families its condolences.

2. This Conference regrets that large print buyers in the country are given licences for import of printing machinery to start printing presses of their own, while such licences are denied to established members of the industry. The issue of such licences not only deprives the industry of the business they are already getting which is a good proportion, but also deprives them of import of machinery to the extent to which such licences are

issued to those other than established printers. This Conference, therefore, requests the Government of India not to encourage starting of printing presses by establishments whose main business is other than printing.

3. This Conference feels the recommendations of the Paper Sectional Committee of the Indian Standards Institute that the present paper sizes should continue only for a period of 10 years is too short a period considering the economic condition of the printing industry of the country. The Conference reiterates that this period be extended to at least 15 years during which time all the existing sizes of paper should be manufactured and made available to the industry.

4. While this Conference appreciates the necessity of conserving foreign exchange, it feels that the present import policy of issuing Actual User's Licences only to Government Presses has handicapped the private sector to a very great extent. This Conference, therefore, requests the Government of India to extend the issue of Actual User's Licences to the private sector as well and see that

the machinery purchased by the Government does not affect the quota for established importers.

5. This Conference resolves that the Government take immediate steps to encourage in the country the manufacture of printing machines and accessories like quoins, furniture, metal mounts, meters and spare parts.

6. This Conference urges upon the Uttar Pradesh Government the immediate necessity of forming an autonomous governing body for the Regional School of Printing Technology in which non-official members of the printing and allied industries be also included as has been done by the Government of West Bengal for their Regional School of Printing Technology. It has urged upon the Government to make immediate public announcement regarding the date of opening of the School and the Prospectus so that persons interested be informed in time.

7. This Conference has observed that some State Governments of the Indian Republic have applied the Minimum Wages Act to the printing industry and according to the regulation in the said Act the acceptance of apprentices has been practically denied. This is a great blow to the trade which is in need of trained persons. This session, therefore, suggests the various State Governments to allow the printers to have apprentices according to their needs for a period of not less than three years.

8. In order to avoid the confusion in respect of some of the provisions of different labour Acts, this Conference requests the Central Government to compile a Labour Code to incorporate and co-ordinate the various labour Acts.

9. The Collector of Central Excise, Bombay, in his Trade Notification No. 6-MB 1957 has pur-

ported to collect from printers Excise Duty right from 1-3-1955 to 11-5-57 irrespective of whether the waxed paper was made from either indigenous paper or imported paper. This retrospective levy on a printer is working great hardship, as, not only the Excise Law as now purported to be applied was not clear at any time to the printers, but the printer could not have kept with him any such record as is required for the compliance of the law, as normally it is not so kept. Therefore, this retrospective levy is likely to work great hardship. Therefore, it is resolved that if at all Excise Duty is to be levied at the printers' end on waxed articles, the retrospective levy as purported to be done be condoned.

10. This Conference regrets that the Government have not allowed the import of tissue paper, which commodity is of vital importance

for packing and the lack of which affects all printers in the country. Tissue paper is only manufactured by one firm in the country, and the entire production is supplied solely to the large cigarette manufacturing concerns. This Conference, therefore, urges the Govt. to allow the import of tissue paper against import licences of actual users.

11. This Meeting of the All-India Printers' Conference places on record its grave concern at the inordinate delay in the payment of bills to the printing contractors by some of the Government of India Directorates. This Conference also views with concern the manner in which deductions are made in some of the bills as also levy of arbitrary penal deduction for alleged delay in delivery.

12. This Conference is of opinion that a standard schedule of

rates be prepared by the Directorates concerned in consultation with the Federation for packing cases on the basis of their cubic contents and delivery charges on the basis of mileage from the printing establishment to the book-binding stations.

13. This Conference of All India Printers learn with great concern the increase in Indian paper prices from April 1, 1957. This Conference is of opinion that the increase is unwarranted in view of the huge profits made by the Indian Paper mills and it cannot but affect the literacy programme of the Five Year Plan.

14. This Conference resolves that a Regional School of Printing Technology should be started in Delhi for the benefit of the North-Western part of the country and the representatives of Delhi Printers' Association should be asso-

ciated with the body appointed to formulate the scheme for this school and its administration.

15. This Conference of Master Printers of India requests the Government of India to institute an enquiry under the Tariff Act for the present price structure of papers and boards manufactured by the Indian Mills, in view of the fact that the recommendation of the Tariff Council sanctioned the prices for a limited period which has expired a long time ago.

16. *This Conference requests that students of Regional Schools should be given the first preference to fill up the vacancies for Apprentices and Craftsmen by private printing establishments as well as by Central and State Government printing establishments in their various departments.*

17. This Conference resolves that as an immediate measure of relief to printing industry, the Government should restore the cut which has been imposed on the imports of established dealers. In other words, they may be permitted to import printing machinery and materials to the value of their established quota in full.

18. In order to create close relations between the Paper Mills and the Printers, so that our requirements and difficulties and their points of view may be understood and better appreciated, it is resolved that a sub-committee of our federation be formed and the Indian Paper Mills Association be requested to nominate their members on such sub-committee.

19. Whereas Government are giving hire-purchase facilities to a member of small scale industries through the National Small Scale Industries Corporation Ltd., but have not included printing machineries in the scheme, and whereas a number of units in the printing

industry, especially the smaller ones would find the hire-purchase facilities very helpful, it is hereby resolved that the Federation take up this question with the Board of Directors of the National Small Scale Industries Corporation Ltd.

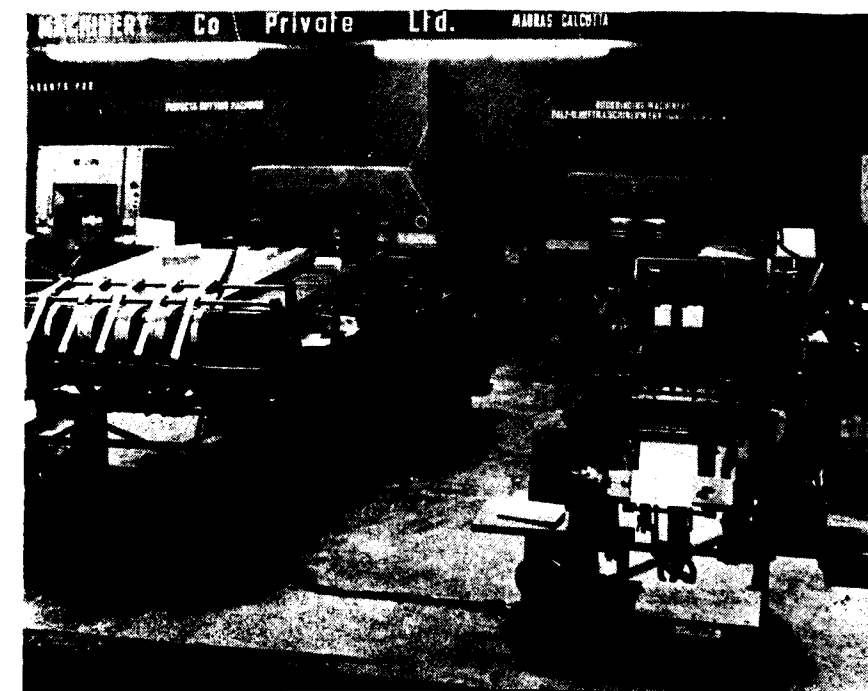
20. This Conference of Master Printers resolves that a sub-committee of the Federation consisting of the President, the General Secretary, Messrs. S. Ramu, Gangal, G. U. Mehta and Guha Ray, with power to co-opt is hereby formed to go through the Press & Books Registration Act, 1867 and report its modification to the Governing Council of the Federation.

At the conclusion of the All India Printers' Conference, the President, Sri Gowardhan Kapur, made a proposal that the All India Federation of Master Printers may found a Fellowship for studies in Printing Technology.

He put forward a scheme to begin with to collect sufficient funds every year for the purpose of this Fellowship. He said that a student who had passed his Higher Secondary Examination may be chosen from a family with not more than an income of Rs. 300/- and his education may be seen through till he is absorbed in printing presses. He further pointed out that a student may be trained in various presses in India to begin with and after his aptitude has been tested, he may be sent to foreign countries for training in the branch he is found suitable for.

This proposal was very enthusiastically received by the delegates and the President started with his yearly contribution of Rs. 500/- for founding this fund. This was the signal for other delegates and a number of philanthropist-printers came forward announcing their handsome contributions for the worthy cause.

AT THE POLYGRAPH STALL



Full-automatic book folding machine 4400/85 Ze R S A
"RAPID" wire stitching machine 103



**WE HAVE NO
QUARREL
WITH THOSE WHO
SELL FOR LESS—
THEY KNOW WHAT THEIR
STUFF IS WORTH!**

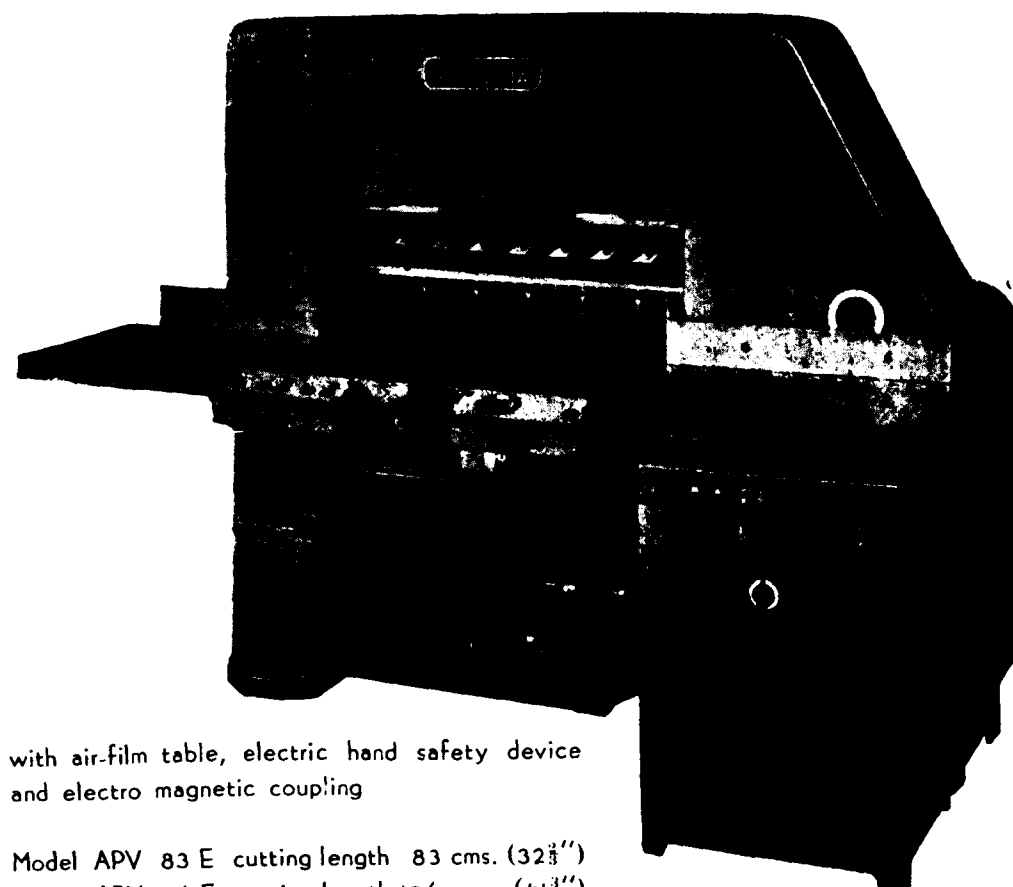
RAINBOW INK & VARNISH MFG. CO. LTD.
MAKERS OF QUALITY PRINTING INK & VARNISHES
TARDEO, BOMBAY 7.



POLYGRAPH

High-capacity Machines Manufactured in the German Democratic Republic stand for first-class quality and efficiency

Original - PERFECTA High-Speed Cutter Model APV 83 E



with air-film table, electric hand safety device and electro magnetic coupling

Model APV 83 E cutting length 83 cms. (32 3/4")
 „ APV 106 E cutting length 106 cms. (41 3/4")

Manufacturers: **VEB Papierverarbeitungswerk PERFECTA, Bautzen**

This machine as well as many other especially interesting machines for paper and print are shown at the 5th All India Printers' Conference & Exhibition, New Delhi, to be held in April 1957

Please, pay a visit to our exhibition stand

Sales Organisation:

POLYGRAPH - EXPORT

Gesellschaft für den Export von Büro- und polygraphischen Maschinen m. b. H.
 Berlin W 8, Friedrichstr. 61/62 Cables: POLYTYPE Berlin

Representatives:

Indo-European Machinery Co. Private Ltd.,
 Branches: Delhi, Madras and Calcutta.

Sir P. M. Road, Fort, Bombay-1
 DW-15



By
Sri RAMAKRISHNA NARAYANAN

Every kind of production requires planning. Printing is no exception. A well-printed work is only a well-planned print. In this monthly feature, outstanding pieces of publicity matter will be reviewed. The healthy criticism offered in these columns is only with a view to improve the quality of typographical arrangement as well as choice of type

By the time these lines appear, the Ministry-Making in almost all the reorganised States of India will have been completed and the new sessions of the new Legislatures and the Parliament will be well on their way soon.

While all of us, Indians, can feel justifiably proud at the wonderful way in which the elections - the largest in the world, India being the home of the Greatest Democracy on this planet, have been held, all will, I am sure, agree that the Press in India rose magnificently to the occasion and helped to whet the appetites of the eagerly expectant electorate by giving the results upto the time of going to the Press; and in some instances by bringing out special editions too! On days when results of a keen contest were due, the news-stands were literally besieged by the populace and one can, by going around the streets, gather for oneself an idea as to how the Press has helped in the process of discussion among

the groups of fives and tens of persons! Democracy has encouraged the Press; and the Press is slowly but surely educating the public. Yes indeed, the Press is needed more, as the days pass;



Look! Lots of Lovely Looks!

the vernacular Press is slowly coming into its own, its progress will be more, in the days to come! The English Press, notwithstanding the many divergent views about the future of the English language, is likely not only to hold its own but expand too, though not to the extent of her language counterpart!

At the Annual Conference of the Madras Union of Journalists, Dr. C. P. Ramaswami Iyer, who inaugurated the function, paid a fulsome tribute to the Press in India. He was of the view that none of the recommendations of the Press Commission was so crucial and so fundamental as the creation of a Press Council *rightly constituted* and hoped that it would soon come into being. He urged that the evidence tendered before the Press Commission should be published as otherwise the public would not possibly understand or fully appreciate the basis of the recommendations of the Press Commission.

"Get set...Go...and Good Luck to you!", "Welcome and congratulations to the victorious Olympic Hockey Team", "Windows on one world" (the last on the occasion of the centenary celebrations of the Universities of Madras, Bombay and Calcutta), all these were headlines of advertisements of the House of Tatas (two of Tata Steel and one of Tata Oil Mills), which managed to be timely and topical, and all were the work of JWT.

Here are two more examples of timeliness: one linking up with the Naya Paisa and the other the elections-both, all will agree, are live-wire topics! Both advertisements are by JWT, once again!

The first one, about the Naya Paisa, is fully covered by a dotted

APRIL 1957

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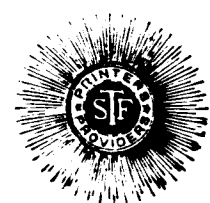
50 YEARS IN THE SERVICE OF THE PRINTERS

A GREAT NAME IN
FINE FINISHED TYPES

Manufacturers of
PRINTING TYPES IN 14 LANGUAGES
TAMIL, TELUGU, ENGLISH, GRANTHAM, MALAYALAM, CANA-
RESE, HINDI, SANSKRIT, MARATHI, DEVANAGARI, GUJARATHI,
URUDU, ORIYA & SINHALESE

AND
**HALF-TONE, LINE &
ELECTRO BLOCKS**

SUPPLIERS OF PRINTERS' REQUISITES



ESTD. 1906

Grams: BHUVANA

Phone: 84469

SWADESI TYPE FOUNDRY

CHINTADRI PET

::

MADRAS-2

line border with a scissor illustration at the top and bottom with the words "Cut and Keep". It's good advice too!

The advertisement is in three parts: the top one headed "What's your money worth?" in 42-pt. Tempo bold condensed right across, is followed by the table of exchange in Gill Sans medium and column heads in Gill bold caps 10-pt. The middle portions consist of two kids, eyes wide open and smiling mouths, eager at the sight. At the left are: "and the best value for your money" in 24 Tempo bold condensed lower, followed by a reverse hexagonal panel of "better biscuits" in Tempo Italic, and a larger shaded panel with "BRITANNIA" in outline shaded bold sans-serif lettering. The name of the company in 12-pt. Gill bold caps is centred to both these two items right and left. The bottom part is divided into four, to correspond with the top part and the illustrations of the new coins are neatly arranged in them.

The second one appeared on 8th March (it will be remembered that Madras City went to the polls that day). Dominating the advertisement is a large, smiling, brush drawing of the moustachioed "Standard" man (made famous in some previous advertisements of this firm) about to cast a vote but wait a minute! only instead of a ballot box, we have the illustration of a Standard Battery! The headline "Vote today" is in Cartoon upper lower 30-pt. followed by the matter in Gill Medium. "Vote every time" again is in Cartoon but in 14-pt. followed by three lines of text which includes the name of the product in caps. All these are arranged in the space to the right of the "Standard" man. At the bottom, just below the battery illustration are the words

Cut and Keep

what's your money worth?

OLD	NEW	OLD	NEW	OLD	NEW	OLD	NEW
as ps	NP	as ps	NP	as ps	NP	as ps	NP
— 3	2	4 3	27	8 3	52	12 3	77
— 6	3	4 6	28	8 6	53	12 6	78
— 9	5	4 9	30	8 9	55	12 9	80
1 —	6	5 —	31	9 —	56	13 —	81
1 3	8	5 3	33	9 3	58	13 3	83
1 6	9	5 6	34	9 6	59	13 6	84
1 9	11	5 9	36	9 9	61	13 9	86
2 —	12	6 —	37	10 —	62	14 —	87
2 3	14	6 3	39	10 3	64	14 3	89
2 6	16	6 6	41	10 6	66	14 6	91
2 9	17	6 9	42	10 9	67	14 9	92
3 —	19	7 —	44	11 —	69	15 —	94
3 3	20	7 3	45	11 3	70	15 3	95
3 6	22	7 6	47	11 6	72	15 6	97
3 9	23	7 9	48	11 9	73	15 9	98
4 —	25	8 —	50	12 —	75	16 —	100

and the best value
for your money

better biscuits

BRITANNIA

THE BRITANNIA BISCUIT COMPANY LTD.

1 Naya Paisa

5 Naye Paisa

25 Naye Paisa

1 Rupee

2 Naye Paisa

10 Naye Paisa

50 Naye Paisa

Cut and Keep

Timely Topical from Walter Thompson

"Standard" in Karnak heavy Italic upper lower (their usual style) and ... "the choice of the people" in Gill medium Italic lower 12-pt.

The address in 8-pt. Gill bold caps is followed by four lines of Distributors centred, in 5-pt. Gill medium lower.



Lalitha invites you to try Lux Toilet Soap

"Pure and white—this soap is both!"

... says Lalitha, who always uses Lux Toilet Soap to keep her complexion flawless. She finds its rich lather freshens and tones up her skin—and she revels in its clinging perfume! Do as the stars do—give your complexion this safe and gentle care. Remember its wonderful whiteness is your guide to the purity of...

Lux Toilet Soap

THE BEAUTY SOAP OF THE FILM STARS

Irresistible Invitation by Lalitha, for Lintas' Lux

In both these advertisements, topicality has been connected with a product, very convincingly: "What's your money worth?" is connected with "and the best value for your money?...Better Biscuits...and so to BRITANNIA!"

In the latter, "Vote today" is connected with "for the best candidates"... "who have organised our country on the road to progress and prosperity" and "Vote every time" with "for the best—STANDARD—made in India,

largest national battery factory." At the bottom also, the line "choice of the people" is good election-time reading!

* * *

"Child is the father of man"—and so to Baby Foods...This month it's "Cleanliness is next to Godliness"—so, forward with soaps more of them, and more varieties than ever before! Indian market has a wide variety both for the native and the foreigner resident here; cheap, and costly; excellent,

good, not-so-good. The good and excellent ones, of course, get advertised, and quite well, too! In penning this month's survey of Indian soap advertising, it must be told beforehand that the advertisements shown do not cover the entire range; more are likely to be covered in later issues.

Taking the first two of four old favourites: The newest of the Rexona advertisements is 8" x 3-cols. and is 7/8ths illustration. The theme of the illustration is reminiscent of their earlier campaigns: whereas previously there were three photographs of the same face, now it's three brush stroke drawings of the same face with flowers worked in...The theme previously was "Look lovelier day by day"...The latest advertisement emphasizes "lots more perfume" angle (done in vertical brush lettering very well). The positioning of the single cake of soap and the flower complete the illustration portion, the bottom portion for the two lines of type (sans-serif expanded) and the brush stroke lettering. The striking illustration and the bold copy make this advertisement an eye-catcher.

Cine stars are news, and no single product has made the cine stars so readily well-known to the eager public as Lux Toilet Soap. It's rare indeed to come across an advertisement of "The beauty soap of the Film Stars" without a star featured in it. This particular advertisement has a famous South Indian star (recently married and retired from the screen) to the left of an ornamental door. In the centre, in a circular cut-out is the copy set in varying bodies, Roman and Italic, of Garamond—an eminently suitable type face for this, followed by the product name and illustration. At the bottom in caps is their theme line in expanded Heavy Roman caps.

The whole advertisement makes for a homogeneous design. I would have preferred, though, that the bottom line had been in some other less heavy type more in keeping with Garamond.

Credit for both the Rexona and Lux campaigns goes to Messrs. Lintas, Bombay.

Third on the list of old favourites is Margo, of Messrs. Calcutta Chemicals, handled here by Messrs. Clarion Advertising, Calcutta.

The vertical heavy brush lettering of Margo Soap is the eye-catcher of this particular advertisement. The positioning of the cake of Margo to the side of it, and the small illustration of mother and child in pen and line condition the headline and copy; the heading in Bodoni Bold Upper Lower 24-pt., the sub-head in 14-pt.



Vote today

for the best candidates who have organised our country on the road to progress and prosperity

Vote every time

for the best—STANDARD—made in India's largest national battery factory

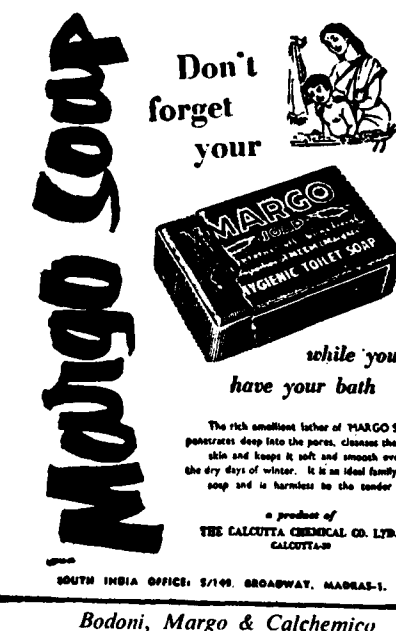
Standard... the choice of the people!

STANDARD BATTERIES LTD. BOMBAY

Distributors: Sundaram Pichay Private Ltd., Madras & Bangalore
Punjab Auto Service Private Ltd., Patna & Bhopal
T. V. Sundaram Tagore & Sons Private Ltd., Madras & Bangalore
J. A. & C. (Hyderabad) Ltd., Hyderabad, Hyderabad (Dn.)

Another Topical Hit

APRIL 1957



Margo Soap

Don't forget your

while you have your bath

The rich, sweetest lather of MARGO SOAP penetrates deep into the pores, cleanses the skin and keeps it soft and smooth even in the dry days of winter. It is an ideal family soap and is harmless to the tender skin.

a product of THE CALCUTTA CHEMICAL CO. LTD. CALCUTTA

SOUTH INDIA OFFICE: 5/140, BROADWAY, MADRAS-1.

Bodoni, Margo & Calchemico

Bodoni Bold Italic Upper Lower and the copy in Gill Sans Medium upper lower 6-pt. set unevenly are followed by the address in Bodoni family, centred. Matter of fact advertisement with something out of the way in design.

The last in the list of old favourites is again a Tata product—Hamam, handled, this time, by Sista's, Bombay. The five or six different pieces of this campaign have the same format; only the illustration at the top and the centre copy varying in each advertisement. Freshness is the theme of this series, all the illustrations and the copy helping to carry the message of "FEEL FRESH" across. The brush-stroke caps in a slant, the copy in Gill Medium 12-pt. and the namepiece all go very well together.

To the list of old favourites are added two new soaps: one, "Breeze", more than a year old and the other "Nahan" just introduced.

All the advertisements in the "Breeze" campaign have emphasized the value of "Actamer", a Monsanto chemical. What is different, according to the "Breeze"

people is that this skin germ-killer, "Actamer", stays effective in soap, a beauty soap at that, instead of a Carbolic one! The hand with the soap and the smiling lady smelling the same occupy a small portion only in this advertisement. (In previous advertisements, they were pretty large). The headline in Ultra-Bodoni Italic is followed by ACTAMER (hand-lettered extended sans-serif). The next line is again in Ultra-Bodoni Italic with an underline for a beauty soap! The copy centred is in Times Roman and Italic. The points to be emphasized are in Ultra-Bodoni and starred. The whole is centred. In the space to the right is another paragraph of text followed by BREEZE in hand-lettered brush Italic (their usual style) and two lines of Ultra-Bodoni Italic. Again immediately below the hands are three lines of Bodoni Italic and below the cut-out of the lady, the "Made in India" line in 6-pt. caps Gill Medium. A lot of copy, yes; but the main text, because it's set in Times Roman, is comparatively light, making the points to be emphasized stand out in Ultra-Bodoni.



Science's newest answer to body odours, skin blemishes...

ACTAMER

—now in India in a beauty soap!

With-care better, good and bad, have been known. What is new is one that stays effective in soap. Such a discovery is "Actamer" (Bolshevik).

Today, you can buy an "Actamer" toilet soap in India. It's better! Just think—your skin is naturally given free after you're regularly used just 2 inches of soap. And here's what a given free skin means for you:

- Your skin becomes beautiful—skin germs remove themselves
- Protection against skin infections—these germs must never multiply into trouble!

You'll like "Actamer"—it's a fragrant, soothing beauty soap and it carries the protection of "Actamer" which does just a little more than other soaps, and you'll find it both and more. Get "Actamer" today!

BREEZE

TOILET SOAP

contains "ACTAMER"

Pretty Face-Plenty of Matter

29

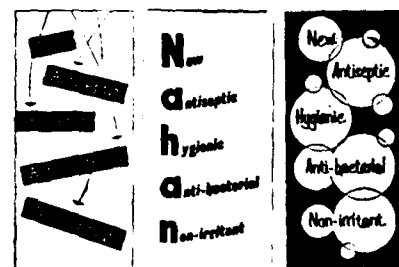


Advance publicity for Antiseptic Nahān

On March 1st, on three different pages, in varying designs, 4" s. c appeared the words New Antiseptic/Hygiene Anti-Bacterial Non-irritating. Most would have spelled the words NAHAN from the initials. "But what is it?" would have been the query!

It was a clever way of introducing a new soap in the market. Two days later appeared an 8" x 8-col. spread of Nahān Soap-headed "A new antiseptic soap; a new TATA soap; A new SWADESHI soap. A wash illustration of the soap at right, with a

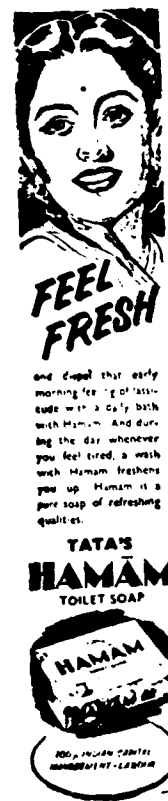
dainty lady's figure in line help the eye to travel to her message of "Use Nahān Antiseptic Soap". Nahān, incidentally, handlettered in Sans heavy stood out in the advertisement. To the right of this group come two illustrations (one man at the bath and another at the wash basin) and the main copy in 12-pt. Times Roman uneven lines flush. At the bottom, the address line and 100% Indian line appear right across the advertisement in 10-pt. Gill bold caps letter-spaced. A slanting panel to the right of Nahān reminds of



New & Novel Nahān

"convenient size at a price to suit all pockets". A good start, to a new product of Tata's (I remember to have used a Tata Carbolic Soap back in 1941-42. Any affinity to that, I wonder) by, once again, Messrs. Sista's, Bombay!

The above specimens are eloquent proofs of the excellent quality of work carried out by the Advertising Agencies in India. In the coming issues of *Printindia* it is proposed to deal with one type of products at a time.



Here is Hamam

Machines for Printing

AND PAPER CONVERTING

of the German Democratic Republic

It has been noted and greatly appreciated by all concerned that on the occasion of the All India Printers Conference held each year the machinery exhibition for the graphic industry has shown a wider range of machines on display every time.

The exhibition programme this year includes a great variety of machines which are most impressive to printers and bookbinders. This refers also to over 20 machines exhibited by manufacturers from Saxony within the German Democratic Republic and whose products are represented and offered by—

Indo European Machinery Co. Private Ltd.,

Indo-Europa Trading Co.,
The Standard Type Foundry.

Those Standard machines including some models embodying the latest developments are demonstrated by German machinery experts to acquaint and inform all printers and bookbinders who are interested.

The most attractive machine is the Two Colour Offset Machine, model PZO 5, manufactured by VEB Druckmaschinenwerk Planeta with paper size of 32" x 44" delivering up to 7500 two coloured sheets per hour. The advantages of this Offset Machine are well-known. By using Two Colour Machines, differences in register will be eliminated absolutely. This means an essential saving of production costs. Printing technicians having been working up to now with One Colour Machines will succeed in obtaining good results in two-colour-wet-on-wet-printing in a short time.

The Step and Repeat Machine M 100 Kh will be more interesting

for larger offset printing presses. In the case of small originals, an economy can be effected by making multi-negatives and transparencies. Changing straightforward copying to repetition work involves very few adjustments. All printing presses operating with such a machine prefer working in this way. The machine exhibited this year offers essential improvements. It is equipped with a Three-Cycle-Copying-Lamp and a more productive visomat. The adjustment for the time of exposure has been considerably simplified as well. VEB Buchdruckmaschinenwerk is showing one Two-Revolution-Machine ZT 1b, size 24 x 39". For this exhibition the short type with top-feeder and simple delivery has been selected, this model being preferred by many printing presses according to the little space it needs. Of course the machine is also available with high pile feeder and extension delivery.

In smaller size of printing machines are shown the fully automatic Cylinder Press Victoria DF, size 25 1/4" x 37 1/4", furthermore the Printing Automat M O, size 13 1/2" x 18", and M II, size 19 1/2" x 25 1/2".

The well-known Falz-und Heftmaschinenwerk Leipzig, formerly Gebr. Brehmer, exhibits a full automatic Brehmer Book and Jobbing Folder, model 4400/85 Ze RSA fitted with continuous suction feeder for accurate high speed folding of single book signatures of 4, 8, 16 and 32 pages by producing one to four right angle folds. Also suitable for obtaining a 16 pp. newspaper fold. Folding speed according to size and quality up to 4500 sheets hourly. Further-

more the Thread Book Sewing Machine 39 1/2 which is in use in many Indian bookbinding shops is being shown at the exhibition.

The exhibition offers a great range of cutting machines, also the High-Speed Three-Knife-Trimmer ADN already known in India. Henceforth the machine can be supplied with severing attachment. This attachment offers important advantages when books or booklets will be cut in two copies at once. The subsequent severing on the Three-Knife-Trimmer ADN by using this attachment saves time and expenses.

The Perfecta-Cutting Machine APV 106 E is showing also various novelties. Most worth mentioning is the air-cushion-table enabling to easily move on the table to and fro also big piles of thin paper. To prevent accidents the machine is fitted out with a beam. As soon as the operator approaches his hands towards the knife the machine will stop automatically. The machine can be switched on only by operating two push-buttons at the same time. This is essential to protect the operator against any accident. The new electro-magnetic clutch guarantees unobjectionable and quick action of the machine.

The High-Speed Cutting Machine Model A 112 Ht is also equipped with air-cushion table and with a novel arrangement of gauge indicator at eye level reading the position of the saddle. Another machine is the small Flexographic Press, model S 4 B, with paper-width 25 1/4" working from reel. The printing and cross cutting length can be slightly varied by changing the printing cylinder and the crosscutter. Aniline-printing will be used more and more also in India for simple printing jobs.

Unfortunately it is not possible to mention all exhibited machines within this description.

What the Indian printer wants

is a **GOOD INK**

at a **REASONABLE PRICE**

That's why he buys

G A N G E S

PROVED AND ACCEPTED FOR 29 YEARS

FACTORIES AT: HOWRAH • BOMBAY • MADRAS

ALLIANCE

Steel Composing-room and Press-room equipment

FOR ECONOMIC USE OF SPACE
FOR NEATNESS AND EFFICIENCY
FOR DURABILITY
FOR FLEXIBILITY THROUGH UNIT SYSTEM

GALLEY RACKS

Model 100 "Alliance" Steel Galley Rack
suitable for 100 steel galleys 8½"x14"

Model 110 "Alliance" Steel Galley Rack
suitable for 100 steel galleys 10"x27"

Model 120 "Alliance" Steel Galley Rack
suitable for 100 steel galleys 6½"x24"

COMPOSING CABINETS

Model 200 "Alliance" Steel Composing Cabinet

Model 210 "Alliance" All-size Composing Cabinet

Model 232 Compositor's Stools

CASE CABINETS

Model 220 "Alliance" Steel All-size case Cabinet

PRESS ROOM EQUIPMENT

Model 300 "Alliance" Steel imposing surface stand

CHASE RACKS, FORME TROLLEYS, GATHERING RACKS,
WASTE METAL TRUCKS, DOUBLE COMPOSING FRAMES,
SORTS STEEL CABINETS, GALLEY TRANSFER TRUCKS,
BLOCK TYPE HEIGHT TESTERS.

"Alliance" Steel galley racks, composing cabinets and case cabinets are made to uniform widths permitting uniform press room lay-outs in any desired combination. All items are supplied with built-in arrangements for conversions at later stages whenever desired and are truly universal for all composing room requirements in India.

MANUFACTURED IN INDIA BY

ALLIED AGENCIES
TEJ BAHADUR SAPRU ROAD, LUCKNOW

INTERTYPE LECTURE

By

Mr. C. L. BOILEAU
Technical Expert, Intertype Ltd.

"Good-bye to Battered types"—thus observed Mr. C. L. Boileau, in the course of his interesting lecture on Mechanical Composition delivered at the Regional School of Printing, Madras, on Tuesday, the 12th March 1957

At the outset, Sri V. K. Sriramulu, Head of the Department of Printing Technology, Regional School of Printing, Madras, introduced the distinguished lecturer to the staff and students of the institution.

In the course of his lecture, the Intertype expert pointed out the many advantages of mechanical composition. For instance, in the production of British Telephone Directories, as much as £250,000 was saved due to the introduction of all-slug Intertype composition for setting the Directories. Similar economies can be effected not only for catalogue work, book work and straight matter but also for almost any class of job composition.

Mr. Boileau corrected a fallacy that mechanical composition is suitable only for straight-set matter such as newspaper columns or book work of one size and one measure of type. "This is far from the truth. Of course, in the early days, mechanical composition was developed only for straight-set matter, but those were the days of infancy. More than half a century has passed since the invention of Linotype by Ottmar Mergenthaler. We should remember that Mergenthaler invented a Linotype and not the Linotype as it is in use today. He utilised all the knowledge of his predecessors and brought out the idea of circulating matrices and the wedge spacebands.

In this, no doubt, his achievement was great. But the line casting machine of today has advanced far from where Mergenthaler left. An Intertype Mixer machine can now handle as many as 13 different alphabets in the same line with multiple distribution which is entirely automatic. At the fingertips of the operators lie an unlimited variation of sizes and faces, thick and thin, roman and italic, caps and small capitals, bold and normal. Rule work, tables, leader work and all types of miscellaneous blank from work can be handled

straight on the key-board without resort to case-type. When I see some of the specimens of print in Madras from case-type, I think how much better they would look if set on a machine. We should bid goodbye to battered types, broken lines, pied characters and the like."

Detailing some of the latest developments in the field of mechanical composition, Mr. Boileau stressed that Intertype has blazed a new trail in the matter of photo-composition by introducing the first direct-keyboard "cold, metal-less" photo composing machine known as Fotosetter. Explaining in great detail the working of the Fotosetter, he invited all the staff and students to the International Printing Exhibition to be held at Delhi, where a Fotosetter and other models of Intertype will be demonstrated to the Indian Printing Industry. "There are now over 200 Fotosetters in use," he said, "and it will not be long before some are installed in India."



Mr. C. Leonard Boileau, Intertype Expert, London, with the Regional School of Printing Staff. Sri V. K. Sriramulu, Head of Printing, is in the centre and Mr. Haines, Manager, John Dickinson & Co., is next

APRIL 1957

In the course of his lecture, Mr. Boileau demonstrated with a number of exhibits such as printed forms, railway and other posters, the use of Intertype's exclusive stick attachment which is a novel feature that can be fitted to any Intertype for setting large-size types upto 60-pt. "An Intertype, equipped with magazines holding a range of text size matrices, and having a stick attachment with some display founts and equipment to cast borders and rules is truly a composing room in itself!"

"In order to cope up with the demand for speed and more speed in newspaper setting, the Teletypesetter has been introduced. Punched tape produced on the Teletypesetter keyboard is automatically fed into the Intertype High-speed machine, which transfers coded punched holes into keyboard impulses and operates the entire machine without the need of manual labour. This has raised the speed of the machine to over 21,000 characters per hour, whereas manually-operated machines normally do not produce more than 8,000 characters per hour on an average." Intertype Co. installed the first Teletypesetter units in Great Britain in 1934, and introduced the first High-speed line composing machine."

The lecturer answered a number of technical questions from the audience relating to the working of the Intertype machine, the Teletypesetter and the Fotosetter. One of the interesting questions was whether it is possible to set on a Teletypesetter machine composition of roman and italic or roman and bold. The lecturer replied in the affirmative and pointed out a special punch which operates a lever for raising the level of matrices. For each size of type, a different tape has to be punched on the Teletypesetter. A number of

stations in different cities having Teletypesetter machines can be operated from a central office for simultaneous release of the same news of national importance. Thus, he declared, a new world has been opened with enormous possibilities for improving the quality and increasing the output of type matter for newspaper, book and periodical houses. The Teletypesetting unit can be put out of action and the Intertype machine can also be operated by hand as required.

One questioner asked the differences between the Linotype and the Intertype. The lecturer described some of the novel features which are exclusive to Intertype, such as solid ejector blades, the universal magazine, the removable mould caps and interchangeable mould liners, and numerous fool-proof devices. He also described the air mould cooler, the stick attachment, the standardised, interchangeable magazines with their one-piece escapement mechanism for positive action and their individual automatic dust covers.

Tracing the origin of the Intertype nearly 35 years ago, Mr. Boileau remarked that the International Type Setting Corporation developed the Intertype and that *Intertype has since made its way by the way it's made!* Its positive, simple and rigid construction, the standardisation of its parts and many other features make it the last word in mechanical composition.

Finally, the speaker expressed his great appreciation and admiration for the 30-year-old Printing School of Madras, and wished a great future for the institution and the students who are passing through it. He assured that for his part, he would assist in every way for the advancement of

technical knowledge in this part of the world.

Winding up the evening's meeting, Sri V. K. Sriramulu brought out the salient points stressed by Mr. C. L. Boileau and thanked him for the interesting lecture.

Mr. K. T. Chary, Lecturer in Mechanical Composition, Regional School of Printing, proposed a vote of thanks to the distinguished lecturer and Mr. M. W. Haines, Branch Manager of Messrs. John Dickinson & Co., Ltd., Madras, sole distributors in India for Intertype machines, who attended the meeting and assisted Mr. Boileau in the demonstration of various exhibits.

Earlier, the distinguished visitors were taken round the various departments of the Regional School of Printing and shown specimens of fine printing, binding and packaging and process engraving. Mr. Boileau complimented the staff and students on the fine range and splendid quality of the work being done.

The Intertype expert from London was impressed with the excellent work done in this premier institution.

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Monotype to the Rescue of Mathematics

By
N. R.

From time to time Monotype Recorder issues are reviewed in these columns by our specialist in typography. The following deals with the Recorder brought about during the Mathematics Exhibition conducted by Monotype

In *Printindia* November 1956, in conclusion of the article entitled "Moulds, Matrices and Monotype" we wrote:

"Through the well printed *Monotype Recorder*, The Monotype Corporation accomplishes two vital tasks in the interest of the Printing Industry. It educates the Printers in good typographical task, by its own example in execution. It maintains an ever strengthening link with printers and print users, students and others of printing fraternity."

The task of educating the printers-albeit unintentionally is carried on in the Winter '56 issue of *The Monotype Recorder*. A new subject, perhaps limited to the people who set up and print Mathematics, but fascinating all the same to all in the Industry by the way it is tackled, that's what we find in this Number. They have enlisted the Co-operation of one more or less an authority in the subject: Setting Mathematics—Mr. Arthur Phillips, of Her Majesty's Stationery office.

His treatise on the subject he has taken is in three parts:

- (1) The mathematical Manuscript covering the responsibility of the author.
- (2) The printer's Problem consisting of common mistakes, Mathematical Equipment, Precision Make-up of Mathematics and choice of Type Face.
- (3) Guide to Mathematical Composition concerned with

spacing, suffixes and Indices, Fractions, Brackets, and Special notations.

Then follow two pages of Time Series 4-Line Mathematical System. This has been evolved by The Monotype Corporation in their quest for reducing the cost of composition and make-up of mathematical setting. Times Series 327 is used in 10pt. While a firm of Specialists in mathematical setting time-studied the example shown in the issue have arrived at the estimate of saving time at 26%. The originators expect about 20%. It is not anticipated that the full range of equipment will be available before about the middle of 1958.

It is interesting to note that Mr. Phillips lists about 6 faces among

those frequently used for Mathematical books and periodicals viz., Modern Series 1, Old Style Series 2, Modern Series 7, Imprint Series 101, Baskerville Series 169, Times New Roman Series 137. A complementary work to this Mathematical Number of *The Monotype Recorder* is that of a comprehensive list of Mathematical Sorts. This also is selected and compiled by Mr. Phillips. (There was an inscription of "Mathematical Typography" held at the Lecture Hall of The Monotype House, London)

Keeping up with the very high and distinctive standard of the previous issues of the Recorder this number and that of the Mathematical Sorts list are set in Monotype Imprint Series 101 for text, with headings in Perpetua Titling, Italic and Bold Titling and Imprint Italic. The Printers M/s. John Wright & Sons Ltd., of Bristol and the Publishers, The Monotype Corporation, not to say of Mr. Arthur Phillips all deserve the gratitude of Printers all over the World and especially those of the Maths setting fraternity.

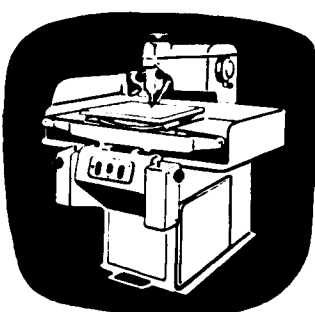
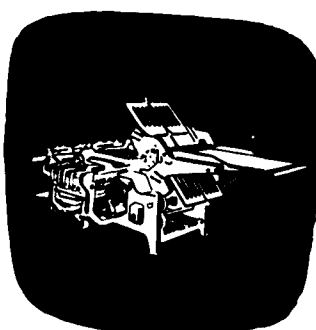
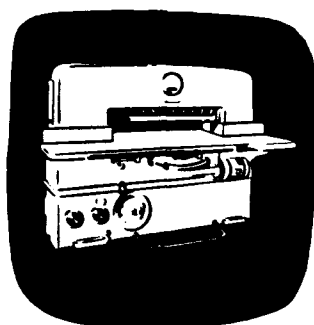
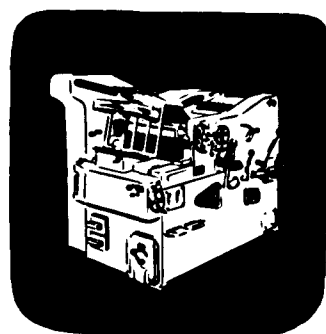
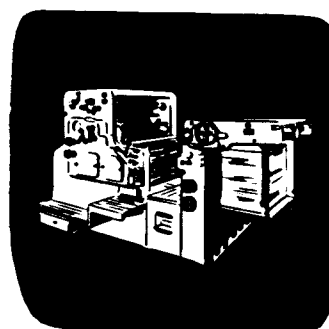
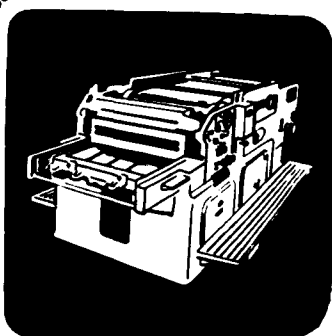
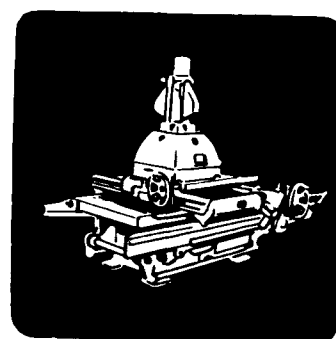


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Printed Exhibits at the Exhibition

Over 5,000 entries were received for the competition arranged by the Federation of Master Printers under various classes. The eminent judges took several days to adjudge the best in each class. On the whole, the entries bore the sign of excellent craftsmanship and efficient execution. The design showed a general swing towards Indian Art in marked contrast to slavish imitation of Western publicity material during the former years.

The panel of judges consisted of: Sri M. S. Randhawa, Vice-President, Indian Council of Agricultural Research, Sri L. R. Nair, Director of Advertising & Visual Publicity, Government of India, Sri Barada Ukil, Lalit Kala Academy, Sri U. S. Mohan Rao, Director, Publications Division, Sri R. H. Banot, Production Manager, Directorate of Advertising. It will be seen that the panel is entirely composed of non-technical non-printers. It is hoped that at least, in future competitions, some prominent print-technicians will be asked to judge printed material.

POSTERS

The Indian Airlines parrot got the first, and the West End Watch got the second. Among the Posters exhibited, a variety of products were represented, such as bulbs, tyres, air travel, cigarettes, oil, tourism, films, stoves, handloom, etc. There were a few posters on rural reconstruction activities such as land corrosion and afforestation, water supply, electricity. One poster publicised "Don't Smoke" in contrast to Cigarette posters, which were also on view in the same class.

Among calendars in Letterpress, the All-India Handloom Board got the First Prize, with the "Birds of

India" coming second. As for Lithographic calendars, the Plant Study poster of Jenson & Nicholson scored First, the "Birds of Ganges" coming a close second.

This year's labels had novel designs of various sizes and in good colour schemes. However, the green, black and brown label of Britannia Biscuits was chosen for the First Prize, and the "Player's Navycut" as the Second. There were few maps and no wonder only a Second Prize was awarded to Caltex Ceylon Map.

In Offset colour printing, the picture of the Moghul Emperor issuing parchments (of Nepa Mills) printed by Prasad Process, Madras rightly scored the First Prize. In Binding also, Madras got the First Prize, and the South India Saiva Siddhanta Publishing Society, Madras, scored in this for a

Thirukkural bound book, gold-finished. The Indian Press, Allahabad, got Second Prize in Binding.

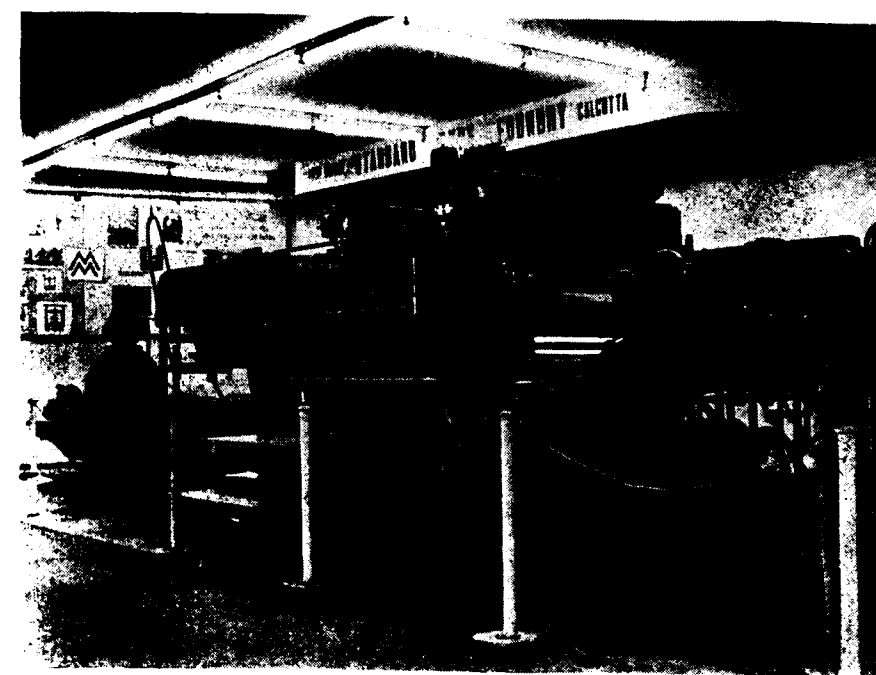
An American Embassy invitation got a prize for Embossing. The Suresh Memorial Trophy went to a Bengali book in Octavo, with wide margins and a two-colour cover.

Very few cartons under Packaging were entered for the competition, and among these, the golden red Renukhia Face Powder got the First Prize.

Under Direct Mail Publicity, the Dumex Folder in four colours got the prize.

Among Magazines, the Quarto Art in Industry, with a three-colour cover, printed by Sree Saraswathy Press, Calcutta, got the First Prize. The same Press also bagged three other prizes.

Under Direct Mail, pharmaceutical products scored the highest. This is the only item among printed material which has exploited enormous possibilities of



High speed two-colour Offset press P Z O S, Paper size 25 1/4" x 37 3/4"
at the POLYGRAPH Stall

APRIL 1957

Direct Mail Publicity. There were also a few folders for cars and fans. If one goes round the Printed Exhibits Stall, which covered a greater part of the Exhibition Hall, one will get a good idea of the advancement of Indian industries as typified by the labels, folders, calendars, blotters, posters, and other items of publicity material.

The fact was there were many latest products such as Tape Recorders, Pliofoam Pillows, Carborundum, Electric Batteries, Cars, Fans, etc. Some novel items are bamboo chutes, gardening materials and tools, beedis, etc.

The calendars and tricolour printing showed that our artists are using more and more of natural

subjects such as landscape and less & less of human figure. There were a few specimens depicting the renaissance school of Art, as well as surrealist Art. Any foreign visitor will be much impressed by our printing production standards, their endless variety, the beautiful colour schemes, the appropriateness of the design to the product and the overall impression will be very good.

The prize-winning entries were all of abstract subjects or plant or birds, although here and there, there were a few national leaders' pictures and historical figures. The trend in selection of subjects is towards chaste subjects rather than light and flippant ones.

The Printed Exhibits Stall was very attractively laid out and

constituted an education in itself to printers, print lovers, print-users, connoisseurs of Art, artists, and the general public. The small printers will emulate the big after seeing these fine specimens. Critics of Indian Printing will become tongue-tied and soon change their opinion. Even if the Printing Exhibition is not to be held next year, we hope that at least the Printing Specimen Competition and Exhibition will continue to be held for its educative value in improving the standards of printing in India. Printers in the South should not fail to send as many entries as possible for this competition as well as for the one arranged by the Government of India every year.

3 questions...

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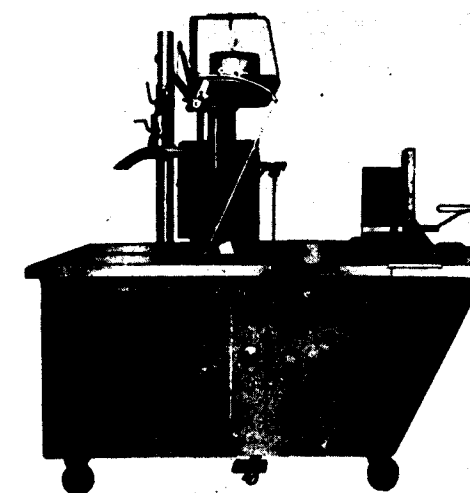
AUTOMATIC ROPE TYING MACHINE

Far-reaching effects on newspaper and magazine distribution may follow the introduction of a new fully automatic rope tying machine. By speeding up the automatic tying of newspaper bundles more time is allowed for newspaper production, with later dead lines and the consequent inclusion of later news items. Of American design and origin, the Saxmayer automatic rope tying machine is now being manufactured in Britain by Automatic Strapping Machines Ltd. of London, and particular attention is being paid to the development of export markets.

The machine is claimed to be the first fully automatic model in the world using heavy types of sisal cord, either 1, 2 or 3 ply, and in various thicknesses. The tying operation is extremely quick and simple. Bundles placed on the table of the machine make contact with a trip bar and are automatically moved by the feed arms into position for tying under the compression unit. The compressor comes down to eliminate the air from the bundle and the cord is taken round and tightly tied in secure non-slip bow knot. The machine will take stacked bundles up to 24" high and

tying can be done with one operator at a speed of up to 14 ties a minute, the ties being placed in any desired position around the length or girth of the bundle.

With the tying of newspapers and magazines, which are in bundles of fairly uniform height, double the output—that is 14 bundles per minute—is achieved by placing two machines together to operate in tandem. The second machine is placed at right angles to the first and the "train" of bundles, fed by just one operator, pass through both machines and maintain a continuous automatic process of cross-tying with two ties on each bundle. The machine has the added advantage that it will also tie almost any other shape of package, including small rolls of



Saxmayer Automatic Rope Tying Machine

only three or four papers without any adjustment being necessary. This operation is done merely by pressing a foot pedal, without employing the automatic feeder. In addition to time saving, another important feature is that tying on the machine uses less cord than hand-tying, something like three or four inches being saved on each tie.

GAUGE FOR ADJUSTING INKING ROLLERS

A new addition to the Cornerstone range of Hawthorn Baker Ltd. is the Rolotest gauge, which enables extremely delicate adjustment of inking rollers to be made quickly. With it, all machines in the works can have uniform roller setting, the effects of temperature and humidity can be corrected, a constant quality of print ensured, and rollers and type given longer life. Three rollers can be adjusted comfortably within five minutes, checking all their ends and centres.

The Rolotest reacts instantly to the slightest contact pressure, giving a visual indication of high or low setting. Feelers at the end of the instrument come in contact with the rollers, and depending on the roller being high or low a red or green light comes on. On a standard Rolotest, red is extinguished at a height of 0.916" and green at 0.915". The roller is at the correct position, 0.915" (which is 2½ thou. below type height) when both red and green lights remain dark. The gauge can be set for different readings if preferred, with a slip gauge.

SILICONE SPRAY MOULD LUBRICANT

Amber oils Ltd. of London are producing what is stated to be the first all-British aerosol-packed silicone spray mould lubricant, known as

Ambersil. This is based on a well-proved silicone fluid which, if used without a carrier, would prove too expensive for most industrial applications. In order, therefore, to obtain the thinnest possible coating and hence the most economical price, the fluid is applied as a spray under the pressure of a propellant contained in an aerosol pack. Although the new product is particularly suitable as a mould release agent for almost all plastics, it has important applications in printing for preventing rubber plates from sticking to plastic or metal moulds and for keeping type clean and sharp. In packaging work also, an Ambersil coating on rolls, hot plates, crimpers, gluers and sealers will prevent sticking and keep high speed package lines moving.

METAL DECORATING PRESSES

A drawback to some types of metal decorating press is that it is necessary to make mechanical adjustments for changes in sheet size or type of material, such as from tinplate to aluminium. In the latest "Ever-set" machine of J. Ratcliff & Sons of Leeds, no adjustment is necessary when dealing with any size of sheet between maximum and minimum.

The machine incorporates a swing gripper mechanism which grasps the sheet at its leading edge and takes it positively into the

travelling cylinder grippers, thereby eliminating the need for back sheet pushers. The sheet travels from the pile at high speed but is slowed down as it approaches the front lays, which are mounted in the swing grippers and remain stationary for a brief period while the side-laying of the sheet takes place. This ensures perfect registration of the sheet and obviates the risk of damage to its edges even when the lightest-gauge aluminium is being printed.

The feeder is fully automatic, and is claimed to be practically 100% perfect. After the pile of sheets has been trucked into the feeder, the latter is instantly raised by an independent push-button controlled motor to the pre-determined printing height, and during feeding this pile height is automatically maintained. Intermittent blast is applied as the respective suckers lift, providing very efficient separation in the case of aluminium sheets, and for ferrous-metal sheets a system of magnets is also provided which set up a magnetic field over the top of the pile.

In the unlikely event of the feeder passing two adhering sheets, an electric sheet-thickness detector diverts such sheets to a rejection tray before they can cause damage to the printing blankets. Maximum sheet-size is 36½" x 26", with a speed of up to 4,000 impressions

per hour, and there is also available a modified model arranged for assisted hand feeding in place of the automatic pile feeder.

PLASTIC FURNITURE

Developments are announced in connection with Tufnol furniture, which is produced by Santype (Sundries) Ltd. This is constructed of plastic, which is only half the weight of aluminium but is claimed to be as tough as steel, and has been available as printers' furniture for several years past. For the first time since its introduction, however, it is now being offered in lengths cut to the degree of accuracy required in the modern composing room, the figure being stated to be plus or minus 0.001". The specific gravity is 1.34-1.38 and the tensile strength is 20 lbs. per sq. in.

The advantages of this type of furniture are stated to be accuracy in typographic measure, stability when compressed with type and blocks in the chase, resistance to dimensional changes under varying atmospheric conditions and to attack by the solvents commonly used in printing. Further, unlike type metal, it is resistant to burring if dropped or stored in bulk. The furniture has recently been made available in em lengths from 8 72 ems, and in specified quantities down to half-dozen lengths, or in Trial, Journeyman's and Works founts comprising from 105 1, 764 pieces.



I answer a few questions put by the visiting Printer-delegates at Delhi, which remain so far unanswered.

Q: Why didn't the organisers request the Prime Minister, the President or the Vice President to take part in the Conference?

A: It appears efforts in that direction have failed. Sardar Swaran Singh and Dr. Keskar have done full justice and none felt the absence of the P. M., the P or the VP.

Q: At least a visit to the P. M. could have been arranged for the Delegates to meet him?

A: This appears to have been thought of on request by Delegates from the South. Later, this had to be given up due to want of time. However, the Sivakasi Delegates are proud of having met and taken a snap with our Prime Minister.

Q: President Kapur appeared to be hasty in levelling certain charges on Government Printing Presses and equally hasty in withdrawing them.

A: If any harm had been done to the reputation of Government printing, the withdrawal, graceful as it is, has not altered the facts as they are. The facts are, as have been pointed out several times in our columns, that Government Presses are slow, inefficient and produce shoddy stuff. Refutation by all the cabinet ministers cannot make night into day or dark into white or shoddy printing into quality printing.

Q: Why did President Kapur get mixed up in orthodox and unorthodox controversies?

A: It depends on how you interpret the word *orthodox*. Kerala has an orthodox Communist Ministry, Orissa has an unorthodox Congress Ministry. We have orthodox revolutionaries and unorthodox reactionaries. In the post Independence era, some words have changed in meaning and many have lost theirs.

Q: Wasn't the Reception Committee President's Welcome Address rather brief?

A: Quite. Brief and beautiful. What Delhi needs badly today is brevity. For the seven-column

speeches of our politicians, our printers' organisation gave a fitting reply.

Q: Was not the Hon'ble Sardar Saheb too serious in replying to President Kapur?

A: I shouldn't put it like that. You know, as well as the Sardar Saheb, that the more you protest, the less you protect yourself from the charges. Albeit the Minister's refutation, the printed stuff emanating from the Government Press, the thousands of idle machines, the others which are semi-idle, their bad maintenance, speak volumes. It is proper that people in Government printing have got the jitters. Once in a while our nationalised organisations need to be jolted into awakening. The system or the lack of it, is to be blamed and not the individuals.

Q: Why were some stalls not ready even on the opening day?

A: The organisers are not at all to blame for the same. Delhi, besides being the Capital of the country, is also the Capital of inefficiency, bureaucracy and jaundice. Failure of telephones at the critical moment, delay in getting power connections, insufficient water supply, delay in clearing machines from the goods yard, absence of proper conveyance—all contributed to the delay in arrival of the exhibits. Add to this import restrictions, increase in levies, uncertainty, etc., which have made the exhibition wellnigh impossible. It was a real achievement on the part of the organisers to have arranged such an excellent exhibition under such heavy odds.

Q: Are you satisfied with the announcement of a Committee to solve the printers' problems?

A: A patient is not satisfied nor his agony abated by the announcement of an operation by the doctor. Sometimes it so happens that the remedy is worse than the malady. All of us heard the cautious words of the Hon'ble Sardar Swaran Singh, who did not commit himself to anything. The Committee also may not *commit itself to much and may omit the rest*.

Q: Did you note Dr. Keskar's announcement of a large up-to-date Government Press?

A: Many printers who had the monopoly of large orders of Government printing thought that they heard their death-knell sounding. On occasions like this, a bit of optimism works miracles. In spite of all that has been said by Dr. Keskar, we can be sure of the usual shortcomings that every Government establishment suffers from. *The weakness of the public sector is the strength of the private sector.*

Q: Is there going to be an Exhibition all at next year?



Delegates to the Fifth Printers' Conference, New Delhi

A: Yes, that is a rather doubtful point. Last year at Allahabad, everything was decided in advance. The venue of the Fifth Session had been provisionally fixed. Even the place and time for the Governing Council had been fixed there. This year everything is in a state of flux.

Q: Is it not better to have a big and grand Exhibition once in three years, rather than having a mediocre or small fair—or affair—every 12 months or so?

A: Without the Exhibition, the already dull conferences will be dry as dust. The principal crowd is that of dealers in printers' machinery and materials. Minus these, the printers will look a poor lot, and their conferences will be more like Shramdan, which will lead to Jeevandan of printers of Bharath. Surely, you don't want our printers to commit Hara-Kiri!

Q: Are we having the next Conference somewhere in the South next year?

A: Only our astrologers can predict. Even they, nowadays, predict after the event! I would hazard a guess, or even more; Hyderabad, Poona, Bangalore, even Sivakasi may become the venue of the next Conference but not the Next Exhibition. Exhibitions

have to be arranged at one of the Metropolitan Cities, or the four major Capitals of States.

Q: How was the Cultural Show?

A: Haven't you heard that President Kapur is a doyen of art—not merely of Graphic Art. The result is an impressive variety entertainment, rich in grandeur and healthy in tone. Our printers deserve once in a while a really orthodox entertainment from the unorthodox President.

Q: What has the Federation achieved between Allahabad and Delhi?

A: The year has been eventful. In no other period had there been so many problems to solve. The Office Bearers, especially the energetic Secretary, has handled them excellently. The labour problem has taken an acute turn in certain parts of the South. The Import Policy has affected business. Standardisation had been successfully put off. An attempt for giving protection for indigenous roller composition manufacture has been successfully warded off. New affiliations have been granted. The affair of the Mudran Parishad of Poona is yet to be settled. The Regional Schools are no longer a distant dream but are accomplished facts for all to see, and get trained. There are many other feathers to the Federation's cap.

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The Regional School of Printing, Madras celebrated the Annual Sports Day on the 2nd April, 1957. Sri T. K. Palaniappan, Director of Industries & Commerce, gave away the sports trophies and addressed the students and the staff. He announced that the Central Polytechnic will be shortly shifted to its new premises in the Industrial Estates, Guindy—leaving the present Polytechnic premises to the Regional School of Printing, Madras.

The Championship of the institution was awarded to Sri Louis, a student of First Year Part Time, Licentiate in Printing Technology Course. Jacob, a student of Third Year Full Time Diploma Course, came as a close second. Sri K. Srinivasan, Principal Central Polytechnic read the annual report of the Athletic Association.

Sri. V. K. Sriramulu, Head of Printing Technology, proposed a vote of thanks to the distinguished guest.

The celebrations ended with a film show.

SOUTHERN RAILWAY PRESS MADRAS

It is reliably learnt that the following candidates trained at the Regional School of Printing, Madras, have been appointed as Assistant Chargemen in the Southern Railway Press, Madras:—

Sri Shanmugasundaram, T. K. Narayanan, N. Venkataraman, B. Venkataraman, Reginald B.

David, Narasimhan, Radhakrishnamurthy.

It is hoped that other Government of India Presses and Railway Presses will appoint only technically-trained and qualified students of the Regional Schools of Printing for their supervisory and other posts.

DELEGATES AT DELHI

The following delegates took part in the Fifth All-India Printers' Conference & Exhibition at New Delhi. Apart from the Delhi Members, the following from Madras took part in the deliberations.

Office Bearers—Messrs. S. Viswanathan, General Secretary, R. Venkateswaran, and P. M. Anthony, Joint Secretaries.

Members:—Messrs G. Umapathy, Uma Printers. P. G. Natarajan, Parker Press. Srinivasa Rau, Jupiter Press. T. V. Ramanath, Pesum Padam. M. K. Krishnamurthy, Photo Litho Press. Subramaniam, Amra Printers. Varadan, Gnanodaya Press. C. A. Mathew, Srinivasaraghavan, Associated Printers. Sethuraman, Hoe & Co. M. G. Daniel, Thompson & Co.

From Sivakasi, the following attended:

Messrs. K. P. Annamalai and Parli Dharmaraj, of Coronation; Vivekanandan, of Chitrakala; V. A. T. Dharmaraj, of Karco Litho works, M. Thyagarajan, of Sekhar Litho; Chandrasekaran, of Chandra Printers, S. Annamalai, of

Rathna Vilas, S. Kandaswamy Nadar, of Nadar Press, R. Sethu Raj, of Murugan Printing Works, S. V. A. Kandaswamy Nadar, of Kaleeswari Litho, N. Rajaratnam, of Uma Sathya Ink Works.

It is worth noting that the above succeeded in meeting the Prime Minister and taking a photograph with him, which is published elsewhere.

From Bombay, Messrs. S. Ramu, Ardeshir, Contractor, Joshi, G. U. Mehta, and V. H. Thakkar attended.

From Calcutta Messrs. Dhar, Guha Ray, Ghosh, Das, Gosain, Bimal Chatterjee and others attended.

From Hyderabad Messrs. Pulli Mallikarjun, Nagan, Bardapurkar, etc. attended.

There were many members from Chhota-Nagpur and other places also.

OUR NEW PRESIDENT

This year the Federation of Master Printers is lucky in having as its President a self-made man, a commoner from the stock who has no axe to grind and who can apply himself wholeheartedly to the activities for building up the Federation.

Sri Govardhan Kapur hails from Lahore among those who were affected by our cruel decision to divide India. Born some 45 years ago in a family which was devoted to printing and publishing work for over a century, Sri Kapur graduated in the early 1930s, and got his M. A. Even at the age of 14, he used to look after his father's thriving printing and publishing work, in addition to his work at school. Gaining a first-hand knowledge from the bottom upwards of printing and publishing business, he had set up a thriving business, when partition came

(Continued on page 48)



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Presidential Address (Continued from page 11)

the ranks of the unemployed are loth to accept any but the white-collar jobs. However, time is not far when the so-called white-collar jobs will not be able to cope with the hordes of young men and women that will be turned out by our educational institutions. There is already evident a change in mentality, and dignity of labour is being more and more recognised. When this gains momentum the printing industry will be there to lap up the flow. But before this happens we must equip ourselves suitably to train these young persons. The Regional Schools of Printing that are being opened by the Govt. would be of very great help in this matter. However, I feel that their number is most inadequate. During the course of this Conference I shall be putting all my weight, by no means inconsiderable, to persuade my brother printers to sponsor a scheme of starting some additional schools. I shall also be proposing to the Federation, during my year of office, to found

one or more yearly fellowships for specialised studies. If I succeed in persuading the Federation to take up my scheme we would have the scholars under this Fellowship get their training with manufacturers of machinery, and big printing establishments here and abroad.

The Federation shall, of course, be very glad to associate itself with any other venture of similar nature sponsored by the Indian or any foreign Govt. The scheme will, of course, be given due publicity and details will be forwarded to all concerned as soon as it emerges in its final form.

Our problem No. 5 is created by a system, or I should say, lack of system prevailing in Govt. offices. There are Govt. presses scattered all over the country. Every State has its own press. Then there are the Govt. of India presses. Of late it has become a fashion with the ministries to have their separate presses also. While no one will deny that Govt. presses are absolutely essential, there is also no denying the fact that the output of these giants is

not commensurate with their size. To the private printer, it is extremely irksome to find fully automatic presses, having all the imaginable facilities, giving a daily outturn of about one tenth of their capacity. There must be some very definite reasons for this. But I must say that these reasons are too complicated for me to understand. In any case this was only by way of introduction.

GOVT. PRINTING

Coming to our own problem. A lot of Govt. printing is farmed out to the private presses. This includes both ordinary jobs and highly specialized publicity material. There are two separate departments in the Central Govt. dealing with the two types of jobs and all Govt. printing from the various Ministries comes to them for execution. These departments, in turn, pass on the jobs to the printing presses, both Govt. and private. For some reasons, obscure to us, the jobs reach the presses almost at the eleventh hour. And then the music starts. Letters, telegrams, telephone calls and personal visits are all employed to impress upon the printer the need to complete the job by a certain date. If a poor printer ventures to suggest that the time allowed is not adequate, he is confronted with the example of some other printer who was able to complete a similar job in much less time. The result is that the harrassed printer strains his nervous resources to the breaking point. He flouts factory laws, pays extra wages and somehow complies with the requirements. In this bargain the worst sufferer is quality. But who cares! The job has been delivered in time. The department is happy and a precedent has been set for all times to come, that even if a job is delayed in the office of origin by a couple of months it is

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MADRAS-1

still possible to get it through the press in a couple of days. This precedent is the undoing of the printer.

THINK EARLY, ACT LATE!

Now, one would like to know why it is not possible for the 'office of origin' to think of its requirements a little earlier. It would certainly be a very bad business house that thinks of printing its letter-heads on the eve of its opening. If a report, comprising 80 pages, to be read at a conference goes to press at 11 o'clock of the day when the conference is scheduled to be opened at 2 o'clock, would one call it efficiency? The press that manages to print it within this unspeakably short time must be one of the most efficient presses. But one must not forget the necessary corollary that either this press did not have enough work to keep it busy on that

particular day, or, which is more likely, it put off some other work that it had already in hand. For this very simple reason, I would not extol this performance. It has only created a bottle-neck.

The hectic activity and anxiety in evidence during the month of March is no secret to any of us. This 'March Fever' affects all and sundry. The official, who is usually courtesy personified, has a blunt edge to his words. In those lower down there is a marked accentuation of bewilderment. And it is again the poor printer who has to bear the brunt of it. And it is again the Dame Quality that suffers. I simply pose one question: why wait till the end of February to place the order? January is as good a month.

Dear friends, I have taken a lot of your time. Our problems are many and our faults numerous. We

have to set our own house in order. We have to build up our strength. We have to prove our mettle and we have to provide service to our nation. In our Conference tomorrow we shall strive to find suitable measures to achieve these objectives as far as it lies in our power.

Printers are a small community in this vast country, but it is with a sense of pride that we move forward hand in hand with our brethren towards that ultimate goal of economic independence and peaceful co-existence. May God grant long life to our beloved Prime Minister and his colleagues who have shown us this path of progress! God willing, under his leadership, we shall achieve the heights his vision has been focussed on and India shall shine as the beacon of peace for the whole world.

Jai Hind.

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MADRAS-1

In these pages "Graphicus", an expert in the printing and allied industries, solves month by month Pressroom Problems of the printers. All questions may be addressed to "GRAPHICUS", C/O PRINTINDIA

149. Q. For taking proofs, we still use the good old hand presses. Our new supervisor just returned from the Continent, wants to scrap them all and introduce new proof presses. This may be better, but why discard presses which are good enough? What is your opinion?

A. I have known Pressmen who could make better proofs on the old Albion Type Lever Proof Press than even the Machine Room could duplicate. My personal opinion is that if you are not pulling many proofs and find your existing equipment satisfactory, the money you would spend on new Proof press could be better spent on other equipment.

150. Q. Can you give us a figure within which we can buy silk screen printing equipment? We want to introduce this along with Offset, which we already have. Our customers insist portions of posters to be silk-screened. Now we do this by sub-letting the job to another firm.

A. The initial cost of silk screen frames is quite low and I would say off hand you could instal the necessary equipment for about Rs. 300 - to Rs. 400/- at the most. However, the main expense is in the employing the skilled staff to make the necessary stencils and cut-outs and preparing screens. Unless you have a lot of silk screen work it is probably cheaper to let it out to a specialist to do for you.

151. Q. I would like you to tell us something about the use of varitypers. Can we employ for making original copy for Offset? Is it more economical than composing room practice in the traditional way?

A. Varitypers are only suitable for use on duplicators or baby Offsets where it is necessary to produce lengthy reports or documents quickly and neatly while still

maintaining the bulk of a job done by the more conventional methods. It is not to be generally recommended as an alternative to orthodox printing.

152. Q. A composing machine is offered for sale at Calcutta. We are at Madras and the price is attractive. Our only hitch is transport. Do you think it is safe to bring an old machine by train? Or is there danger of parts being broken? I want to refer here of a Frigidaire booked at Madras by passenger, with bold signs *Keep up this side—Fragile with care* etc. It arrived at Mangalore upside down and not in good shape to start life too!

A. Firstly I do not recommend the purchase of a second hand composing machine and as you so aptly remark the chances of damage in transit are also very great. I suggest that if you need a Composing Machine you buy a new one.

153. Q. A consignment of types from a reputable Type Foundry is found to be wearing after a few thousand impressions. When we reported the matter to the foundry, they took the type, analysed it and proved the proportion to be correct, the tin; antimony content being very high. What is the cause of such a wear? We print on a Double Crown Stop Cylinder carrying the usual complement of packing and rollers. Impression is normal. We use Cover paper, a hard sized.

A. It would appear from what you say that you may not be making sufficient allowance for the thickness of the cover board and it may be necessary to remove a little of the packing to bring impression to normal.

News and Views

(Continued from page 43)

along. Like millions of refugees, Sri Kapur had to abandon not only his hearth and home but also his press and type. Finding himself one of the millions of refugees at the Capital, Sri Kapur started from scratch and by his enormous labour

and enthusiasm again built up a printing and publishing firm with his rich experience. The highlights of his business at Delhi are school text-books, audio-visual aids, off-set calendars and other attractive printing material.

All printers are first men and only then are members devoted to Graphic Arts. Sri Kapur is no

exception. His interests are varied, and ranges from playing cricket to drama. He has produced some excellent plays in more than three languages, namely English, Hindi and Punjabi.

Sri Govardhan Kapur is a high name in social circles. As a Rotarian he has established himself for over 17 years and is the present elected President of the Rotary Club, New Delhi.

During the Conference, the President has shown some extraordinary organising ability, and his sense of responsibility could not have been missed by every member present. His Presidential speech was unique containing constructive criticism and concrete proposals for the uplift of the common printer. To cap it all comes his suggestion for Fellowships for studies in Printing Technology. With his interest in training young printers and his guidance to old printers, his lack of reserve and free mixing with one and all will forge the unity of the Indian Printers' organisation and make it all the more stronger. We wish the new President a fruitful year of activity.

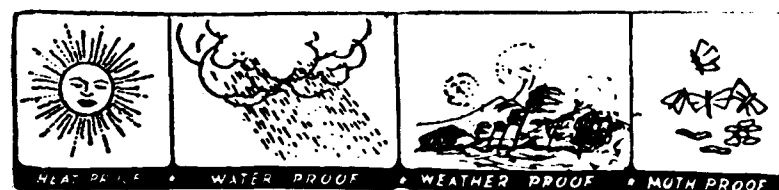
By introducing his pet scheme of Fellowships for studies in Graphic Art Subjects for our youngmen, the new President has done signal service to the printers of India. We hope that his enthusiasm will be a sustained one to improve the lot of our printers, to remove the obstacles in the way of their progress and to weld the unity of the All India Federation of Master Printers.

Presidents come and Presidents go. But the useful work achieved during their term remain as standing monuments for posterity.

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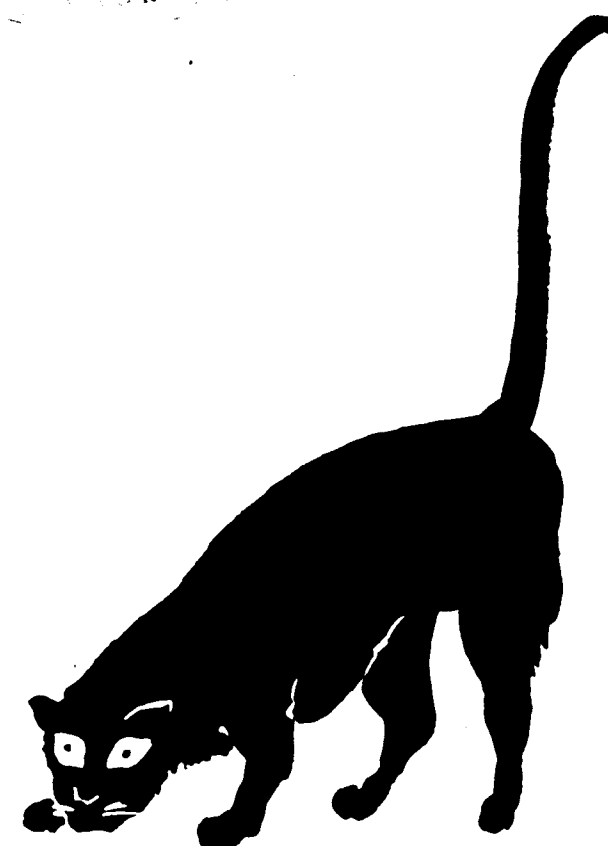
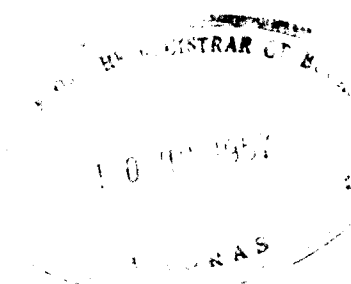
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1957

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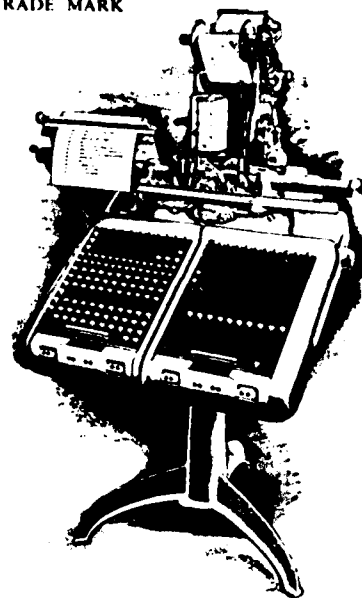
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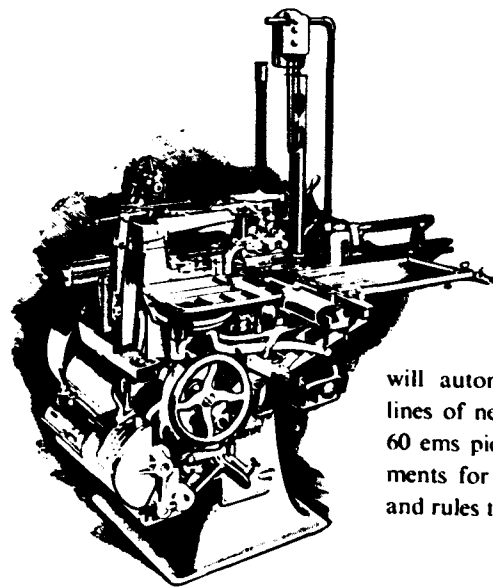
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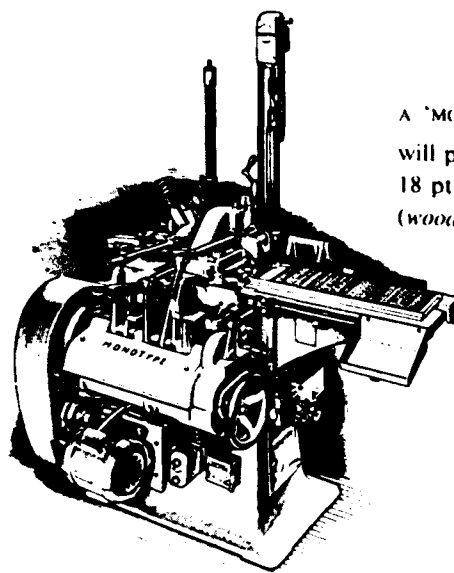


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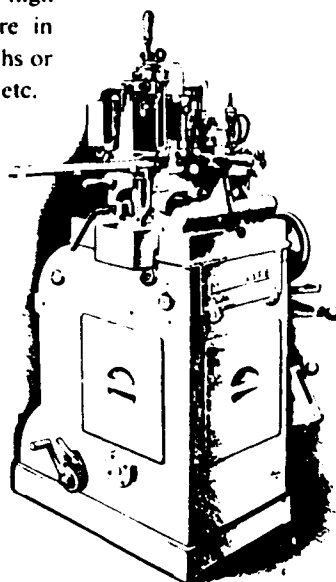
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INDIA	Rs. 10/-
PAKISTAN	Rs. 10/-
Ceylon	Rs. 10/-
BURMA	Rs. 12/-
U. K.	£ 1
U. S. A.	\$ 3

Editorial & Publication Office
PRINTINDIA

Proprietors
KUBERA ENTERPRISES (Private) Ltd.
"KUBERA BUILDINGS"
21, Sankarappa Chetty St., Madras-1
INDIA
Grams: VASUNDHRI Phone: 3006

PRINTINDIA is Published on the 10th of every month

Estd. 1953

Printindia

A Monthly Survey of The Graphic Arts Industries, Publishing, etc.

VOL. 8]

MAY 1957

[No. 1

In this issue....

- ★ Safety First
- ★ Layouts and Lettering
- ★ Silk Screen Printing
- ★ Depreciation in Swiss Presses
- ★ Care of your Store
- ★ News Page Make-up
- ★ The Wet Collodion Process of Negative Making
- ★ Overlays Why & How
- ★ From the Editor's Pocket-Book
- ★ Regular Features

From Our London Correspondent
Pressroom Problems Solved
News & Views etc. etc. etc.

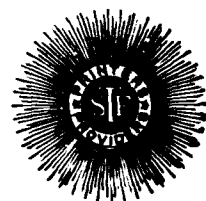
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EDITORIAL

Safety First +

On a visit to an ink factory we noticed a young man without a hand. On enquiry it was revealed that he had lost the same in an accident in the factory. A fall into the mixer had resulted in the chopping off of his hand. This was several years ago. In a Government press, one morning a man was rushed into the First Aid room with his legs bleeding. A 16-page forme had fallen on his leg. In one of the large offset presses, several persons were injured in the course of six months. Typical cases are : (1) While the assistant printer was cleaning the plate cylinder, a new apprentice inched the machine, and two of the fingers of the assistant were gone. (2) In trying to save a sponge, a printer's hand was caught between the cylinders and eventually the hand had to be amputated. (3) An apprentice had his fingers cut by the duct knife while cleaning the ductor roller. These and many other recent happenings have made us write this Editorial.

IMPROVEMENTS

All agree that our presses need improvement, but none has any idea as to where to begin. That everyone should begin at the beginning is no answer! *It is safe to begin with safety measures.* The Factories Act, 1948, has elaborate provisions compelling the owner of a press to adopt certain safety precautions. Some of these are: fencing of machinery, prevention of work near moving machinery, restrictions on employment of young persons near dangerous machinery, device for cutting off power, work on automatic machines, regulations regarding speed and diameter of pulleys, safe working speed, construction and maintenance of floors, stairs, and means of access, lifting of weights, protection against dangerous fumes, precautions against fire, defective buildings, etc.

Assuming, but not admitting, that all the provisions of the Act have been adhered to, accidents will not automatically be prevented.

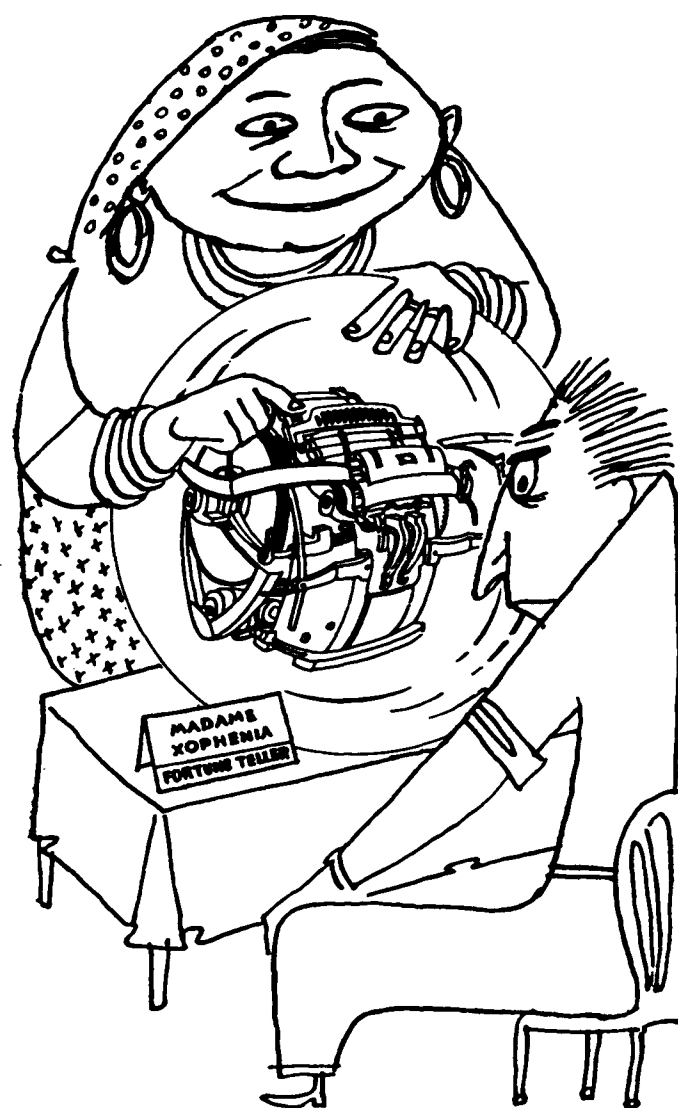
What is important is, not the letter of the law, but its spirit. There are press-owners who know a thousand ways of circumventing the provisions of safety regulations. Only when the press-owner realises that safety of his workers will pay rich dividends, we can look forward to the lessening of the number of accidents. More than this, he should realise the factors which lead to accidents.

ACCIDENTS ARE CAUSED!

Some take shelter in the excuse that *accidents happen* unexpectedly. That no one can foresee, much less prevent, their happening. We have to remind them that accidents are always *caused*. An analysis of the accidents will reveal that every-one of them has a cause. Also, that this cause is certainly preventable. Let us now examine a few of the important causes which lead directly to accidents.

It is wrong to say that accidents happen only in large presses. The reverse may be nearer the truth, although not the complete truth. The small presses are the ones which have a good cause and a good crop of accidents. Most of these are hushed up and never allowed to reach the light of the day. The reasons for such accidents are common to the Indian pattern of industry. During the Industrial Revolution, we have read, England experienced the scarcity of space. The resultant overcrowding, the dangers of crowded factories and the results inevitably flowing from it are history. It appears that we are passing through such a stage in the development of our industry. Notwithstanding wise planning, our industries are not growing according to any plan. In the place of a well-laid-out garden or a well-pruned orchard, we have a wild growth of all and sundry, as if someone had thrown the seeds broadcast according to his fancy. It is not going to be easy to remodel or overhaul such growth.

Therefore, overcrowding and bad planning are the two root causes of accidents. As we have



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pointed out in these columns on several occasions, the average Indian printer cannot be a chooser either in his premises, his plant, or even in his workmen. Being handicapped from the very start with scarcity of material resources, he goes ahead to do the best of a bad job. In this, his only asset are his mental and moral resources, his interest and motive to start a press. Ninety per cent of our printers do not own the press premises and are paying through their noses exorbitant rents for unsuitable buildings. For one thing, these are never built for any factory and not at all to suit print production. For another, the lighting and ventilating arrangements are next to nothing. Situated as such, what should the printer do to reduce the incidence of accidents? Even under the existing limitations, he can arrange the machinery, the equipment and the workers in the best possible manner to avoid accidents.

HASTE, HURRY, HUSTLE

Another important cause of accidents in printing presses is the hurry with which every process has to be carried out. The Indian newspaper presses, which have to work against time, seldom come across an accident. The reason is, these are the most well-equipped, well-housed, well-planned and well-staffed of the Indian printing establishments. The book and the job presses are another matter: they undertake a volume of work grossly disproportionate to their capacity. The inevitable result is *the mad rush with which every worker has to proceed with the job*. No wonder that there is an accident every week, if not every day, in every press. Haste, not only makes waste, but also loss of limb and even life!

Although the remedy for this is to accept less work, no press would heed to this. Perhaps the customer can help here by giving his work only to a press that is capable of executing it and not merely to a press that quotes the lowest rate.

Next to haste, comes old machinery, obsolete electrical equipment or fittings, wiring not earthed properly, platens without finger-guards, guillotines without guards, etc. For a small sum, guards can be fitted to existing machinery. Above all, safety-consciousness should be instilled into every worker by showing periodically films on safety and having lectures and demonstrations on proper and safer ways to do hazardous jobs. We cannot rely on the authorities to avert accidents as the sole responsibility lies with us who are on the spot.

(Continued on page 8)

Layouts Setting

By
Sri RAMAKRISHNA NARAYANAN

Every kind of production requires planning. Printing is no exception. A well-printed work is only a well-planned print. In this monthly feature, outstanding pieces of publicity matter will be reviewed. The healthy criticism offered in these columns is only with a view to improve the quality of typographical arrangement as well as choice of type

AUSTRALIAN SUPPLEMENTS

April 1st 1957, the day on which the controversial new coinage (Naya Paisa) was introduced, brought the visiting Australian Trade Delegation to the City of Madras. Commemorating the visit, "The Hindu" brought out a supplement of 8 pages. There have been supplements and I should add, there will be more. But this occasion, I believe, was the first, where the country concerned, i.e. Australia — notwithstanding its "White Australia Policy"—took space in our newspapers and that too in a well-planned manner. For example, the advertisement columns of "The Hindu" Supplement had 41 columns in all out of which no less than 29 columns were of Australian products and services leaving 12 columns for other advertisers. While most of the advts. were mats and stereotypes, the advertisements set locally were of a style out of the ordinary.

The "Times of India" Supplement came out on 25th March. The advertisements set up there also bespoke of the same layout, although the typography was a bit different—and it has to be. "The Hindu" spread out its head line in Caslon Bold across 8 column width in a box; "The Times of India" introduced a BOAC Plane illustration into the headline, which made it much more effective and eye-catching.



Pleasing Pen Publicity

DECIMAL COINAGE

In spite of the unlimited campaign by the Directorate of Advertising and Visual Publicity, Govt of India, it is patent that the change-over to the Decimal Coinage will be as full of headaches as Mohammad Tughlak's change-over of the capital from Delhi to Daulatabad! The Directorate is to be commended for the volume of publicity material, if not for the quality of the same, concerning Naye Paise.

The rates of almost all the dailies have moved up by at least one dismal coin. If *this* is not making hay while the sun shines, we don't know *what* is!

VOLTAS' CRYSTAL

All are familiar with the heat nowadays. In this connection many have become familiar with air-conditioners in general and Crystal in particular. On 1st April, the day when tempers frayed, thanks to Naya Paisa, came the new advt. on Crystal Airconditioner. Contrary to the usual slogan "There's a future in your Crystal—A comfortable, healthy one!" of 10" x 4 columns, the present one was 9" single column. At the top was the illustration referred to above, showing two persons in a fit of a temper. The appropriate heading said "Keep cool about conversion" in angular brush script. The next line "Crystal shows you how" in Gothic wide caps and brush script is followed by the figure of an old anna coin with a Naya Paisa at the top of a gauge, with markings. This reminds us of a thermometer, with this difference that the calibrations are not of degrees Centigrade or Fahrenheit, but that of Naye Paise, and annas. The bottom has a drawing of a Crystal Air-conditioner and address, Gothic wide caps and Gill series being used for these. Last but not least, an italic

line reminds the reader that Crystal is "real value for money."

Altogether, this advertisement of Voltas Ltd. designed by J. Walter Thompson, is topical and impressive.

PEN ADVERTISEMENTS

The examinations in schools and colleges are over. The pens are taking a well earned rest. When the young tolerate the elders speaking, we hear glowing accounts of "Blackbirds" and "Watermans" which could be had in those days for as low as Rs. 3-8-0 (or 3.5). What a great service they gave and still give, the elders say. I lost a couple of good pens in succession and hence I am not in a position to assess the length of service a pen could give. But an appreciation of an advertising campaign of two pens is in order and here we go!

Of the pens made in India, "Plato" has been putting on a consistent advertising campaign.



Parrot, Plato and Pens



Handsome Handloom Advt.

Two examples of this firm's advertising handled by Shilpi of Bombay are shown here.

In the smaller one, the figure circles and a tinted corner at the top represents a player's hand to bag a queen (in the Carrom Board Pocket). Immediately below the hand is the illustration of a pen, Plato 66. To the right of the pen are arranged the headline, text, name, price and address. To the left is the trade name emblem in an oval. Above and below these are two slant lines which cross each other to the right of the pen and serve to get the central theme and main message of the advertising piece: "Buy a Plato 66 today." The same white and black element divides headline and text from price and address, thus fulfilling a dual role.

Gothic condensed caps are used for the headline and for "A Mhatre Product." Gill Bold Italic is used for text, price and address. The headline and text are direct: Just as you score extra when you bag the queen, you get better value when you get Plato 66: Hence buy a Plato 66 today!

The bigger advertisement also has the illustration of the pen. But, here, on top of it is perched a line and stipple (shaded) drawing of a parrot. Starting from the headline (in rough brush) at right, is a long circular arrow encircling the parrot. It points to the pen through the emblem. The text is in Gill italic medium and the name Plato 66 is in reverse and oblong.

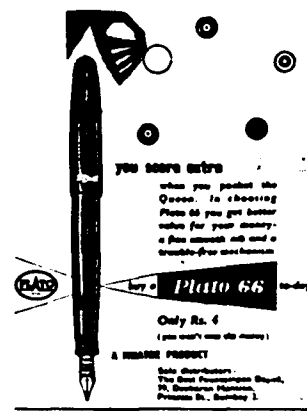
To the right of the emblem are the words "Buy a" and "today". The price and the words "A Mhatre Product" and the address follow in left flush lines.

In the smaller one, the eye had to travel from the queen to the coins, thence to the pen and so to the reverse "Plato 66." In the bigger, the stipple and tinted parrot leads the eye directly below to the pen and the "Plato" name. Obviously to balance the rather heavy drawing, the bold italic has been used in the former. In the latter, the medium italic matches well with tinted drawing and helps to make the main message stand out.

Others in the same series show the figures of a camel, rabbit, elephant, etc. The camel holds more water and Plato holds more ink. Rabbit runs easily, fast and gracefully and Plato also is well known for smooth, fast writing. Elephant typifies strength and Plato is a strong pen.

MONT BLANC MADE IN GERMANY

Studio Ratan Batra, famous for many fine art pieces, designed the series for Mont Blanc Super Pens, a luxury pen from Germany. A clear illustration of Mont Blanc is sandwiched between a black rectangle and a tinted oblong. Gill Bold



Perfect Publicity for Plato Pens



Cooling Crystal

Italic in reverse is used for "Everybody's choice" and "Today's leading German pen." On either side of the diagonally placed pen is the price. Near the nib, preceded by a point, appears the address. Gill Sans and Gothic are the type faces used and they go well with the name.

HANDLOOM HOUSE

Recently the Union Finance Minister, Sri T. T. Krishnamachari opened the Handloom House in Madras. Announcing the opening a 10" by 3 column advertisement appeared in our dailies. These 10 lines of copy reminded one of the type called "Playbill."

The whole advertisement hangs on a central shaded line merging into the letter "H" of Handloom House. To the left is a reproduction of a couple in step with two lines in Times Roman right flush. There is an intervening white space. The four lines "Stop and Shop" etc. are in Gothic shaded and Gill Medium. Gothic and Gothic bold condensed are used for the goods available and the prices. All lines in this advertisement are in lower case only. Suitable shading is employed to enhance the appearance of the advertisement.

The Handloom House announcement designed by Shilpi makes one

pause and have a look: a good example of well balanced, simple and compelling advertisement.

The railway week brought us a good, though small, crop of advts. The Eastern and South Eastern Railways predominated. The following advertisements of the South Eastern Railway stood out well:

1. "The Vindhya's bow down again." This has an illustration of the sage Agastya and the mountains. On a closer look are revealed two hands clasped in reverence and a smiling face. This advertisement set in Gill series is well done.

2. "The Steel Plant's Railway." In this all lines were slanting instead of straight. The whole advertisement was enclosed in a tinted outline of molten steel. The type used for the slanting lines was Gill series. There was in this advertisement novelty and dynamism enhanced by the apt choice of type face and the slanting arrangement.

3. The Central Railway had an advertisement about the railway week, nicely displayed.

It is regrettable that the copy of the Southern Railway was far behind the others and had not moved an inch forward all these days.

4. In the Eastern Railway piece, the cut out figure of a man dominates. The arteries and lifelines of the body are in white. On second thought the reader will realise that these are none other than our railway-track—the lifelines of the nation. In Gill heavy lower are found the words "Your lifeline, look after it." The text is in Times Roman and says in brief that just as blood flows through the veins and arteries without a stop, making life living, the nation's life depends upon the railways which are the arteries of steel. These arteries of steel cross the sub-continent of India. At

the end are the words "It's your railway: Help run it" with a figure of a man pushing an engine wheel. (The Eastern and South Eastern Railways are handled by different Publicity agencies and it is not possible to easily identify them.)

The use of colour in "Ovaltine" and "Shalimar" advertisements has brought home the truth of the compelling nature of colour. F. D. Stewarts handle Ovaltine publicity and J. Walter Thompson handle the Shalimar publicity. The uses to which the paint can be put are brought out in rectangles, squares, oblongs and verticals overprinted with black outline articles.

That all and sundry cannot wield the lettering pen with success is proved by the bad lettering from which our cine publicity pieces suffer today. The Tamil New Year Day issues of our dailies contained eloquent examples of third rate poster-wallahs attempting to draw for press ads and miserably failed in the attempt. Let better sense prevail and proper men be employed for lettering jobs.



A Close Look at your Railway

SAFETY FIRST

(Continued from page 4)

Properly-trained apprentices are less prone to be victims of accidents than raw hands employed or trained in the press itself. Many a good workman is lost to the industry due to accidents which could have been prevented. Every printer should remember that *the greatest asset of the nation is its man-power*. If this power is misused, abused, or overworked, the loss will be irreparable and irreplaceable.

SAFE RULE FOR SAFETY

Before every operation, one should ask, "Is it safe?" and then, after obtaining an affirmative answer, should proceed further. The shortage of trained hands in the printing industry is further aggravated by the number of accidents which has grown of late to alarming proportions. If all of us determine to put down with a firm hand this growing menace, all will be well with our industry. Printers' organisations waste much time in wrangling about Government printing contracts, import control, and the like. These are no doubt important. How we wish, that they take up this vital question of inculcating safety-consciousness into our workers by every means in their power! There appears to be no dress regulations for our press workers. It will be easy to arrange to supply at cost to every worker close-fitting garments fit for a factory. This one item alone will go a long way towards reducing risks of accidents. Elementary cleanliness and safety precautions should be taught by the foreman and supervisors to all their workmen. A clean plant with smart workmen will certainly impress everyone concerned and in the long run improve production too.

POLYGRAPH MACHINE PRESENTED TO R.S.P., MADRAS

On the Occasion of the 5th Printers Exhibition, the foreign trade organisation POLYGRAPH-EXPORT GmbH., presented an automatic Cylinderpress M 11 to the Regional School of Printing, Madras, in order to support the students' efforts in their professional education. Mr. Doring, Director of POLYGRAPH-EXPORT GmbH., handed over the donation document to the Chief Minister of Madras, Shri Kamaraj Nadar. During the 3rd Printing Exhibition held in 1955 at Madras the students of the Regional School of Printing were permanent guests and assistants in the POLYGRAPH Stall. The friendly relations between the exhibition delegation and the Printing School started at that time induced the trade organisation POLYGRAPH-EXPORT to help and encourage the students with this present.

MONEY OR MAN?

No doubt, some large press-owners give handsome compensation to those affected by accidents. But can any amount of compensation bring back the lost limb or restore the disability undergone by the worker? Prevention is always better than cure. Our press proprietors should see that every obstruction to a safer and healthier press precinct is removed. Some of our City presses are so crowded and so badly arranged that one wonders how any work is possible at all in such jungles. The Federation of Master Printers can do something about this. They should devote more time to constructive activities. What better constructive activity is there than saving workers from accidents! A band of workers imbued with a spirit of service should be trained in press safety precautions. The Federation should undertake to send this safety squad to every press and help in sorting out *the mess which is called a press*.

Only in this way, there is hope for the reduction of accidents in the printing industry. Press-owners in their turn should not brush aside lightly when an accident happens by settling down with a lump-sum appeasement grant. They should go into the cause of every accident and remove the cause to prevent a recurrence. We hope our press owners will use their intelligence not in hushing up accidents and sealing mouths with currency notes, but in preventing accidents. The worker should learn to do his job well, which means safely. We look forward to the day when the factory reports show less accidents in our industry, not because that all accidents have been successfully hushed up, but there is none to show. Then everyone who goes to press in the morning can hope to return with all his limbs in tact. Safety is the need of the hour for our printers. Other things come afterwards.



By

Mr. Herbert A. THOM

This comparatively new process has made great strides in recent years in India. Some of the aspects of this process are brought out clearly below by a leading member of the craft from the United States of America

Silk-screen printing is a process whereby semi-solid paint or paste is forced by a rubber squeegee through the mesh of a piece of silk stretched over a printing frame, leaving an impression or design on the poster, card, fabric or other surface which is being decorated. The design is governed by a stencil which may be made either by the hand cutting method or by the photographic copy method, both of which are described below.

Designs can be imprinted on glassware, show cards, posters, and greeting cards can be made with comparative ease after a little practice. Patterns using two or more colours can be used to decorate fabrics. Silk-screen printing is also the method by which labels are painted on jars and bottles, or operating instruction printed on packing cases.

This digest does not attempt to cover industrial silk-screen printing practices which involve the use of machine printing presses, but deals only with the hand techniques which would be of interest to the individual wishing to

make comparatively short runs of any one pattern.

PREPARATION OF THE PRINTING FRAME

The beginner will find it convenient to use a larger frame than is actually necessary until he becomes accustomed to the advantages and limitations of the working space. The frame may be constructed of 2 by 2 inch lumber and should be 2 by 3 feet large. All corners of the printing frame must be joined securely to prevent any movement during the printing cycle. The printing silk is stretched on this frame and carefully stapled down so that the fabric does not buckle. Printing silk comes in various mesh densities. Number 12 is the most commonly used for indoor and outdoor printing pastes, but finer silks are used for more detailed work.

THE HAND-CUT STENCIL

The design which is to be reproduced is drawn on paper, and the drawing is fed against three guides on a flat surface. Over it is placed a sheet of silk-screen transfer film which is also attached

firmly to the table or drawing board. The transfer film is available commercially under the names Pro-Film and Nu-Film and consists of a layer of film over a layer of glassine. It is placed on the drawing, film side up, and the design is cut out, care being taken to cut only through the film layer. The glassine layer is comparatively tough and will offer a certain amount of resistance to the knife. When the cutting is completed, the cut-out portion of the film is removed.

All lines coming together to form an angle should be slightly overcut at the point of joining in order to insure sharp definition of the corners.

The most desirable tool for the free cutting of curves is the swivel-bladed knife. Parallel-bladed knives with adjustable blades give ease and control in cutting such things as block letters.

TRANSFERRING THE STENCIL TO THE SILK SCREEN

The transfer film is removed from the drawing and placed, glassine side down, on a table which has been padded with several thicknesses of newspaper. The frame is centred or positioned silk side down over the film. Meanwhile, two pieces of Turkish towelling, folded to approximately 4 by 4 inches, have been prepared. One is saturated with the transfer adhering solution and squeezed to remove excess moisture. The other is kept dry for blotting and drying purposes.

With rapid lateral strokes and a light pressure, the dampened cloth is wiped over the silk until an even colour, indicating an even dampness, is obtained. When this has been accomplished, the frame may be turned over and the supporting glassine may be removed

by carefully peeling it back. If, during this part of the operation, sections of the design come off, they can be replaced by piecing with additional bits of the film.

After the design has been affixed to the silk screen, it is necessary to mask off the parts of the outer area of the screen which are not involved in the pattern. This can be done with a wide, waterproof adhesive tape, with two or three of shellac, or with a solution of gum arabic. Either of the liquids should be applied until the mesh is completely filled. The filler should be so applied that the area surrounding the design is slightly smaller than the area of the surface on which the design is printed.

THE PHOTOGRAPHIC TECHNIQUE

The technique makes possible delicate variations in line and

design that would be too costly and time-consuming for even the most experienced hand cutter.

In the photographic technique, the design is photographed with a high contrast film. At this time the design may be either photographed full size or reduced. The resulting negative is used to produce another negative on special stencil film which has a glassine backing and which comes complete with developer and full instructions for use.

When the stencil film negative has been developed, it is softened in a hot water bath at 125 degrees F. and placed on a rigid surface, such as the back of a developing tray. The exposed area of the sensitized film will drop out or be washed away. The film is now ready to be mounted on the silk by the same method outlined for the hand cut stencil. The drying

time may be accelerated by self-enclosed or reflector-type infra-red bulbs, although care must be exercised in applying the heat.

THE PRINTING PASTES OR INKS

These as purchased from the supplier must be thinned with the prescribed thinner so that it is just thick enough to retain its shape when mounded up, but thin enough to spread easily and evenly under the squeegee. And it must be free of lumps.

There are three general types of paint or paste available—indoor paint, outdoor paint, and Day-Glo paint. The Day-Glo colours are extremely vivid and are being used on commercial posters, where they serve as brilliant attention-getting factors.

APPLYING THE PASTE

After the colour has been thinned to the proper consistency, a

(Continued on page 24)

Depreciation in SWISS PRESSES

By
MR. G. CORBAZ

When GRAPHIC 1957, the international exhibition of printing and allied trades, opens in June in Lausanne, Switzerland, visitors will find there the world's largest display of modern printing equipment. "How am I to finance purchase of new machines?" many a prospective buyer will then ask himself. "And how am I to dispose of my obsolete equipment?" The techniques adopted by the Swiss printing industry to cope with depreciation have proved singularly successful, which form the subject of this article. Readers may obtain further information by writing to the various Swiss trade organizations, whose members will be glad to exchange ideas with colleagues abroad, in the hope of solving the problem of depreciation on an international scale.

Some 80% of Switzerland's printing plants are run as non-industrial enterprises, in the sense that their accounting systems are perfunctory and hence do not provide for depreciation, sinking funds, and the like.

It happens, for instance, that funds earmarked for the acquisition of new equipment are spent on paper, or an automobile or even a new home—hardly the sort of thing that can be liquidated at short notice if and when the need arises. When drawing up his budget, the craftsman-printer is apt to ignore the necessity of providing for depreciation. Having made what he considers a handsome profit, he may even go so far as to lower his prices. Fearful of competitors, he fails to realise that he is starting a price war to which he will himself fall victim.

This question is of particular importance to the small, non-industrial plants. As we have seen, they are numerous in our country, and

this is a welcome symptom of industry-wide vitality — so long as the trade organizations play their part of guiding members, keeping them informed, and helping them toward an awareness of the large investments needed to keep a printing plant—industrial or non-industrial—properly equipped.

The Swiss trade organizations therefore advocate a twofold program of (a) depreciation insurance, and (b) demolition of obsolete equipment.

DEPRECIATION INSURANCE

Under the terms of a policy issued by a specialized insurance group, the printer who has just purchased a machine agrees to make regular payments into a 15 to 20 year sinking fund toward a new machine.

Payment of regular premiums has the advantage of compelling the printer to make allowance for depreciation in the prices he charges. Moreover it is possible to amend the policy so that in the

event of the policy holder's death his successors are not required to continue the payments.

In co-operation with manufacturers and distributors of machines it should be possible to work out a method whereby funds accumulated through depreciation insurance are made to return a higher yield, reducing the amounts paid in premiums.

But depreciation insurance ceases to be justified when we are dealing with an industrial establishment where cost accounting automatically provides for depreciation and the setting up of sinking funds without loss of interest.

DEMOLITION OF OBSOLETE EQUIPMENT

When old equipment is offered at very low prices, it may seriously upset the entire market pattern. The question of obsolescence is therefore directly linked to that of depreciation.

To begin with, the prices of new machines tend to go up once manufacturers have to take into account the losses they may incur by accepting obsolete trade-ins.

Then, the resale of antiquated equipment has an adverse effect on the price policies of our industry. Frequently bought by persons lacking in professional competence, old machines produce inferior work. Such work commands so low a price that the owner of antiquated machines can never hope to lay aside enough for the later purchase of better equipment.

Finally, the general price cutting which is bound to ensue can lead only to a general lowering of professional standards and to progressive obsolescence of the equipment used throughout the industry. After ten or fifteen years of such unbridled competition, plant owners would face a dilemma: while they lack the capital needed

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to replace their antiquated equipment, they are caught in the vice of spiralling labour costs and inefficient operation, and in the end they are forced to increase prices after all. The result is mediocre work at exorbitant cost, a state of affairs as undesirable to the industry as to its customers. The only group to benefit would be the few highly specialized firms who deal with an exacting clientele and virtually dictate their prices anyway.

LIQUIDATION OF FIRMS

The same reasoning that underlies the demolition of obsolete equipment can be extended to justify the liquidation of certain firms. By collective action our industry can acquire ownership, and proceed with the liquidation of such firms as have ceased to yield a reasonable return, operate under sub-standard working conditions, or show signs of falling into incompetent hands because no qualified

successor is available. In this event the necessary funds are supplied by local or near-by plants interested in the demise of the ailing firm.

HOW INSURANCE AND DEMOLITION WORK

The cost of demolition, as that of depreciation, is borne by the individual printer with payments into a "demolition fund". It is hoped that as these practises are more widely adopted, manufacturers of machines will play a more active part. One can even anticipate the day when larger orders will lead to a lowering of machine prices, which would clearly be in everybody's interest.

Increased business between our industry and the manufacturers of printing machines can only result in more and more up-to-date plants, benefiting the industry and, eventually, the consumer as well.

Needless to say, our policy of demolition, applied only to 25 or 30 year old equipment, has by no means eliminated trading in second-hand machines. In fact, a comprehensive catalogue of used equipment available in Switzerland is being prepared and should greatly contribute toward a healthier business in second-hand machinery.

NEED FOR INTERNATIONAL CO-OPERATION

If we in Switzerland have derived much satisfaction from our depreciation policy, its effects abroad have been somewhat unexpected. Wholly obsolete Swiss machines have been sold abroad by certain exporters, fortunately only in small amounts. Although this is evidently a field in which the Swiss printer cannot intervene, it would be salutary to have the problem taken up also in other countries. Action may then be taken by the trade organizations concerned. An international agreement could, for instance, ensure that antiquated machines are kept off the highly developed European and overseas markets and, instead, channelled to more backward areas lacking in capital.

Be that as it may, it will take time to accomplish this task. Even here in Switzerland we still have a long way to go and realize that our trade organizations must patiently continue their information and education programme.

We do not propose to hold up our graphic industry as a shining example to the rest of the world. But we shall be glad to know that our policies and experiences have been of some value to our colleagues abroad. And we look forward to meeting them in person during GRAPHIC 57, in Lausanne, Switzerland, for a mutually profitable exchange of ideas.

CARE OF YOUR STORE

By

SRI V. J. NAYAK

Good materials are necessary for quality printing. Unless materials are stored in a proper place, materials will not remain good. Planning the store is an important responsibility of every printer. This article describes in brief the implications of a store for printers' materials

WHY A STORE?

The printer thinks that the space for a store is an unnecessary luxury. When you receive paper from the paper dealer or customer, keep it near the machine on which it is to be printed. As for the ink most of it will be in the ink fountain or ink duct of the machine. The balance can be thrown in any corner or window sill. As for the binding materials each binder should have a drawer in which he should keep his needles, scissors, folding sticks, thread, tape, calico, leather etc. This may appear proper for a small press but not for a medium or large press. Even for small presses, there should be a place for storing paper.

Store is necessary for the purpose of protecting materials, spares and equipment, until they are needed in the manufacturing process. Store protects paper, ink, thread, glue, paste, etc., from losses due to pilferage, unauthorized use, deterioration to weather conditions, moisture, heat, improper handling, and obsolescence. The storage function provides a means for accounting for materials bought

and used in production, for checking their qualities and quantities, against purchase specifications. It assures through material control that the required materials in quantity and of the proper quality are on hand when needed.

It is true that small presses do not have a store. But there should be some place where they keep paper, board, ink and other materials. For the most part, large quantity of materials are not bought in the small press. Usually the customer is asked to supply the needed paper. The other items are small and do not call for a special store. But in the medium sized press, there is a central place for keeping all materials in charge of a person. There are arrangements for indenting on the store for paper, ink and other materials as and when required.

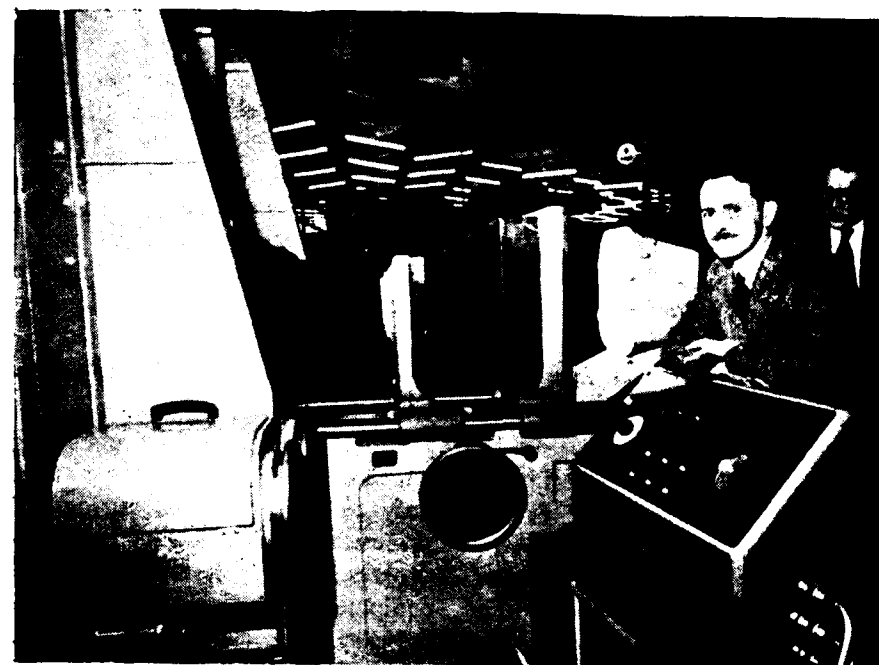
LOCATION

In large presses, there should be sufficient space for locating the store. It should be situated near the productive departments and not far away from it. Paper store should not be near latrines, urinals, wash-rooms, canteens, foundries,

etc. Poisonous fumes, injurious vapour and dampness may ruin the paper stock. The total quantities of paper, ink, thread, flour for paste, roller composition, cloth for binding, packing paper, tapes, etc., should be assessed. The needed floor space can then be arrived at. After fixing a proper location away from damp and heat, the store should have high roofs to accommodate as many racks as possible. The heaviest piles may be kept near the floor and the smaller and lighter ones kept at greater height for ease in handling. The racks should be of the convertible slotted angle type. This is capable of conversion into any size. Paper should be sorted into various sizes, qualities and substances. Each quality should be kept in a separate rack with a bin card showing all the particulars as well as stock in hand. Whenever any additions or subtractions are made to existing stock, the bin card should be promptly altered to show the correct figure. These figures should naturally correspond to those in the respective ledgers. There should be sufficient air space between racks so as not to create heat and thus damage to paper. The roof of the store should not be of zinc so as to convert the store-room into a furnace during hot days. It should not be leaky so as to create the risk of spoilage. It should be protected from rats, flies, mosquitoes, cockroaches and other insects. Fly-proof doors, insect-proof cabinets, rat-proof rooms are now available.

SAFETY

There should be safety precautions in case of fire. Fire extinguishers of the latest type should be installed so as to automatically go into action when there is fire. Periodically the stores should be checked, re-arranged. This not only shows the quantity of the various materials in stock but also the state of the materials, whether they have



Hunter Penrose Step & Repeat Projector with
Mr. B. E. Ash, Designer

become damaged, obsolete or unserviceable.

DECENTRALIZED STORES

Some presses have decentralized the stores: Thus they have type store near the composing room to replenish the cases and issue composing room tools, materials and appliances. Their problems are different and they cannot afford to be clubbed with paper stores. Then there are spare parts rooms where the spares of all machines are available. This again calls for special treatment. When the store is in charge of a man with good mechanical knowledge, he will always tell what parts are available and what are to be indented for future use. This will save lot of waste of time which may happen in case of ignorant store-keepers who will tell at the last moment about the non-availability of the particular spare part. The requirements of the binding department such as flour for preparing paste, tape, thread, needles, etc., are kept in a separate store in charge of a binder who knows what he is keeping. In small presses however, all items have to be kept in one place. Roller composition, tympan manilla, cloth for packing cylinders, packing sheets, inks of various colours, tints, and shades and in 2 lb., 5 lb. and 10 lb. be kept in a separate store near the machine department.

Then there is the need of office items of stationery such as type-writer ribbon, carbon, typing sheets, manifold paper, stencil, duplicating ink, files, pads, blotters, writing ink, pens, pencils, erasers, pins, holders, paper weights etc., from another store near the office.

Certain materials require special storage facilities such as poisonous chemicals of photo engraving sections, photographic plates, precision instruments like pH meter, densitometer, depth gauge, feeler gauges etc. Petrol for cleaning

blocks, magazines, matrices, alcohol for process work, turpentine for the offset room, other volatile substances need special storage facilities. Sundry items are better stored at the point of use than in distant enclosed stores. Examples are cotton waste, lubricating oil, tissue paper, paste, etc.

When a certain material has been bought for a specific purpose, there is no meaning in sending it to the store and then duplicating the materials handling work, as well as causing delay in execution. It is better to send such materials direct to the productive department.

The following check points will help in judging the efficiency of your store:

Is your store conveniently located?

Is an excessive time lost in workers walking to and from stores?

Is the store providing protection from theft or loss of materials of high value?

Is there special facility for storing gas, oil, ink, paper, gases, acids, poisonous, inflammable and explosive substances?

Is the arrangement convenient for easy flow of material while stocking and delivery?

Can the store be easily inspected, cleaned and maintained?

STORES ORGANIZATION

Raw materials such as paper, ink, thread, tape, flour, adhesive, cloth etc., form one of the most important elements of cost. An effective system of stores accounting is necessary. It provides adequate check on movement of materials. Otherwise the loss arising out of carelessness, wastage and pilferage may be incalculable.

The layout or plan of the press is of particular importance. It has a direct bearing on the question of

costing. A badly organised store will entail a considerable loss of time and efficiency in printing and binding. The stores department should therefore be properly organized, equipped and be housed in a place which is accessible from any part of the press.

Faulty storage must be avoided. Due consideration should be paid to the nature of materials such as paper, ink, chemicals, so that deterioration, evaporation, absorption of moisture, solidification, etc., may be avoided or minimised. Based on experience of press requirements, maximum and minimum level for each store should be fixed. Unnecessary locking up of capital may be avoided by this and production need not be held up for want of suitable raw materials, such as the proper size or quality or thickness of paper or card, the proper colour and quantity of ink, the proper gauge of wire or proper thickness of thread for stitching, the proper width of tapes for binding, etc.

It is usual to divide the stores into suitable sections. Each section will accommodate a particular class of materials: Paper, Board, Ink, Thread, Tape, Cloth, Calico, Spares of machines, Flour, Roller Composition, Type Metal etc. Each substance should be kept in proper containers and in separate bin, shelf, rack or other forms of storage receptacle. Each should be distinctly numbered and labelled. The racks should be arranged so that heaviest reams of paper, and the largest cans of ink go at the bottom and the lightest to the top. Aisles and gangways must be kept clear to facilitate movement and for this purpose white lines may be marked out on the floor. These lines indicate the limit up to which bulky goods which cannot be kept on racks might be placed.

(Continued on page 27)



What is new is news. Such news needs presentation in a legible and effective way. In this article, the development of the modern horizontal news page make-up from the vertical "Grey Pillars" is dealt with in an interesting manner

We are all aware of the advance made in our generation, typographically speaking, in the field of book and general printing, an advance both in theory and in practice. That typography is an art with its own vast literature, both permanent and periodical, the files of the *Monotype Recorder* will bear witness; but when we turn to the specialized field of newspaper production the prospect changes from riches that embarrass to a bleakness relieved only by the magistral work of Mr. Stanley Morison in *The English Newspaper* (1932). Apart from that all that exist are one or two text books intended for journalists, an odd brochure, a few scattered articles.

SIGNIFICANT DEVELOPMENTS

Yet so far as newspaper typography is concerned, our generation has seen developments of the first importance. These developments are unevenly spread over the newspaper press as a whole; but they are of exceptional significance. This has not yet been sufficiently observed probably because what current treatment the subject has received has been limited to more description in the trade journals. Usually the commentator has remarked the Daily Blank's agreeable use of Bodoni Heavy for its

news headings or the Sunday What not's ingenious employment of Perpetua Tiling on its feature pages. Which, of itself, amounts to very little. It is necessary to take a much more general view of newspaper development, to see what that development is and to try and discover its laws of motion; for we are dealing with something that is essentially dynamic.

The main point can be simply put: while traditional newspaper

PRINTER SPORTSMAN



Howard Lewis, student of Printing Technology won the Championship of Polytechnic

make up was vertical, modern newspaper make up is horizontal. The traditional style, with modifications, still survives; but the development has been towards the second style. To realise this it is only necessary to glance at the Fleet Street paper of fifty years ago, twenty years ago, and today. Let us examine in a little more detail precisely what is involved by this difference in styles. The matter is very far from being disposed of by the use of two directional terms.

MASS CIRCULATION

It would be superfluous here to discuss the historical causes of contemporary newspaper make up. It is sufficient to remember that by the middle of the 19th Century the newspaper in England had crystallized into a certain number of long narrow columns to each page, and that the number of pages was restricted mechanically (by the largest size of flat sheet that could be fed to a cylinder machine) and legally (by the newspaper duty). It was therefore essential to crowd as much text as possible into a given restricted space. Hence the solid unbroken columns, set in minion, with crushed up single line and single column headings in small sizes of titling capitals. This style survived for a long time after the removal of the mechanical and legal restrictions which had created it. Indeed it still survives in certain instances; but it has entirely disappeared from the mass circulation field. The growth of mass circulations involved a parallel growth of make up of the kind we have called horizontal.

AMERICAN INFLUENCE

The aim of this departure from tradition was, fundamentally, to make the newspaper more inviting, more easily legible, to the casual reader, to the reader only one generation removed, perhaps, from illiteracy. It was influenced by

American practice, where the legal restrictions on space that had operated in England were unknown. Hence the breaking-up of the seven or eight grim grey pillars of the page with headings set in larger sizes of type and across two or three columns, with streamers (or "banner" heads) in large display type carrying right across the page. To this was added the use of upper and lower-case, italic as well as

roman, in headings, while the lower half of the page began to be regarded as something more than the place where top stories ended. It was realised that however attractive the display at the top of the page, the reader would be repelled by masses of solid text tailing off at the bottom; and that a story well displayed down the page, doubled up under a two or three column heading, not only lifts the whole

page but secures at least as much prominence for itself as if it had been "topped".

FREE TYPOGRAPHICAL STYLE

These changes revolutionised news pages; they also created a type page that has made the newspaper as much a daily magazine as reporter of daily news. These magazine or "feature" pages reflected the free style of typography which was originated by the American fiction magazine. The make-up men began to lay about them with 60 and 72 pt. letter, lining up roman and italic, light and bold, using outline and shaded faces, boxes with decorative borders, cut-out illustrations with text run around them; they are now omitting column rules and setting to a slightly narrower measure in order to show at least a full pica of white between columns.

NEWS IN PICTURES

Illustrations (especially halftones) have become an integral part of news pages as well as of feature pages. Their shape, size and disposition works in with the horizontal style of make up. They form indeed an indispensable element in the balance of the page. Frequently too their primary function of illustrating news, telling a story with a picture, is subordinated to their new found function of serving as decoration.

Now since most newspapers set themselves to appeal to the many they will naturally need to employ the flexible, dynamic "horizontal" style of make-up, with all its typographic implications. Note too that this style is considered effective, whether the appeal is nation wide or confined to a particular locality. Given present conditions local newspapers need to be clothed more or less in the form exemplified in the popular "national" newspapers. (*Monotype Recorder*.)



Mr. Doring of the German Polygraph Organization receiving the Award for the Second Best Stall from Dr. B. V. Keskar, Minister for Information and Broadcasting.

The Wet Collodion Process of NEGATIVE MAKING

By

SRI Bimal C. DUTTA

Manager, Map Reproduction Offices, Survey of India, Dehradun

This well known authority here deals with the time-honoured method of preparation of wet plate negatives in a lucid interesting style, all his own. This is the Third in the series from the pen of B C D

INTENSIFYING

There are several intensifiers for wet collodion in general use. The cheapest and most powerful is the lead method, but as it tends to fill in fine details, it is chiefly used for bold line work and coarse screen halftone. The most popular is the copper-silver method but it is comparatively expensive. Its great advantage is that it may be repeated and also allows greater latitude in exposure than other intensifiers.

A. Copper sulphate	... 4 ozs,
	or
	200 gms.
Water	... 20 ozs,
	or
	1000 ccs.
B. Potassium bromide...	2 ozs,
	or
	100 gms.
Water	... 20 ozs,
	or
	1000 ccs.

For use mix equal parts of A and B filter. Exact proportions are not essential in this formula, so long as they are known and standardised. The greater the proportion of bromide, the quicker will the negative be bleached, but too much bromide will result in its

not blackening properly afterwards. The negative is rocked in a dish containing the solution (or it may be flowed repeatedly from a bottle and then returned to it) until bleached to a dirty white colour throughout to the back, then drained and carefully washed from the edges to remove excess copper bromide. The flow of water must not descend directly on to the image, or it will produce a thin uneven deposit in that portion. Either the plate or rubber tube of the tap should be kept in motion to obtain even washing, drain well and blacken with:—

Pure silver nitrate	... 2 ozs,
	or
	100 gms.
Distilled water	... 20 ozs,
	or
	1000 ccs.

To this add a few drops of concentrated pure nitric acid or a few drops of citric acid.

The action of the copper bromide solution is to produce a layer of double salt of silver bromide and cuprous bromide on the original silver image giving it an affinity for more silver, which is shown by the increased blackness or density of the image when placed in the silver intensifying

solution, and this should be fairly quick in action. Examine the back to see if blackened thoroughly, drain, wash for a minute and if dense enough and inter-spaces free from veil, the negative may be completed by blackening with 10% sodium sulphide.

In case of line negatives from a good copy (black lines on white cards) with an accurate exposure, this should be almost always possible without additional treatment, but if weak through slight under-exposure, the copper-silver intensification may be repeated, taking extra care in washing, or stains may appear at this stage. In half-tone work and also with line negatives from poor copies (grey lines), having a veil in what should be clear spaces, the intensification is followed by treating with Iodide solution, then clearing or "cutting" with dilute cyanide before final blackening.

Iodine solution	
Iodine (resublimed)	... 1 oz,
	or
	50 gms.
Potassium iodide	... 2 ozs,
	or
	100 gms.
Water	... 20 ozs,
	or
	1000 ccs

The entire film turns deep yellow in this solution which converts the metallic silver to a state of iodide, as when first sensitised, except that the deposit has been built up in density by the intensification, so as to be considerably thicker. In this condition, the image could be quickly dissolved away entirely if concentrated potassium cyanide were applied (as 10% fixing strength for instance).

But if used greatly diluted, say $\frac{1}{2}$ oz of the 10% solution in 10 ozs of water and flowed evenly over the negative, rocking in the hand as during development, the effect is

that the dissolving of the silver iodide is kept under control, and further, as the cyanide attacks the thinnest portions first, beginning with the fuzzy fringes of the lines or the half-tone dots, it gradually reduces and sharpens their edges known as "cutting".

In half-tone work "cutting" is carried on until the dots in the deepest shadows are reduced in size till only the dense centre core remains and these should appear as pin points in size, but round in shape, and firm; not woolly looking.

With fine line work, the cutting should only need to be slight; any widening of the clear lines must be avoided, and also no density must be lost in the back-ground. A correctly exposed line negative from a good black and white drawing should not need any 'cutting' at all, in fact. The important point to remember is that "cutting" in line negative making is only done to clear slight veil due to poor copy or slight over-exposure; not to attempt to save a poor negative; whilst "cuttings" it is an essential part in halftone wet collodion negative making so as to reduce that dots to their minimum size in the shadows whilst the high-light dots still connect just firmly at their corners. This requires correct balance of exposure, combined with suitable screen distance and size of lens aperture.

LEAD INTENSIFICATION

This is a very powerful intensifier and negatives require to be "cut" before treating with the lead solution. After fixing and washing, the negative is cleaned with one of the following:—

- (1) { 'A' solution : Potassium ferricyanide 10% 1 part.
'B' solution : Hypo (plain) 20% 4 parts.

Mix just sufficient of these two solutions for immediate use as the mixture will not keep very long. Instead of this, the iodine-cyanide mixture, can be used in a combined solution:—

- (2) { 'A' solution { Pot. cyanide (sat. solution) 1 oz, or 8.5 ccs.
Water upto 30 ozs, or 500 ccs.
'B' solution { Pot. iodide 1 oz, or 100 gms.
Iodide (resublimed) 1 oz, or 50 gms.
Water upto 30 ozs, or 500 ccs.

For use mix 6 parts of 'A' with 1 part of 'B', then add an equal quantity of water. It should be mixed immediately before use, as it soon decomposes. This can be seen as yellow colour fades & turns faint blue.

When the negative is cleared, by flowing with one of these clearing solutions, it is washed, flowed with 5% hydrochloric acid, again washed and flowed with the lead solution.

Glacial acetic acid	...	1 oz, or 15 ccs
Water	...	30 ozs, or 500 ccs
Lead nitrate	...	1 oz, or 15 gms.
Potassium ferricyanide	...	1 oz, or 15 gms.

The lead nitrate and potassium ferricyanide are first powdered in a mortar, then added to the acetic acid solution and when dissolved, filter before use. When the film is bleached just to a light yellow, the negative is washed again, rinsed with 5% hydrochloric acid (or instead washed fairly in hot water), then blackened with sodium sulphide 5% to 10% solution, or a similar strength of ammonium sulphide may be used if preferred, but as its smell is more objection-

able than that of sodium sulphide, most workers prefer the latter. Sodium sulphide is also used to blacken finally the negatives intensified by the copper-silver method. This converts the silver

deposit into silver sulphide which is a permanent form of the blackened metallic silver and cannot afterwards be reduced.

A final wash is given, then the negative is flowed with gum solution.

Gum-Arabic	...	1 oz, or 50 gms.
Water	...	10 ozs, or 500 gms.

When dissolved add few drops of carbolic acid, as a preservative, and filter well before using.

The finished negative is placed in a rack to dry, or if required urgently, it may be dried quickly over a stove taking care not to overheat the glass or it will break.

PRINTINDIA

is sold
at all leading
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PRINTINDIA



By

SRI S. GIRI

There are still machine-men in this country who have not heard about overlays. Their number is becoming less. But, one should pity those having heard, think that overlays are a waste of time. Our pressroom expert details here the purpose of overlays and the proper process of overlaying. Next time when you see a badly printed halftone, think how an overlay could have improved it. This is the second part of this series.

An impression is obtained on the overlay board. The ink used is a special greasy ink. The blocks are made type high and level. There should be no weak spots either in the mount or the plate. Unless the mount and plate are absolutely level, the mechanical overlay will be a waste. The forme is rolled up with ink by hand or on the printing machine. Plenty of ink is necessary. The impression should be obtained slowly as otherwise the chalk is likely to be pulled away especially at the solid portions. If this has occurred, these portions should be touched with overlay ink. The printed board is allowed to dry. If both sides are to be etched, a miss on the tympan will transfer an impression on the other side, of course in reverse.

After the board has dried completely, it is ready for etching. Sodium Hypochlorite diluted in the ratio of one to three in water is used for etching. An etching tray similar to the process engraver's is

used for etching the chalk mechanical overlay. The board is placed in the tray and the etching solution is flooded on the board. The non-printed portions are eaten away by the etching solution and chalk comes off loose in those places. The highlights and other tones are also etched according to the degree of their tone. The tray is kept rocking. The non-printed portions will show the paper base, when it is time to take the board out after brushing with a camel-hair brush.

Now the overlay is rinsed thoroughly in clean water 2 or 3 times. Drain the water and dry by placing between blotters. Place a block on top to prevent curling of the overlay. After completely drying, the overlay can be placed in the packing registered in proper position.

There is no need to bury the chalk mechanical overlay as deep as in the case of hand-cut overlay. This is due to the fact that the chalk overlay has perfectly faithful

tonal reproductions. These overlays can be used for line blocks also, especially reversed lettering etc. This prevents indentation on the back of the sheet, which is usually associated with reverse blocks. For printing on rough paper such as cover paper, chalk overlay is best for line blocks also. Paste the margin of the overlay only, thus preventing the adhesive coming in the printing portion. The gripper edge only need be pasted as all the four edges shows a bulky projection on the packing.

OTHER MECHANICAL OVERLAYS

The Primaton Overlay is another form of overlay. It is claimed by the dealers to be extremely accurate, fine and durable, obtainable at a fraction of the time taken to prepare a hand-cut overlay. Hand-cut overlay in addition to being time-consuming and calling for great care and experience, will tend to deteriorate after a few thousand runs. The overlay plies get flattened and give little effect. About half to one hour may be required for hand-cut overlay whereas a mere five minutes is all that is necessary to prepare a Primaton overlay. Such an amount of intricate detail of the photo-mechanical plate cannot be successfully attempted by hand.

PRIMATON PROCESS

A sheet of non-absorbent paper is used to pull a proof of the illustration with special "Primaton" inks. When inked fully, the highlights are kept clean. In order to obtain contrast which is the key in halftone reproduction, some time is allowed to elapse between inking and pulling the proof. After taking a good pull, the illustration is dusted with white Primaton powder. A brush may be used to dust the powder and the surplus should be removed. Then a finer powder, coloured blue is brushed all over the

print. Now the interstices between the larger white grains are filled up. Further, surplus is removed and the highlights are cleaned. It should be noted that white powder is first used and is coarser and the blue is finer and is used later, but both should be used. These powders are thermo-setting.

Lightly heat the back of proof over fire (One KW oven is enough). A characteristic shine is seen when the powders fuse on the print. The overlay powder is hard as rock and is ready for use. While heating care should be taken not to scorch the paper by over-heating. Complete fusing is obtained only by using the white powder and blue powder. The blue is a wiping or cleaning agent and fills the space between the coarse white powder. The powders are fused before the paper fibres have time to be affected by heat adversely. That is the secret in these powders. A uniformly hard and accurate overlay is obtained by using these powders with the special ink. The gradation of the grains are perfect as otherwise equal dots will build unequally, some bigger than the other. A small brush is provided for special working on the highlights and white portions. The edges are also softened by this brush as otherwise they will be harsh.

As Primaton overlays do not have sharp edges, they need not be buried deep in the packing, but can be placed as close as possible to the

forme. Up to two lakhs of runs are estimated to be got from this Primaton overlay without the result being affected. There is no appreciable shrinkage in paper also. A special Primaton base paper is available which will be durable, dimensionally stable and will stand up to any run. Super-calendered and wood free paper is the most suitable to be used as the base for Primaton overlays. Absorbent paper is unsuitable for this.

The proof of the block can be taken either on a hand press, proof press, platen or cylinder press. The ink does not dry on the rollers and can be left for several days without any undue effect. When the ink gets over-tacky, a few drops of Fiegsol reducer is to be added.

One box of Primaton powder covers approximately a block area of 800 sq ft. All unused powders can be re-used. Primaton overlay is claimed to give dot for dot reproduction. The quality is better than any other mechanical overlay especially for long runs. The following table gives details about the varieties of powders to suit varying qualities of halftones.

LACOLITE OVERLAYS

This is similar to the foregoing and consists of the use of brown and white powders. The block is rolled with special overlay ink on special overlay tissue. Time is allowed for the ink to clear from highlights and concentrate on solids. An

impression is obtained on the special paper. The brown powder is dusted over the print. Loose powder is shaken off and white powder is applied and the sheet shaken similarly. For extreme lights, remove powder with brush. Soak a piece of cloth with special binding spirit and spread it on overlay tissue. The overlay is placed on this and rubbed into contact. The overlay may be mounted in position. The advantages of such overlays are saving of time, absence of shrinkages as no acid, heat or water is used. Many blocks can be taken at a time and overlays prepared quickly for all. Overlay can be preserved for long time without damage. This is economical, as it does not cost much.

CONCLUSION

Lifeless blocks come back to full life when an overlay is used. Some are of the view that if a block is new, no overlay is necessary. As is pointed out before, overlaying is not a corrective, but a necessary process for halftone printing. Natural tonal values can be obtained only by overlays which regulate pressure according to their requirements. Every machine-room should have an overlay kit and every machine-man should be taught the correct way of preparing and registering overlays. The secret of halftone printing lies only in careful manipulation of pressure without making the packing uneven, and full of hills and valleys. In short, overlaying is the essence of making ready a halftone block.

Powder Number	Type of Work	Paper used	Machine	Thickness of powder deposit
1A	Very Fine Screen Colour work	Coated	Heidelberg	.003"
	do.	do.	Vertical Miehle	.002"
1	Monochrome fine screen	do.	Platen or Cylinder	.004"
2	Less fine screens	S. C.	do.	.006"
3	Coarse screens (9)	Printings	do.	.008"
4	Newspaper screens	Newsprint	Rotary or Cylinder	.010 to .020"



F. & D. BROWNIE

DETERGENTS FOR LETTERPRESS PRINTING

A suitable alternative to high-grade petrol for washing up machines and cleaning formes after proofing is petroleum distillate, a by-product of petrol which is nearly as efficient as the better quality spirit and is cheaper.

Petroleum distillate is one of the detergents listed in the Printing, Packaging and Allied Trades Research Association's latest Letterpress Conference Manual, "Detergents for Letterpress Printing", which has been published following a Conference recommendation that "some detergent, neither toxic nor unduly inflammable, should be developed to replace paraffin", especially in view of the scarcity of the latter commodity in many countries.

At the outset, the Manual states that the ideal, universal, cheap, non-toxic and non-inflammable detergent for the various letterpress operations does not exist, nor is it likely to exist as far as can be seen.

It is noted that detergents are of two kinds: organic solvents such as petrol, paraffin, trichlorethylene and solutions of chemicals in water, e.g., lye. Both have disadvantages: of the former most are inflammable and those which are not having toxic properties; and the latter cannot be used where there is likelihood of contact with steel machinery and

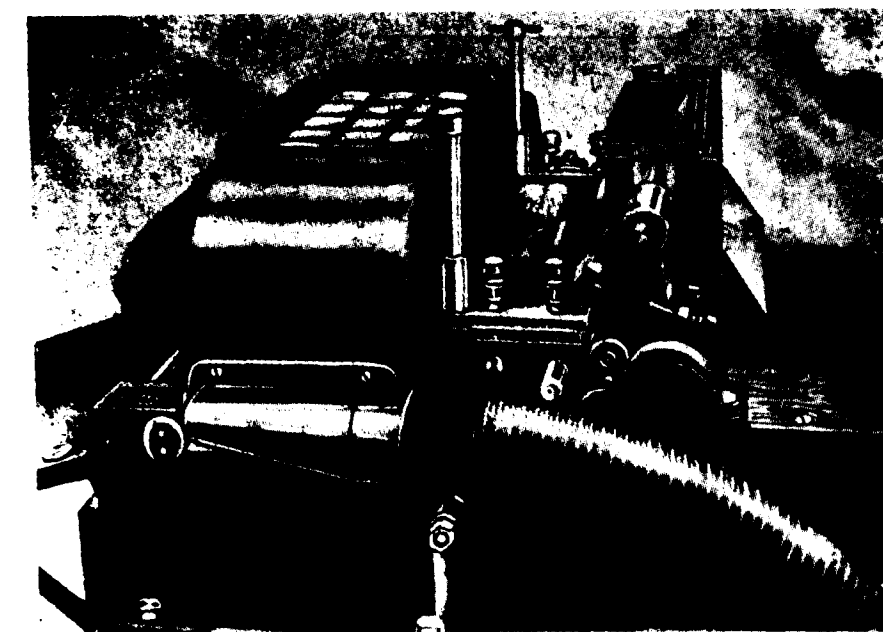
destroy the adhesive properties of most pressure-sensitive block mounting films. To overcome this, the edges of the block and mount should be sealed with a binders' flexible glue or a plasticized shellac.

Advice is given in the Manual on using suitable detergents for forme cleaning, washing-up machines and rollers, removing dried ink from the forme and the cleaning of plastic and rubber plates, together with notes on the use of the detergents and the precautions that should be taken.

NEW BRONZING MACHINE

A new "Progress" bronzing machine has been introduced by A. Edler Ltd., of London, which has many interesting features. This consists of one feeding unit, either connected to a fast running printing machine or a feeding table.

The first machine has one bronze saving duct, fully adjustable in two directions, with 6 reversible burnishers, 7 rotary dusting bands, and powerful exhaustor. The second machine has 4 reversible burnishers, 4 rotary dusting bands, and the



Progress Bronzing Machine (A. Edler Ltd.)

unit has three pairs of large dimensioned rotary dusting rollers to dust front and back of the sheets before giving them into the automatic pile delivery which has a sinkable table. The machine is fitted with a special speed gear, and will run between 3,900 and 18,000 ft. per hour, the working width varying from 21" to 68".

The bronze roller applying the bronze to the sheet or reel is friction driven, and the pneumatic dusting unit has very powerful exhausters to take out the last bit of bronze from the sheet. The pile delivery takes a pile of 20". The equipment is fixed on castors and can be moved from machine to machine, while the motor is built-in, so that it is completely self-contained.

This machine can also be supplied as a bronzing machine complete with six reversible burnishers, 7 dusting bands, 6 rotary dusting rollers, one electro-exhauster, tape

transport or table feed with an automatic pile delivery of 28" pile height, and another modification has a feed table, 2 reversible burnishers, 6 dusting bands and delivery table available in any width, while for lighter work there is a machine with two reversible burnishers and three dusting bands.

REVERSIBLE FORME TROLLEY

The latest addition to the Funditor range of printing equipment is a new reversible forme trolley, one of the main features of which is the dual-purpose table. This allows work to be carried out on the underside of the forme, so that when the latter is sent to the printing press the operator can be ready to start the run with the minimum delay.

The table, consisting two hinged lids, can revolve through 360° and can also be raised or lowered to suit any height of imposing stone, or moulding press. The table is

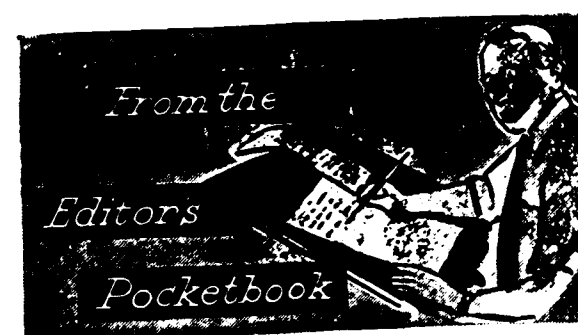
raised or lowered by means of a chain drive, enclosed in a hand-operated tubular frame. Both the surface and the reverse face of the table are accurately machined to ensure perfect alignment with the imposing stone, printing machine or hydraulic press.

To ensure that no damage results to the forme when locked in the table, a rubber blanket is fixed to the underside of the hinged top table which is swung over and locked in position on top of the forme, protecting the printing surface. The rubber-tyred swivelling wheels can be closed together to a minimum width of 16½", making it possible to pass through narrow gangways with the table locked in the vertical position.

NEW METHOD OF PACKING PAPER

Considerable economy in paper packing costs are reported by a British paper mill, William

(Continued on page 28)



SWADESI'S NEW TELUGU TYPES

Established in 1906 and founded by T. Arumuga Mudaliar, the Swadesi Type Foundry, the most well-equipped type foundry in the East, has brought out the new Telugu series. Called "Arumugam New Telugu Series", these types, available in assorted sizes, and faces such as Bold Italic and New Roman, have been well-designed for printing with clarity and legibility. Shorn of unnecessary kerns, Arumugam Series present a type face suitable for reproduction not only by letterpress but also by photo offset, gravure and silk screen methods. By way of introduction of these new type faces, a luxuriously printed oblong catalogue of about 100 pages on heavy art paper gives further details of type specimens in Telugu. *Printindia* believes that this is the age of Indian languages, and Swadesi is no doubt keeping abreast with the times by improving the Indian language types. They have Tamil, Telugu, Sanskrit, Hindi, Kanarese, Mahratti, Malayalam, Urdu, Oriya, Gujarati and Sinhalese, in addition to famous English type faces, such as Bembo, Chisel, Granjon etc.

The Swadesi Type Foundry, Chintadripet, Madras, are pioneers in type designing for over half century now and it is no wonder that they are again first in bringing out a Telugu series which conforms to the modern standards and requirements of reproduction. Their batteries of Monotype casters and Super casters keep busy in fulfilling the needs of printers all over India and the neighbouring Afro-Asian countries.

DELHI AND AFTER

The All-India Printers' Conference, which took place in the first week of April 1957, has thrown into relief many burning problems of the printers, the chief of which are lack of facilities for importing modern equipment to renew obsolete plant. A Committee of printers and officials was to have been formed to go into the various issues raised during the deliberations of the Conference. In post-Independence India, it has become the fashion for setting up Committees and Commissions for useful and useless subjects. Much valuable time and more valuable tax-payers' money

used to be wasted over preparing long questionnaires, going round the country at Government expense, making enquiries about trifles; taking such a long time in preparing lengthy reports which may or may not be accepted by the Government. We do not think that this history is going to repeat in the matter of settling down the printers' problems. It is hoped that our problems will be analysed with an objective mind and proper recommendations made to the Government so that the lot of the people in the industry will be ameliorated. Twenty-thousand printers all over India are watching the outcome of this Committee, which is yet to be formed.

NEW COMPOSING ROOM MATERIAL

For the first time in India, streamlined composing room equipment of modern design with space-saving features are being manufactured in Lucknow. Mr. Schemel, a German expert, who is in charge of fabricating the design and manufacturing the equipment, told our correspondent recently that what the Indian composing room needs is strong and durable and at the same time convenient to handle composing room equipment of up-to-date design. In these days of foreign currency shortage and import restriction even the printers could ill-afford importing composing room equipment from abroad spending valuable Sterling in the bargain. The presses all over India have such a variety of sizes in type cases and galleys that it was found well-nigh impossible to design anything like a common case rack or galley rack to suit the requirements of all. After numerous enquiries and deep study of the existing conditions of our composing room, the enterprising German engineer struck out a novel scheme of manufacturing equipment, the size of which is easily alterable to suit the requirements of each press. Thus, we have galley racks made of steel and case racks in assorted sizes, each of which is adjustable. Allied Agencies, Lucknow, have shown remarkable initiative in providing exactly what our composing rooms need by way of storing equipment as well as other sundries. Composing room cabinets are newly designed with brackets on top to hold cases at convenient angles and have accommodation underneath for several pairs of cases. The racks are numbered with plastic figures, spares of which are available. Mr. Schemel and the Allied Agencies, Lucknow, are to be congratulated on their useful service in modernising our composing rooms, which is long overdue. We hope that printers all over the sub-continent would avail of this opportunity and go in for this equipment, which is the last word in convenience and floor-space saving. Lastly, the prices too are very reasonable, considering the sturdy structure and other advantages.

3 questions...



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- 1 Is it possible for a screen negative, without reduction or intensification, to give an image on metal which, without "scumming", will produce an excellent reproduction?
- 2 Fine white lines on a dark background; fine black lines on a light ground; sharp angles of intersection—can a subject like this be satisfactorily copied, when even an excellent wet-collodion plate will hardly give any result?
- 3 Is it possible, by using a single kind of film or plate, to make all kinds of screen negatives for offset work?

.....1 answer

Yes—with "Litholine Ortho"! For line work as well as screen negatives "Litholine Ortho" films and plates will give better quality, increased production and lower costs. To find out how "Litholine Ortho" can give better results yet requires less work—write to:

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0-12

Silk Screen Printing

(Continued from page 10)

cupful, more or less is placed in the printing frame at one side of the design area, where it is distributed in a mound parallel to the short side of the frame. One stroke of the squeegee through the paint and across the design is sufficient to give a professionally fine impression. Two strokes in most instances will leave an excess of paint on the work. Practice at this point is the best teacher.

THE SQUEEGEE

May either be purchased or made of a strip of rubber 3/8 inch thick and 2 inches deep, its length depending on the width of the printing frame. If the inside dimension of the frame is 2 feet, the squeegee should be 23 feet long. The squeegee stock, into which the rubber strip is inserted, is usually made of a light, soft wood (white or yellow pine) approximately 1 inch thick and 5 inches wide and of the appropriate length. The stock is grooved 1 to 1 1/2 inches deep along the narrow edge, and the rubber strip is inserted into the groove. The rubber may be fastened to the wood either by glueing or nailing.

A sharp, straight edge on the rubber strip is of vital importance in securing a clean impression. If the edge of the rubber is in need of smoothing, this may be done by dragging the squeegee over a firmly-held piece of relatively coarse sandpaper.

As will be seen from the foregoing description, the squeegee is designed to carry the entire amount of paint from one side of the frame to the other, each sweep of the squeegee producing a print.

CLEANING THE SCREEN

All paint may be removed from the screen by using a commercial

paint solvent and this should be done at the end of each run. If the stencil is to be preserved for possible future re-runs, it is advisable to leave the silk stretched on the frame to store it. However, if there is no possibility of a re-run and the frame and silk are needed for other stencils, the paint must first be removed with the paint solvent, and the silk treated with another solvent which will dissolve the film from the mesh.

PRODUCTION AIDS

There are a number of aids to quick, satisfactory production which can be made from scrap material and which will be of particular assistance if long runs are to be made.

First among these are additions to the printing frame and table. Three such improvements are:—

(A) is a holding leg which is fastened to one side of the printing frame and serves to hold it above the working table while the imprinted material is being removed and another piece is laid down. Counter balances or springs may be attached to the printing frame to raise it automatically when the operator releases it after an imprint has been made, but these are of use only for exceptionally long runs.

(B) A device which aids in the quick placing of the material to be imprinted and consists of small wooden blocks secured to the work table in such a way that any material placed with two of its sides against the blocks will lie directly under the stencil.

(C) is wooden or metal uprights attached to the frame on which the squeegee may be laid when not in use. It is also convenient to insert a nail or a wood screw in each end of the squeegee as a means of suspending it from the rack.

Drying racks are a space-saving convenience which may be made with very little trouble and which will repay the effort many times over, even on comparatively short runs. If the printed material is still enough to stand upright, a narrow board with pegs or nails driven into it approximately 1/2 inch apart will serve the purpose.

If the substance being printed is not too semi-rigid or rigid, it will be necessary to provide sufficient drying surface so that it may be laid flat.

Only a few production aids are described here, but designs and suggestions for others may be found in any book of instructions on silkscreen printing or in catalogues which are available from firms handling supplies.

[NOTE.— The foregoing was digested from *Silk Screen Printing Techniques & Application*, by Herbert A. Thom, Office of Technical Services; published by U. S. Department of Commerce, Washington, D. C. Reprinted with permission from the United States Technical co-operation Mission to India.]

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LANGUAGES BOOK TRUST

The Southern Languages Book Trust proposes to release to the public in the course of this month the first set of books published under its auspices by various publishers.

A bundle of sample books in Telugu, one on "Fables" by Mr. C. Rajagopalachari and another on "Siddhartha" (novel by Hermann Hesse), both translations, was formally cut open recently by Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor of the Madras University, before a gathering of Press representatives.

Dr. Lakshmanaswami Mudaliar said that the object of the Trust was to give some idea to the book publishers as to how books could be made popular as well as profitable from their point of view. "We are experimenting a number of things. Particularly at this period when a very large mass of population have to be educated in various ways to fulfil their functions, to understand what the Government of the day is like and what their duties and responsibilities are, it is necessary that such literature should be placed before them". The intention was to bring knowledge to the doors of the persons who had limited acquaintance with language. They hoped to make the book industry realise that it was a worthwhile venture and patronage in this respect would be abundant, once facts were known to the public and the taste was created. He was

sure that in the selection of books and translators, a great deal of attention had been bestowed.

Mr. G. V. Krupanidhi General Manager, requesting the Vice-Chancellor to open the bundle of sample books, said that a formal public function would be held sometime later in the month for the release of the Trust-sponsored publications.

Mr. A. Isenberg explained the design of the two-colour posters proposed to be brought out for publicising the books.

The first release of books will include about ten books in Tamil and ten in Telugu. It is proposed by the Trust to release a like number of books in Malayalam and Kannada in August. Further releases will be done from month to month during the rest of the year.

Under its three-year programme, the Trust will assist in the publication of about 240 books in the principal South Indian languages with the help of advisory committees. The books will cover a wide range of fields. As part of the first year's programme, 28 Indian titles and 17 foreign titles were selected for publication. A further list of over 30 titles has been sent to the publishers.

It was explained in a Press Note issued by the Trust that it "does not itself publish or print any book. It offers on subsidy. The Trust's objective is to provide high quality, low priced books, books

of cultural value and also books giving useful knowledge to the public and to encourage editions of 5,000 to 10,000 and later 20,000 copies each. To help finance such large inexpensive editions, the Trust has offered risk sharing agreements or recoverable loans to publishers." Special importance would be attached in the coming year's programme to children's books.

In his preface to the general series, Mr. Justice P. V. Rajamannar expresses the hope that the publications by the Trust "will reflect the distinctive culture of the South. At the same time, the danger of parochialism will be avoided by the inclusion of books dealing with Indian culture as a whole and translations of great works in foreign languages embodying a global culture."

ALLAHABAD SCHOOL OF PRINTING

Applications are invited from the citizens of India (residents of U. P. will be preferred) for the following temporary posts for Northern Regional School of Printing Technology at Allahabad:—

A. LECTURERS IN

1. Hand Setting, Monotype and Linotype.
2. Letterpress Cylinder, Letterpress Platen.
3. Binding and Packaging.
4. Physics, Chemistry, and Mathematics.

Scales of pay:— Rs. 200-450

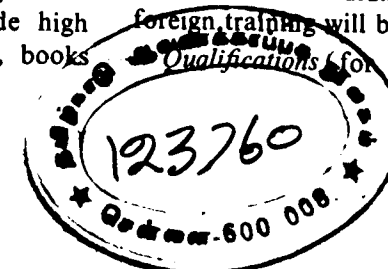
Qualifications (for posts No. 1, 2 and 3)—

Intermediate in Science or Commerce with Diploma in printing Technology from a recognised Institution with at least 3 years practical experience in the particular trade. Candidates possessing foreign training will be preferred.

Qualifications (for post No. 4)—

MAY 1957

52
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25

B.Sc. in Physics or Chemistry with Physics, Chemistry, and Mathematics in B.Sc. and at least 2 years teaching experience. Candidates possessing practical experience in printing industry will be preferred:

Qualifications (for post No. 5)—Intermediate in Science and Mathematics with Diploma in Electrical Engineering with teaching experience. Candidates possessing practical experience in Printing Industry will be preferred.

B. DEMONSTRATORS IN

1. Hand Setting, Monotype and Linotype.
2. Letterpress Cylinder, Letterpress Platen.
3. Binding and Packaging.
4. Physics, Chemistry, and Mathematics.

Scale of Pay:— Rs. 120-300

Qualifications (for posts No. 1, 2 and 3)—

High School certificates with at least 5 years practical experience in the trade. Candidates possessing longer practical experience in the trade will be preferred.

Qualifications (for post No. 4)—B. Sc. in Physics, Chemistry, and Mathematics with at least 2 years teaching experience.

Age:— Between 21 and 40 years (45 years for permanent Government Servants and scheduled caste candidates) on August 1, 1957. Upper age limit may be relaxed in special cases.

Applications along with attested copies of certificates and testimonials will be received in the office of the Director of Industries (Education) Section, U. P., Kanpur, through nearest Employment Exchange and advance copy direct, upto 10th May 1957. Selected candidates will be required to join at short notice.

GOVERNMENT PRESS, MADRAS

It is learnt that the Monotype Department of the Madras Government Press, which was working on two shifts all these years has been put on a single shift. As a result, several operators were reverted to their former posts. The workers, torn between two rival unions, have not so far decided as to the next line of action. Further, strict orders have been passed prohibiting overtime in all the departments. It may be recalled that, on an average every Government Press workman in the Composing, Machine or Binding Departments used to get as much, if not more than, his pay by way of overtime. The sudden clamping of the same has thrown the workers into much disappointment, as their budgets have to be slashed by as much as 100%.

Care Of Your Store (Continued from page 14)

RECORDS

A stores ledger having columns for receipts, issues, balance and value should be maintained for all materials. It will be a perpetual inventory showing a continuous record of receipts, issues, balance on any given date. It is advantageous to have separate bin cards to be attached to each rack or other receptacle in the stores. This will show only quantity of all materials received and issued. These bin cards form a source of ready information of stock on hand and also a check of the stores ledger. A stores received book showing date of supply, indent number, name of supplier, quantity and value will also be maintained. Similarly, a stores issued book with the job numbers of work for which materials issued should also be maintained.

PURCHASE CONTROL

The most important man in any press is the purchase officer. He has contact with all firms and he is personally responsible to place orders and get the required quality and quantity. He should see that there is no overstocking and locking up of capital, orders lost through bad purchase or insufficient stock. An order for purchase is made out in triplicate. One goes to the supplier, one to the store-keeper and the counterfoil to the buying section. When materials are received, if paper, it is checked as to the number of reams, the size, the quality, the weight etc. If ink, whether it is new, what quantity and of what quality. The store-keeper will place them in proper racks or bins and enter the bin card entries and other entries in registers and ledgers. After use, the cost section will put the valuation of the materials actually spent

for the job on the work ticket. This will be finally added to the cost of production of the particular order.

PRICING

As regards pricing the issues, there are many methods in use. The best is to put the average price at the time of use. Every time there is a receipt of materials, the rate is revised. Paper bought a few weeks ago might have risen in cost at the time of printing. This should be taken into consideration when billing the party. A percentage for storing and handling is also charged to the cost of materials to cover the maintenance on the store staff.

Differences are bound to arise between the actual balance and what is shown as balance in the account. This is due to waste arising out of evaporation, absorption, moisture, short or excess weight issued, pilferage, wastage through careless handling, etc. These should be investigated and the correct figures entered in the accounts and bin cards. The differences are charged to maintenance expenses. Normal wastage is dealt with as

above but abnormal wastage is shown in the Profit and Loss account. Materials of small value such as pins, clips, paste, glue, etc. may be taken as part of indirect expenses rather being shown as materials, being too small to be accounted for each job. These may also be shown as a charge according to estimated figures.

In conclusion, the necessity for a well organised purchase, storage and accounting of materials for every press cannot be over-emphasized. Inefficient storing, careless accounting, limitless buying will lead to the ruin of the entire printing business. The store is one of the spots where a small leak may sink a great ship. An efficient and reliable purchaser and storekeeper are called for proper organization and maintenance of the stores and materials. Corrupt purchase clerks buy old or unserviceable materials or buy them at great prices for personal reasons. The employment should select proper staff for such posts, give them proper training and put them on trial for over a period of years. Then and then only he can trust the store with him.

In the manufacture of Printing Inks

EQUIPMENT IS ALL IMPORTANT

THE FINEST INGREDIENTS AND SCIENTIFIC KNOWLEDGE
ARE WASTED IF THE MACHINES ARE WEAK OR OLD.
ONLY POWERFUL MILLS CAPABLE OF PRECISION GRINDING
CAN PRODUCE A REALLY GOOD INK

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From Our
London Correspondent
(Continued from page 22)

Nash Ltd. who are now packing their standard reels of paper in Venesta plywood barrels. The barrels are "tailor-made" in birch plywood to accommodate standard sizes of reel, chiefly in two sizes, with internal dimensions of 18½" diameter x 31½" and 16½" diameter x 41½". So as to give a sliding fit, the interior of the barrel has no obstructions, the body board being secured by a single riveted metal strip from top to bottom, and there are no lining hoops. Extra strength is given by one or two body bands surrounding the outside circumference.

Formerly the reels of paper, weighing 1½ cwt. and 2 cwt. were packed in slotted softwood cylindrical containers with solid wooden end discs. The containers were supplied with some of the slots already in position around half of the circumference, the remainder

being loose, and as each reel of paper was lowered into its container, the packer nailed on the remaining slats and fastened the container with metal strips.

It is stated that the new method of packing in the plywood barrels is much simpler. One end disc is removed and the cylindrical portion of the barrel simply slid down on to the upturned reel. The other disc, which fits into the inner circumference of the barrel, is then placed on top of the reel and secured in position by a double closing hoop, which is quickly nailed to the body board, completing the packing operation.

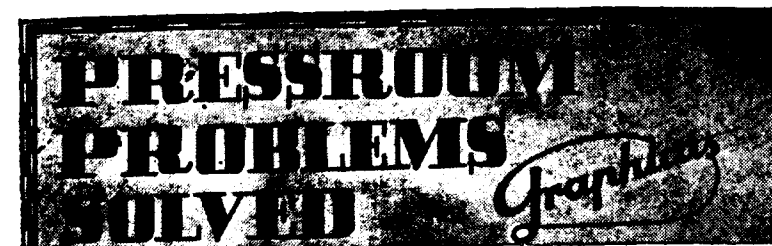
Further, the surface is admirably suited to the printing of brand-names or shipping marks, and in addition to the smarter look, the light weight and smaller bulk result in considerable economy in freight rates.

MOBILE STACKER

A hydraulically operated mobile stacker has been designed for the

paper and printing trades by Barrow & Shepherd Ltd., and is expected to find many applications in these industries. Although perfectly rigid whilst in operation, the unit is easily manoeuvrable, and perfect alignment of the load table is given by the arrangement of the raise and lower controls at a convenient height to provide the operator with an unobscured view of the work.

Operated in conjunction with pallets, paper can be discharged direct from the machine and transported without incidental handling. Essentially it consists of a cantilevered load platform carried on two pairs of roller bearings running in vertical channel section members. The carriage is raised by a hydraulic ram actuated by a short stroke jack, and a release valve operated through a toggle linkage allows the platform to be lowered with cushioned hydraulic action without any sudden downward movement.



In these pages "Graphicus", an expert in the printing and allied industries, solves month by month Pressroom Problems of the printers. All questions may be addressed to "GRAPHICUS", C.O. PRINTINDIA

154. Q. I have a vignettted block. It does not print well. A well-known authority who saw the block and the printing says that the mounting is bad. What special way of mounting is necessary for vignettted blocks?

A. A vignettted block requires the same make ready as an orthodox Halftone Block; from what you say, the mount needs to be changed; any mount will do, wood or metal, provided it is even and square.

155. Q. We are printing a cover which is crinkled (i. e. having an artificial finish or grain). How can we print halftone blocks on that? The results are so bad. Kindly help us with your suggestions.

A. It is impossible to print halftone blocks satisfactorily on the kind of paper described. On such stock it is better to use heavy type and good solid 'Line Blocks'.

156. Q. Reams of Quad Crown are received for printing on Offset machine. The job is multi-colour work. To avoid shrinking, how are we to cut and use? Or is there only one way of cutting i. e., to suit our size?

A. It is not possible to avoid shrinkage or expansion by cutting your paper in any particular way since the paper will stretch and contract any way. The greatest variation will be across the grain of the paper: to find the direction of the grain you will find an arrow on the label of the ream. To reduce the chance of expansion it is a very good idea to run your paper through the machine with only the dampers on so as to allow the paper to absorb the maximum moisture. If you are

cutting the paper it is best to ensure that the cut sheets all have the grain in the same direction for feeding.

157. Q. For a children's weekly, I would like to introduce invisible pictures which when wetted come to life. Is there any ink with which I can print so that after reading the caption on an apparently blank page, *Wet this and get the picture*, the ink becomes visible.

A. The type of ink required for this type of job is water based and would best be done on a multicolour Aniline Press. I do not know if any indigenous manufacturer makes such a machine and suggest you consult your Ink Makers.

158. Q. There is an order for printing silk badges for a conference. Suggest suitable ink and mode of impression, i. e., platen or cylinder for this job.

A. Silk screen printing is the best medium for printing the work you mention but a good quality quick-drying ink could be used on an ordinary Platen Machine.

159. Q. A customer has brought an illustration printed by the Collotype process and wants to print a painter's work (album) by this process. I have read that Collotype is an uneconomical process. But what is your frank opinion about this process? Can we print by Offset these paintings?

A. Since you obviously have an Offset Plant I suggest you recommend your customer to have his work printed by Offset. Personally I see no real advantage in his insistence on having the job done by Collotype.

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160. Q. For taking proofs, we still use the good old handpresses. Our new supervisor, just returned from the Continent, wants to scrap them all and introduce new proof presses. This may be good, but why discard presses which are good enough? What is your opinion?

A. I have known Pressmen who could make better proofs on the old Albion Type Lever Proof Press than even the Machine Room could duplicate. My personal opinion is that if you are not having many proofs and find your existing equipment satisfactory, the money you would spend on new Proof presses could be better spent on their equipment.

161. Q. Can you give us a figure within which we can buy silk screen printing equipment? We want to introduce this along with Offset which we already have. Our customers insist portions of posters to be silk-screened. Now we do this by subletting the job to another firm.

A. The initial cost of silk screen frames is quite low and I would say off-hand you could install the necessary equipment for about Rs. 300 - to Rs. 400 - at the most. However, the main expense is in employing the skilled staff to make the necessary stencils and cut-outs and preparing screens. Unless you do a lot of silk screen work it is probably cheaper to let it out to a specialist to do it for you.

162. Q. I would like you to tell us something about the use of varitypers. Can we employ them for making original copy for Offset? Is it economical to composing room practice in the traditional way?

A. Varitypers are only suitable for use on duplicators or baby offsets where it is necessary to produce lengthy reports or documents quickly and neatly while still maintaining the look of a job done by the more conventional methods. It is not to be generally recommended as an alternative to orthodox printing.

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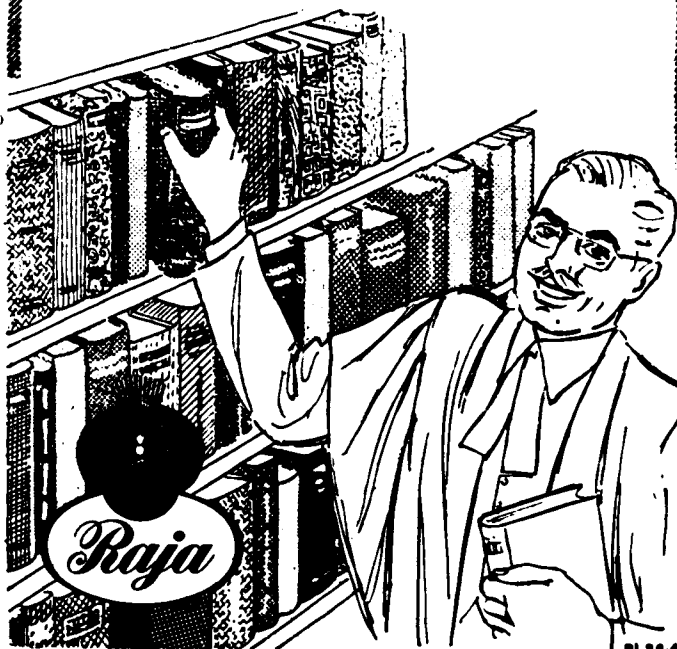
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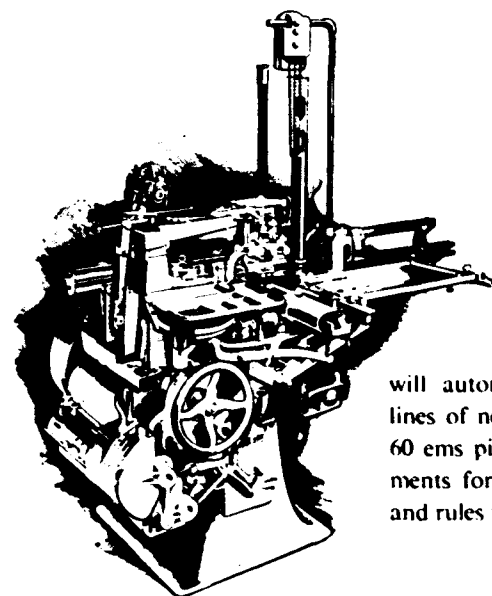


MONOTYPE

REG. TRADE MARK

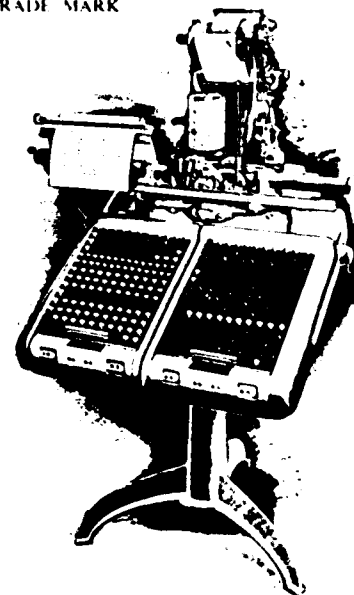
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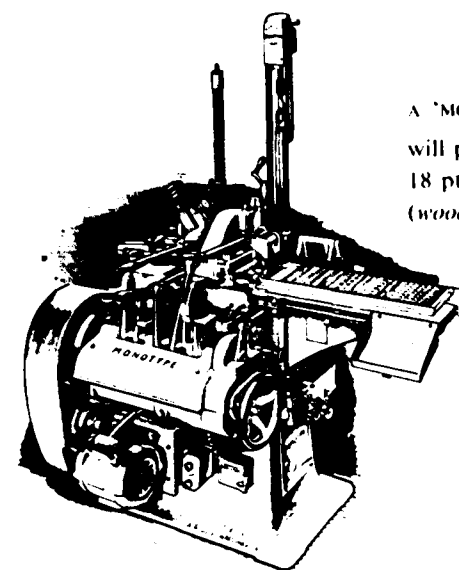
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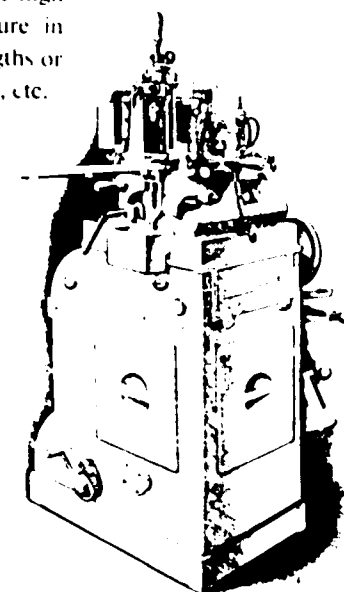
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INDIA	Rs. 10/-
PAKISTAN	Rs. 10/-
Ceylon	Rs. 10/-
BURMA	Rs. 12/-
U. K.	£ 1
U. S. A.	\$ 3

Editorial & Publication Office :
PRINTINDIA

Proprietors
KUBERA ENTERPRISES (Private) Ltd.,
"KUBERA BUILDINGS"
21, Sankarappa Chetty St., Madras 1
INDIA
Grams: VASUNIDHI Phone: 3006

PRINTINDIA is Published
on the 10th of every month

Estd. 1957

10 JUL 1957

Printindia

A Monthly Survey of The Graphic Arts Industries, Publishing, etc.

VOL. 8]

JUNE 1957

[No. 2

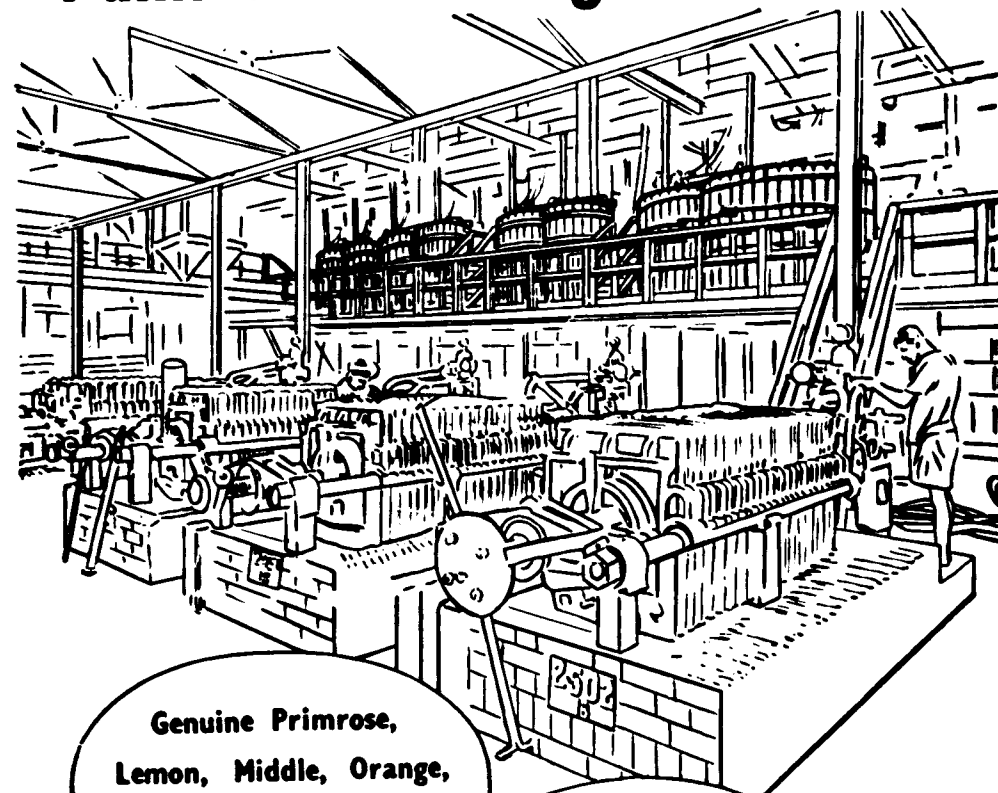
In this issue....

- ★ Graphic 57
- ★ Layouts and Lettering
- ★ Visit to Graphic '57
- ★ Display Advertising
- ★ Swiss Graphic Arts Today
- ★ The Ultra-Modern Exhibition Grounds
- ★ The Fairchild Scan-A-Graver
- ★ Guide to Careers : Compositor
- ★ Training in Graphic Arts
- ★ From the Editor's Pocket-Book
- ★ Regular Features

From Our London Correspondent
Modern Machinery and Equipment
Pressroom Problems Solved
News & Views etc. etc.

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EDITORIAL

graphic 57

"When you think of time, think of the Swiss." The Swiss are the watchmakers of the world. If watches are essential for modern living, Switzerland is essential for the modern world. People who have not seen Suisse (Switzerland) are prone to think that it is a land of little watch makers. Here comes Graphic 1957 to put you right on the proper perspective as regards that country and its people.

To understand any country, one should start with its geography. The world's picnic grounds, holiday resorts and picturesque places are nowhere else. That brings us to the city of Lausanne. It is the best known, most frequented crossroad of international tourism. The lake of Geneva, the snow-clad peaks of the Alps and the Mediterranean surroundings make lovely Lausanne a veritable paradise.

Industrially speaking, the Swiss are the most advanced people in the world. Far from making only watches (which the cynic may classify as non-essential commodities, if not a luxury, that few in India can afford), they make mammoth machineries. Indeed, Switzerland has been in the forefront of such inventions like the electronic engraving machine. El Gramma is a Swiss invention, taking us to the earliest possibility of such an easy method of block-making.

In Art, Switzerland has made a great contribution. For us printers, the Swiss Posiers show the way of progress. In science and research too, this country has advanced far out of proportion to its size. Swiss Engineers have made a mark in the field of structural, locomotive and mechanical engineering. In short, there is no sphere of activity where one could miss the Swiss.

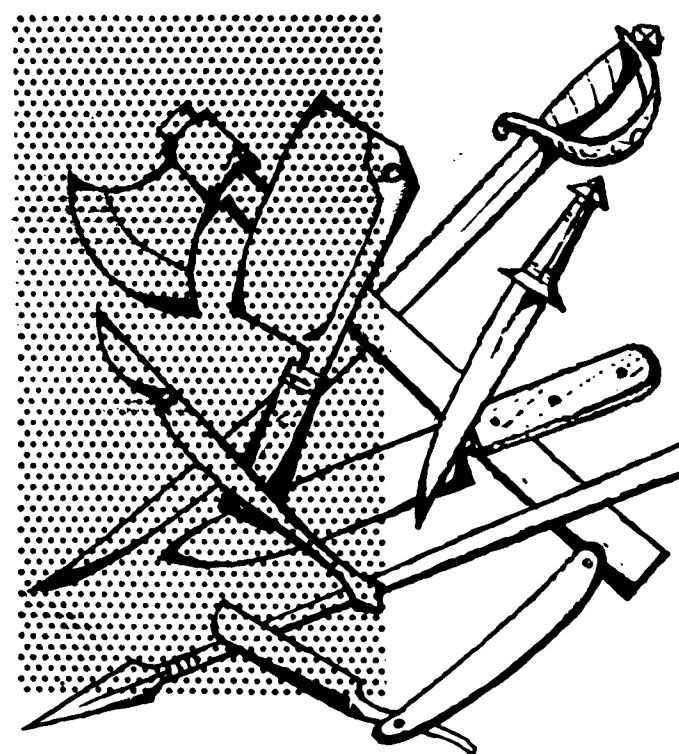
EXHIBITIONS

We, in our time, are fortunate to have witnessed great exhibitions. The Drupa was such a big event that would remain green in our memories for all time. The Ipex at London was a notable event too and was characteristic of the

British genius and thoroughness in organization. The Bugra Fair, Paris Fair, Poznan Fair and others are all monumental happenings in the affairs of mankind. Compared to these, our annual Printers' Exhibitions at Calcutta, Madras, Allahabad and this year at New Delhi pale into insignificance. For a country of India's size and its potential in the field of printing, we have just failed to take the opportunity and do the right thing. Even for this small show there is want of co-operation and official obstacles and other thousand hurdles to cross.

Some think that exhibitions are market-places where you quickly drive a bargain or finish a deal; where old unsold machines are quickly sold under the glittering lights and liabilities are transformed into assets; in a word, where you can transact questionable transactions without being in the least questioned. This is where we differ from the Western exhibition organizers. For the West, exhibition is just an "exhibition". Neither more nor less. It does not inhibit one's own national and natural foibles. It gives free play to one's imaginative powers to impress on the spectators, the country's greatness, the quality of its wares, the ability of its people; in addition it proves the hospitality and national character of the host-country. It is disappointing that our Printing exhibitions have never received the encouragement they richly deserved, the publicity they badly needed and the attention they demanded from official and non-official quarters. People in the industry as well as the public at large either just took it for granted as just another uninteresting exhibition or were reluctantly interested for a while to forget it the next moment.

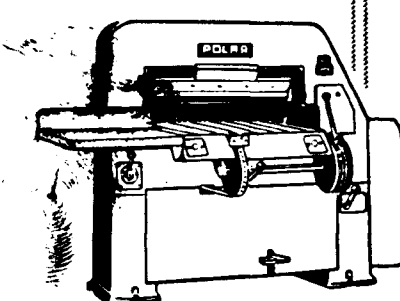
In marked contrast to our shows, Graphic 1957 in its vastness in size, in its majesty in form and in its efficiency in execution, appears to be the best break in recent times the printing industry received from any country. In the range of exhibits no less in the planning of the exhibition, Graphic 1957 has stolen a march over all other



A cut above others?

We wouldn't go so far as to say that our POLAR All-Electric Cutter is a substitute for all other cutting instruments...but where paper cutting for Printers is concerned—the POLAR is a *cut above all others!* Only two buttons to press and the POLAR speeds into action.

3 sizes to choose from: **32", 42", 52"**



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Printing Machinery Section
BOMBAY • CALCUTTA • MADRAS
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Some of the special features of the High-Speed POLAR Cutters.

- Hydraulic Clamping
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exhibitions held so far. The enormous labour that has gone up to build this exhibition and the meticulous care devoted to even the minutest detail is staggering even to think of. No doubt the exquisite taste in which the stalls are decorated, the planning and arrangement, the subdivisions into French, German and Swiss zones all point to the advanced exhibition technique of the organisers.

The Indian Industries Fair was no doubt a big show symbolising our country's aspirations for a fuller life, free from want and fear. Although it was the largest ever held this side of Suez with 21 nations taking part and laid in an area of 73 acres, it did not attract the millions of our country, thanks to the lack of transport facilities which still remain out of the reach of the man in the street.

Graphic 1957 or the International Exhibition of Printing and Allied Industries, now held from 1st June till 16th June 1957 provides a yard stick for us to judge. It indicates the progress made by the Printing Industry in various parts of the world especially in Switzerland and other European countries. The rate of development achieved by these in the Graphic Arts Industry seems so fast that we in India have a feeling of having been left far behind. The gap has widened by the virtual banning of imports of printing machinery.

The aims of exhibitions are usually to present a comprehensive picture of the economic progress achieved by the country; to establish and promote contacts between the consumers, manufacturers and traders; to promote economic relations between countries participating in the exhibition by interchange of ideas in the industrial and commercial fields; to give an opportunity to study at first hand the quality of design and performance of equipment. More than a dozen countries are participating in the Graphic 1957, viz., Austria, Belgium, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Italy, Netherlands, Sweden, Switzerland & United States.

Given a more liberal deal, India too can and will make good in the Industrial front. Graphic 1957 focuses the attention of Indian printers on our deficiencies and defects in our structure. The best equipment, machines and material for printers are on display today in Lausanne. The achievements of science and technology in the printing industry need to be seen at this exhibition to be believed.

Layouts Setting

By
Sri RAMAKRISHNA NARAYANAN

Every kind of production requires planning. Printing is no exception. A well-printed work is only a well-planned print. In this monthly feature, outstanding pieces of publicity matter will be reviewed. The healthy criticism offered in these columns is only with a view to improve the quality of typographical arrangement as well as choice of type

The report of the Wage Board for Journalists has been published. A recent judgment of the Madras High Court has been in favour of the Proof Readers of *The Hindu* and *The Express* group of Newspapers upholding the claims that they (the Proof Readers) are Journalists according to the Working Journalists' Act.

Journalists have been divided into four groups according to the Report and the scales of pay etc., have been laid down. Some minor points like "Are Artists Journalists?" are to be decided (It should be noted that Cartoonists and Photographers are included.) Anyway, all told, the impression one gathers is of satisfaction.

Now that the case of the Journalist is over, it is to be hoped that the Government would see the urgent necessity to form a wage board for the other employees of newspapers who can't come under the definition of the word "Journalist" but without whose work no newspaper can come out.

In this context, it will not be out of place to point out that *Print-india* Editorial (in Febry. '56) made just such a suggestion. This is May '57 as I write these lines.

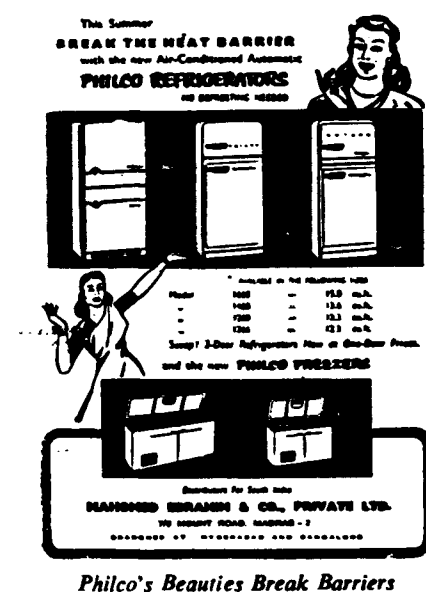
In India, self-sufficiency in Newsprint manufacture and supply (a distant goal at present) can provide an answer.

The hot weather is here in full swing, Escaping or trying to escape the heat, people go in for various items of fans, refrigerators, air-conditioners, etc. Those with more modest budgets try fruits in ice squashes, etc., in an effort to take some heat off the body.

Two advertisements of Refrigerators are reproduced alongside. One in 8" x 2 cols. is of *Bosch* (German make) handled by M/s. D. J. Keymer Ltd., Madras for M/s. Obul Reddy (Private) Ltd., the Distributors. The advt. is in three parts, the top one, comparatively lighter than the other two showing a lady with a cool drink under a rafter. The centre one has a black background, out of which emerges a detailed drawing in line of the Refrigerator's interior. The bottom contains three Gill Bold



Black Background, Beautiful foreground



Philco's Beauties Break Barriers

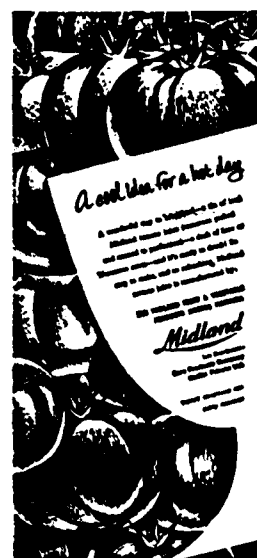
Italic lines *Good...Good Sized... Good Looking...* by the side of the black background and is followed by *Bosch* in Gill bold and the name and address of the Distributor. A rule, thick at the sides and thin in the middle completes the advt. The black background is matched by the bold types of Gill family. A bold advt. to catch the eye.

The other one 8" x 3 cols of *Philco* (American?) is handled by, I believe, Grants of Madras for M/s. Mahomed Ebrahim & Co., Private Ltd., the Distributors. The illustration of the ladies and the matter set near them balance each other. The Heavy caps in the heading and address is relieved by Gill medium and Spartan. The names of *Philco* Refrigerators and *Philco* Freezers are brush written in uneven caps thus breaking the monotony of Gill family. The illustrations are arranged against the two black panels—a neat way of accommodation. To finish off the piece is a strip of half line covering the address part. A neatly packaged advertisement.

Midland — The striking thing about the two advts. of this firm shown alongside, is the line illustration; the copy occupies the

white space provided in one case suggestive of a wine glass and in the other of a hand picking a fruit!

The wine glass is surrounded by tomatoes and the headline "a cool idea for a hot day" (tempting, isn't it, for us in this heat?) is in straight brush script. The main copy is set unevenly (in Plantin) to achieve a near-right flush. The name of the Company is in Gill Bold condensed all caps followed by the Company logotype. The Distributor's name comes next in small



Keymer's Cool Cupful

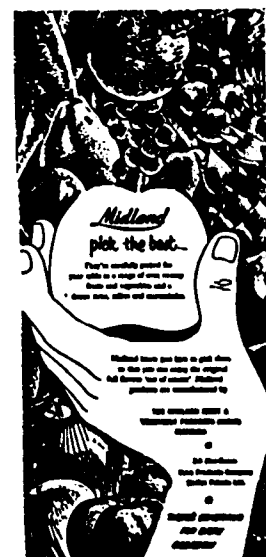
italics Gill bold and Gothic condensed upper lower. At the bottom of the cup are two small hand-written lines *There's Something for every Occasion*, a slogan which appears in all the ads of the series.

The second advt. is headed "Midland" (usual lettering logo) "pick the best" (again in upright, uneven brush. The copy is set in two parts: one in the fruit outline and the other at the top of the hand outline; and both are set in Plantin, in uneven lines, slightly leaded. Both the name of the Company and Distributors appear in Gothic condensed (the first in

caps and the second in caps and lower). The usual byeline "There's something for every occasion" appears slightly bolder in the same handwritten letters in three lines at the bottom.

Both these advts. of Midland Fruit & Vegetable Products are a delight and tempt the reader with their fine presentation of the subject. Credit for this as well as the following go to M. S. D. J. Keymer's, Bombay.

Speaking of timeliness: the advt. M. S. Corn Products of India private Ltd., "Bring me my stocks ... and shares" appeared on the day the Indian Budget news appeared in *The Hindu*. Both this and the other one of this series (of the total six) reproduced here rely for their effect almost entirely on the outline illustrations set in a black background. This one reads: "Bring me my stocks and shares and my bottle of Rex"; the other reads "Bring me my silks and scents and my bottle of Rex". Good Reading; the uneven lettering in which these appear so every well indeed with the figures in the three panels! But, look how the sore expression (in both the advts) in



Handful of Fruitfully Flavoured Copy

the first two gives place to happiness and joy when mentioning Rex! A subtle point and a subtle but sure way of getting more people to buy! Below Rex (done in their usual style) and "The King of Drinks" (in Bodoni Caps) is another panel of black, smaller, in which a face (Mr. Sun?) is happily sipping a glass (needless to say of "The King of Drinks"). The five lines of copy which follow (four in Bodoni and the last in a smaller italic and bold caps) and the emblem of Corn



Rex-Favourite of either Sex

Products and name (in smaller Gothic condensed caps) complete the advts.

This series, now going for some-time, is to gain new converts for "the King of Drinks" before the hot season is over!

The third item in the list is a reputed English name *Chivers*! The Advt. is a very good example of balance. The central line divides the advt. into four; line illustration at right top balanced by the Scraper board illustrations of jar of strawberry jam; a single line "so full of fruit" in Gothic heavy condensed in the left top. The name *Chivers* is placed in the top middle of the advt. centred to the width of the advt. The rule in the centre is broken to allow for this; it will be noted "*Chivers*" is followed to the right of the rule by "Jams" in heavy brush and the text in uneven left flush lines indented to about 18 pts to the right of "Jams". With the exception of a single line "*Chivers*" (in Gothic heavy condensed small) all the lines are in Plantin, slightly leaded. The address in still smaller types than the text in one line completes a well-balanced, well-designed example of advertising, designed by a London Agency.

Speaking of topicality, again Tata Steel were there to give Greetings to the New Lok Sabha (when it convened again, for the first time after the elections) on May 11th of 1957.

The advt. of Handloom House, Madras was an eye-catcher; formed of three 6½" tinted "h" with a lady (in halftone) attired for the busy morning, cool afternoon and a gay evening (with small artwork suggestive of each) this 21" single col. was designed by Shilpi, Bombay.

At a time when almost all aspects of life are about to be taken over by the Govt., it is refre-



Pleasing Balance with Plantin

shing to come across the public education campaign conducted by the Everest Advertising for "The Forum of Free Enterprise".

Compared with these examples of Private Advtg., the public sector of advtg. as represented by that of the Directorate of Advertising and Visual Publicity publicizing the Handloom Week was a bad let down...

Another advt. of Horlicks explaining why Horlicks is in short supply (the illustration this time was of some ladies in conversation in line with one lady back to us, speaking to them in scraper board). Again the types used are gothic for text with the headline in Gothic expanded.

Shalimar Tar Products have a good slogan "A calling today could be a shower tomorrow" with a first class humorous drawing to go with it... (J. W. T. Co.) The humour to my mind, strains at the credulity of the reader when he sees the new Parry's 6 x 3 advt. "Where's the Patient?" (Illustration of doctor and nurses staring at the vacant operating table) "Where's the Prisoner?" (Illustration of a window with two bars missing with a policeman perplexed looking on) The answer? both the patient and the prisoner have gone for Parry's sweet.....!

50 YEARS IN THE SERVICE OF THE PRINTERS

A GREAT NAME IN
FINE FINISHED TYPES

Manufacturers of

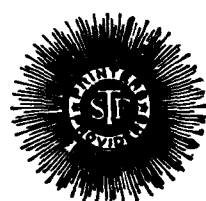
PRINTING TYPES IN 14 LANGUAGES

TAMIL, TELUGU, ENGLISH, GRANTHAM, MALAYALAM, CANA-
RESE, HINDI, SANSKRIT, MARATHI, DEVANAGARI, GUJARATHI,
URUDU, ORIYA & SINHALESE

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HALF-TONE, LINE &
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::

MADRAS-2

VISIT TO GRAPHIC 57

A dozen countries, four hundred thousand sq ft of space and swiss ingenuity has produced the world's outstanding show. This fair is of printers for printers at the world's premiere holiday spot, Lausanne shouldn't be missed. Those who have missed the fresh air of Lake Lemman, the cool snows of French Alps and the maddening Mediterranean climate need not miss the new machinery, material and manufactured products in the International Exhibition of printing Industries and Allied Trades, Lausanne. Your favourite magazine PRINTINDIA brings to you all there was to see at the Lausanne Fair.

FIRST IMPRESSION ON THE SPOT

The whole place is humming with activity and the well-known noise of busy printing presses, as soon as you have gone through the big main entrance, will probably make you feel at home. In Hall 11, the first one to visit, we find a fully equipped printing shop, with Heidelberg, Ludlow, Cundall and Polar machines and Tousiss composing room furniture. To the right, in Hall 9, there is a splendid little show, a common effort by the paper manufacturers: *The History of Paper Making*.

In Hall 8 (printing inks), specialists acquaint you with the most recent results in chemical research in the field of printing ink chemical research in the field of printing ink manufacture. A very interesting experience this proves to be, because far more progress than is generally realized has been achieved in that direction during the past few years. One stand in Hall 8 deserves special mention: Baumgartner, where experts from Germany let you into some of the secrets of that most intriguing art, the making of mould paper.

You will probably round off your visit to the *Paper and Printing inks* Pavilion by having a good look at the many recently developed precision instruments now used for accurate checking of the various qualities required from good inks and paper.

MACHINES AND MATERIAL

Hall 7 gives, among other features, an insight into the important part played in the printing and allied trades by optical instruments and photography as well as chemistry. While Thrissel, Schiavi, Bielloni, Schwede, Bekk & Kaulen exhibit equipment for gravure print, Ferrania, Perutz GmbH, Typon, Nottaris & Wagner, Bolle A.B., Murep, Guilleminot and Policram show the latest in process photography. Nobs & Pluss, Haues & Co., Kovo and Anderegg deal with equipment for letterpress printing and composing. Offset printing is represented by H. Eggen GmbH, Rotaprint, Quadrometall, A. B.



Around this garden are the pleasant, clear, modern buildings that house GRAPHIC 57. This part of Lausanne commands a breathtaking view of Lake Lemman and the Alps

Dick, Ozalid, Cellpauk and Minnesota Mining mfg. Further to be mentioned are Sulby Engineering, General Building, Bostitch, J. Sandt, AG (book binding equipment).

At this stage of your visit you will have noticed that thanks to a happy blend of artistic and technical subjects *Graphic 57* is of more than merely academic interest to those not directly engaged in close studies of new machines and methods. There is a good chance that visitors coming out in the evening will look forward to another day at the exhibition instead of being mentally and physically exhausted.

The covered passage leading from Hall 7 to Hall 3 provides an excellent demonstration of the very high standard in the work of leading graphic designers from the French-speaking part of Switzerland.

One of several small exhibitions within the Exhibition, *Advertising Art in Switzerland* is the main attraction in Hall 3. A really magnificent collection of all that can be considered best in the design

of posters, pamphlets, labels, packages and exhibition stands does not fail to inspire scores of typographers, designers, photographers and advertising people.

In Hall 4 and 5 we find, above all, heavy machinery, offset and gravure as well as letterpress printing machines, paper cutting machines and machines for the manufacture of cardboard boxes and the like. We would mention at random Goebel AG, Albert & Cie. Nebiolo, Bobst, M.A.N., Faber & Schleicher AG, A.B. Printing Equipment, Ruesch, Andreotti, Camcor Dreissig, Krause, Linotype & Machinery, Linotype Mergenthaler, G.M.A., O.M.C.S.A., Mettenheime, Cerutti, Chromos AG, Processes, Consolidated, Color Metal AG, Leyseds & Meter.

Dominating these two halls there is Gallery 4, with a special bank note and security paper department and a number of smaller displays, such as the one by the Swiss Typographers Union, for instance. There is also a technical literature section as well as a small exhibition devoted to the training of the coming generation. Many will admire the splendid pictures shown in the Photography in the Graphic Arts display which brings an artistic touch to the gallery. Most space in Hall 1 is taken up by composing machine manufacturers, type foundries and suppliers of other composing room, printing and photographic equipment. We would mention among others, The Monotype Corporation Ltd., Haas'sche Schriftgiesserei, Ludwig & Mayer, Simoncini, Bottcher, Rudolf Hell, Waite & Saville, Littlejohn & Co. Ltd., Pavema, Bohm & Kruse, Benteli, Trunklein, Planatolwerk W. Hesselmann, Kenz, Jagenberg-Werke, Martini AG, Watson, Peyer & Cie, Mailander, Hoh & Haene, Messerli Misomex, Vacuumatic, Nuschig, George Munn & Co. Ltd., Billhofer,

A.B. Dux Prukma GmbH, Spinnma, Wohledberg & Co., Behrens AG. And now for a lighter touch, also in this section: a most remarkable collection of posters by such universally famous artists as Cheret Toulouse-Lautree, Loupot, to name but a few. It will be good to look again at these masterpieces of past times.

WIDE FIELD OF MANUFACTURED PRODUCTS

Hall 20: Print and Cardboard. The stand showing the latest results in paper bag manufacture is a common effort by the Swiss Federation of Paper Manufacturers. The same goes for the display of the Swiss Federation of Cardboard Manufacturers, which shows what can be done in the way of cardboard boxes Bernn KG, Lohmann KG, Imperial Chemicals. With a wide selection of perfect examples at hand, advertising people do not find it too difficult to emphasize the position of evergrowing importance they hold in the economic structure of most countries. Who could fail to be impressed by the ever-increasing use of colour—the dominant feature in post-war advertising—displayed by such firms as Ringier, Conzett & Huber, Heliographia, Kummerly & Frey, Schwitler, Klausfelder, Rentsch Sauberlin & Pfeiffer, Imprimeries Reunies, Verbandsdruckerei, to mention only a few.

After the mental refreshment of looking at beautiful print, most visitors are glad to stop at the bar for a moment. Then on to Hall 19, devoted to helping the printers to find the right answer to transport and storage problems as we all know them. Most of us would probably agree that much can yet be done to save time and money in a field which has perhaps been less affected by the general post-war equipment and methods and nevertheless out of place today.

Thanks to common planning by several groups of manufacturers, the six south halls are decorated with excellent taste. There we have Hall 16, for instance, occupied by FAG, Klimsch, Kodak, Bader, Bron, Ernst, Moore & Sons Ltd., British Brehmer, K. Otte and Hirth and Hall 14, where Miller, Johannisberg Schneider and Cerutti are accommodated. In another hall Agfa, Gietz & Co., Mantel, Rheinische Papierbearbeitungs-Maschinenfabrik GmbH, Agrafix GmbH, Wupa, Ehrlmann, Lankes & Schwarzler, Mercedes N.V. Maurer Pivano & Co. and Thomson & Son also show what can be done by way of co-operation. While it remains true that all attention should be focussed on the exhibited goods, it must be said that good taste and intelligent planning can contribute a lot to keeping visitors good-humoured. In this particular case exhibitors are to be congratulated on having realized the importance of co-operation in preparing a big show.

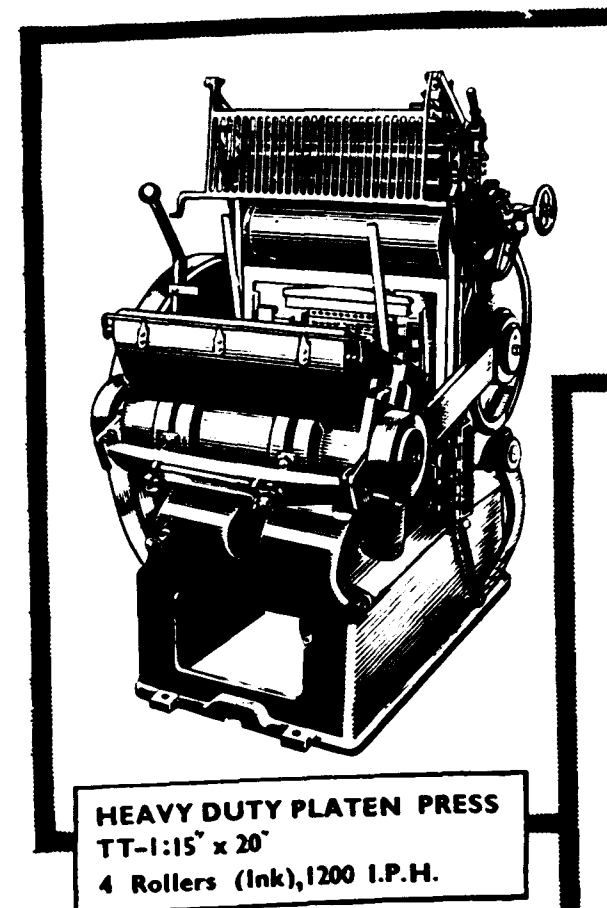
It is quite natural that few manufacturers disclosed their exhibition program much in advance of the opening day. In an atmosphere of keen but fair competition they all like to keep something up their sleeve for the big occasion. However, it is not difficult to see that they all expected Graphic 57 to provide them with a great opportunity for showing the Trade something really new.

Having dropped in at the stands of Gevart N. V., Baucher, Schwalbach K.G., Elgrama AG and Plumeitaz, we look forward to a visit to the French Pavilion (Hall 12) where inventive genius happily associates with a love for unorthodox design. The Lumotype photo-composing machine will undoubtedly be one of the main attractions, although we find many items of equal importance among

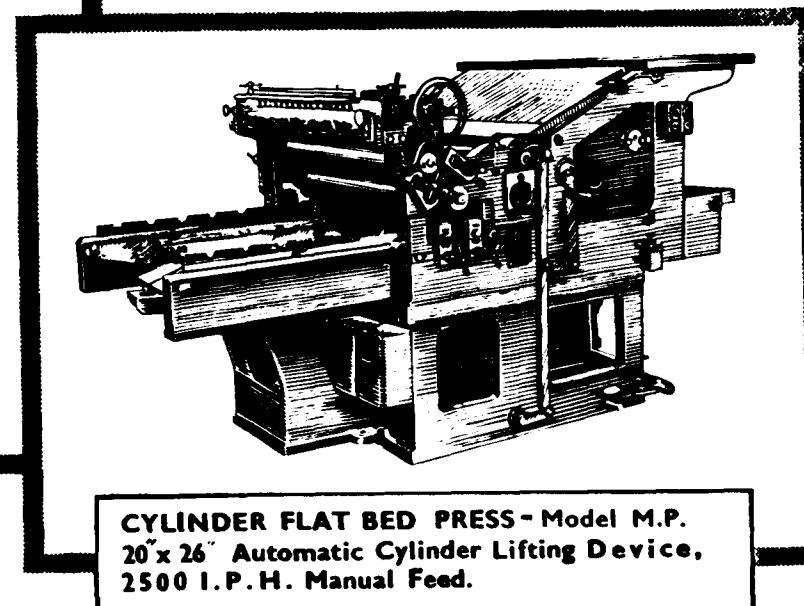
Printing & Polygraphic Equipment DEPENDABLE ★ STURDY ★ EFFICIENT



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HEAVY DUTY PLATEN PRESS
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4 Rollers (1nk), 1200 I.P.H.



CYLINDER FLAT BED PRESS - Model M.P.
20" x 26" Automatic Cylinder Lifting Device,
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- Composing and slug casting machines
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NU - 56A

the twentyfive French exhibitors (Marinoni, Marius Martin, Mincel Presses F.L., etc.).

Grouped around the giant stand of Koenig & Bauer Ag. in one of the ground floor halls are Stamming, Automatic, Amsterdam, Semperit, Brehmer, Hepp, Weimann, Typograph Spiess GmbH and Will. Hall 15 is occupied by Harris-Seybold, Blumer, Kuppey & Ruhrberg, Sadolin & Holmblad, Soag, Atlas-Werke, Mayfarth, Schindler, Pautze & Co. and Fumival. Having shown their production at the Ipex in 1955 and in Paris last summer, the East German Polygraph Export people are also at Lausanne, where their stand is once more among the biggest.

Hall 15 is the last but certainly not the least exciting one on our itinerary, for here Graphic 57, the Exhibition's own daily paper is printed on a Winkler-Faller rotary machine. Fairchild and Crosfield, two of the leading firms in the production of electronic engravers and register control devices for rotary printing are in the same group.

On the gallery above Hall 15 we find two other manufacturers of electronic equipment for the printing and allied trades: Hasler and S. Peyer. Electronic controls and equipment are now firmly established and considered an indispensable aid in printing and blockmaking. And little prophetic power is required to say that we are on the eve of bigger things to come.

SWISS POSTS, TELEPHONES AND TELEGRAPHS

The Post, Telegraph and Telephone Department, considered one of the major consumers of printed matter in Switzerland, shows the importance of its role on the printing market.

The visitor witnesses, for instance, every operation concerning the postage stamp, from creation of design to point of sales.

An electronic sorting machine for mechanical sorting of deposit slips is shown in actual operation.

This special stand includes a historical display of the printing techniques used by the Swiss Posts, Telephones and Telegraphs, from telephone directory to advertising material for the public and teaching aids for the professional training postal personnel.

SWISS ADVERTISING ART

Graphic 57 has set itself the task of presenting original displays. For the first time, an exhibition of advertising art features a wide selection of creations from many fields integrated in one attractive show.

The different groups of this section devoted to Swiss advertising art will include originals as well as reproductions of posters, advertisements, book and magazine covers, window displays, packaging designs and models of exhibition stands—to mention only the main features.

This show illustrates the clear, neat style typical of some Swiss artists, but also the exuberant use of colour, the imagination and often the humour of such masters as Leupin, Brun, Buhler or Falk.

While the Swiss poster has gained international recognition, other aspects of Swiss advertising art are not so well known. This comprehensive display, therefore, is expected to be of special interest to foreign visitors.

SCIENTIFIC RESEARCH

Ugra is, an association for the encouragement of scientific research in the Graphic 57 which has a display dealing with various European research institutions, their personnel and facilities, and the work being done by them to promote progress within the graphic arts.

From among the many facets of its work, Ugra has chosen for its Graphic 57 exhibit the capacity of

paper surfaces to absorb ink. The subject is explained and documented by means of diagrams, photographs, short documentary films and a number of apparatuses in actual operation.

The Ugra display shows in a lively, interesting manner how this particular phase of research is being handled. The display will likewise make it abundantly clear that progress of the graphic arts is unthinkable without the vital work being done in the research laboratory.

HUGE ROTARY PRESS PRINTING GRAPHIC '57 DAILY NEWSPAPER

Under the title Graphic 57, the Exhibition's daily, numbering at least 8 pages, publishes general information of interest to visitors and exhibitors, as well as technical articles and advertisements.

This paper is being printed in French, English, German and Italian. A brief summary of world news is brought up to date several times by the rotary which is in constant operation at the Exhibition.

From June 3 to 8, the daily also served as the official organ of the NINTH International Congress of Master Printers.

THE EXHIBITION OF THE "ALLIANCE GRAPHIQUE INTERNATIONALE"

Some of the best European, American and Japanese artists belong to the "Alliance Graphique Internationale" (A. G. I.). This group shows a collection of its members' latest works.

Recent A.G.I. shows in London and Paris were a huge success, and there is every reason to believe that this year's exhibition is of exceptional interest to Graphic 57 visitors.

(Continued on page 16)

PRINTINDIA

Display Advertising

Advertising can be done in many ways. But the best way is to print. Among the various forms of printing publicity material, the most arresting way is to display it. The designer of display is a free bird without the shackles of convention and the compulsion of rules. Such a free mind produces, no wonder, a forceful design

TYPE-SPACE RELATION

Advertising typography offers no reward to people with conventional minds. In spite of the efforts of the post-war generation to denigrate the word "conventional", it still does not mean "stuffy and timid", and a designer whose mind would be impossible in one colour; prints actually impinging on each other, or overlapping. The printers answer the "why not?" by pointing out that a two-colour job set with no such overlapping costs less, as the forme can be broken up for colour after the first proof. It is then for the layout man to say whether the additional effect is worth the additional trouble—as it very often is. Somebody must have said "Why not?" to the idea of printing screen blocks on antique paper; the deep-etched half-tone was the result. But it costs more, and needs special treatment.

But in advertising, one talks to people who mean not to read. The paper or magazine has convened him for another purpose than that of being asked to buy proprietary goods. Hence success in advertising layout is helped by the possession of a mind with little reverence for rules and a great capacity to ask "why not?"

WHY NOT?

That question is not always rhetorical in the printing office. For example, the outsider is more likely than the printer to notice that the use of a second colour admits of typographic effects which would be impossible in one colour; prints actually impinging on each other, or overlapping. The printers answer the "why not?" by pointing out that a two-colour job set with no such overlapping costs less, as the forme can be broken up for colour after the first proof. It is then for the layout man to say whether the additional effect is worth the additional trouble—as it very often is. Somebody must have said "Why not?" to the idea of printing screen blocks on antique paper; the deep-etched half-tone was the result. But it costs more, and needs special treatment.

LARGE SPACE LARGE TYPE?

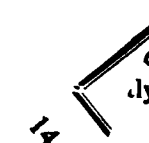
But sometimes a convention exists in display typography for no particular economic reason. In many printing and advertising offices there is an arbitrary association between large spaces and large sizes of type, small spaces and small condensed type. One can call this arbitrary, because there is just as much reason for associating large spaces with long copy, small spaces with short reminder copy; yet this is by no means the rule. It is the man who takes the full page who has the courage to fill it with a few sentences in 36 point while the man who is launching the cockle shell of a 3-inch single generally wishes to load it to the water line. As a result, most big spaces get attention and waste it recklessly, and most small spaces do not get attention at all.

LONG COPY

Now the primary and all important thing is to get the attention. In a large display that is very easily done, and the main message is easily conveyed. But the space is not a mere enlargement of a quarter page; as a solus position, it has much less need of white space than the quarter page. The full column of "long copy", running down the side and giving guarantees and explanations to the interested reader, would have quite as much reason to be there as a long panel of, say, decorative rule, even if nobody were going to read it. And a certain number of people, only half convinced by the 36 point shout, might very well read it.

THE SMALL AD

On the other side of the coin it ought to be quite obvious that a very small display has to work harder to get the hearer's maximum



MADRAS CHIEF MINISTER AT POLYGRAPH STALL



Sri K. Kamaraj visits the Delhi Printers' Exhibition. Here he is seen with Director Doring before Brehmer sewing machine

And it is in the small advertisement as well as in the small circular and booklet, that there is a very particular reason to use large size types.

The copywriter keeps coming in to any sensible discussion of advertising layout: you cannot keep him out, any more than you can dissociate Gilbert's words from Sullivan's tunes. And when we consider what a minute proportion of the reading public has more than a primary school education, it is obvious that no great harm will be done to the copy by asking the writer to lead off, in small spaces, by as short a word as is applicable. If the general public associates large sizes and large spaces, then a small space will give the optical illusion of greater size if at least one line of it is in the grand manner.

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INDIA'S LEADING JOURNAL ON
PAPER, BOARDS, STATIONERY
AND
THE GRAPHIC ARTS INDUSTRY

SWISS GRAPHIC ARTS TODAY

Far from being a purely technical exhibition, GRAPHIC 57 covers all phases and facets of the graphic arts—from paper to finished product. It does so by means of a number of special displays, one of which is devoted to outstanding examples of Swiss commercial art

SWISS ART

If the graphic arts today occupy an important place in Switzerland, this is due largely to their vitality, to a constant re-appraisal of techniques and ideas.

Some 15 years ago, there flourished in Switzerland a realistic style, known in professional circles as the "Basel School". Its faithful, almost photographic rendition of details, and its preoccupation with symmetry are best seen in the work of Niklaus Stocklin, Birkhau-

ser, Leupin and Donald Brun. The style, which had its heyday around 1940, goes back as far as the posters of Baumberger and others.

In 1941, on the occasion of the first Swiss national poster contest, the prize-winning entries were divided as follows:

Realistic art	... 16
Free interpretation	... 5
Lettering only	... 1

A mere 3 entries were influenced by contemporary art.

POSTER DESIGN

The poster serves as a kind of mirror for an age and its culture, while at the same time it is a synthesis of the often diverging views of artist and client. Yet the poster is, besides, a facet of commercial art, which explains the popularity enjoyed by poster exhibits.

The naturalistic approach of yesterday is currently being replaced by a new trend. An almost non-objective, symbolic tendency is making itself felt in poster design as in commercial art in general.

Numerous clients have turned away from realistic design. They do not, of course, include those for whom no feasible alternative exists, i.e. advertisers who feature textiles, food recipes and technical information. Yet even here, colour photography is largely replacing pen and brush. Black-and-white photography has meanwhile also come to play a significant role in advertising. In the hands of its exponents, photo-montage has become an important technique, now used alongside such venerable methods as line drawing and perspective. Especially the garment and food industries have



Left: Cover of a prospectus published by a paper manufacturer.

Right: Publisher's prospectus announcing a new book.

Both show the influence of non-objective art—in line (and color) as well as simplicity of design.

helped to raise photo-montage to the level of an indispensable tool. But even there, layout has come very much under the influence of the contemporary style known as structural or concrete, whose effectiveness rests on asymmetrical patterns and the use of dynamic and rhythmic relationships.

NEW FORMS

While commercial art is constantly striving for new forms of expression, either through the original use of line or the application of new colour effects, the increasingly frequent recourse to photography and color work has put new, severe demands on printing and reproduction processes.

Parenthetically, in addition to the trends already noted, Swiss poster art has been stimulated also by the use of cartoons.

Generally speaking, however, there predominates in precision-minded Switzerland a tendency toward matter-of-fact, purely informative design. And since Switzerland is the meeting place of widely different cultures, this tendency takes on a variety of forms. One may say that Swiss commercial art has reached a relatively high level and that the Swiss printer, in turn, finds himself dealing with an extremely fastidious clientele whose high standards he is constantly endeavouring to meet.



1. This poster by Leupin is a fine example of the naturalistic tendency when it was at its peak, near 1941, with "Basel school".
2. Association of ideas: collective advertising of the fur industry (1952).
3. Some Swiss designers came under the influence of modern art at a relatively early date. This poster was done by Heinrich Steiner in 1931.
4. 1956 - Poster by Ernest Witzig for the GRAPHIC '57 exhibition. The rendition of the printing-press cylinders is almost non-objective.

Visit to Graphic '57
(Continued from page 12)

THE POSTER IN RETROSPECT AN INTERNATIONAL EXHIBIT

The Organizing Committee have included in *Graphic 57* an international poster exhibit. A very large gallery overlooking one of the main exhibition halls has been set aside for this purpose. Between 300 and 400 posters are shown.

Included are the work of many world famous artists. France for instance, is represented by Toulouse-Cheret, Loupot and Cassandre; and Switzerland by Dodler, Cardinaux and Barraud. The exhibit could thus be aptly entitled "From Toulouse-Lautree to Cassandre," for the organizers have deliberately extended their

selection only to the eve of World War II.

The exhibit is an invaluable analysis of the artistic and technical evolution of the poster and will further enrich the great international exhibition which opened in Lausanne on June 1st.

GRAPHIC 57 GETS ITS OWN POSTAGE STAMP

Graphic 57 is the subject of a special commemorative stamp issued by the Swiss Postal Administration.

Each year, the Philatelic Service of Switzerland's Federal Postal Administration issues a set of commemorative stamps marking some special events of national or international, historical or current interest. The sets are issued only in limited quantities.

Among the four stamps of the 1957 set, one is devoted to *Graphic 57*.

The appearance of the stamp underlines the importance with which *Graphic 57* is being viewed in Switzerland, and the great interest aroused by the exhibition among the Swiss public, who recognize it as an event of international significance involving one of the world's most vital industries.

The design of stamp is an adaptation of the *Graphic 57* poster, the work of Mr. Ernest Witzig, a Lausanne artist. The design is a semi-objective rendition of a sheet of paper passing into a printing press. There are three rollers in the primary colours—red, yellow and blue—partly overlapping to produce complementary colours.

THE ULTRA-MODERN EXHIBITION GROUNDS

GRAPHIC 57, the International Fair of Printing and Allied Trades which runs from June 1st through 16th, 1957, in Lausanne, Switzerland, occupies one of Europe's most up-to-date exhibition centres, the grounds and buildings of the Swiss Autumn Fair.

Covering a wide natural terrace that overlooks the city of Lausanne and the Lake of Geneva, the fair grounds consist of well over a million square feet. The vast halls and pavillions surround beautifully landscaped gardens. Of the surface provided by the halls alone about 350,000 square feet have been taken up by leading European and overseas manufacturers.

This remarkable response is due mainly to the international character of *Graphic 57*, though the exceptional facilities offered by the modern Lausanne exhibition grounds have no doubt also played their part.

The main buildings and halls form a large rectangle around a garden area replete with flower beds and fountain. The architecture is modern and functional—conveniences such as water, gas, electricity and telephone outlets are available at all stands.

Supplementary services include post and telegraph offices, transportation bureau, first-aid station and administrative offices. There are also an information bureau, a reception for foreign visitors, a billeting service, a bank and a travel agency.

What these various facilities add up to is an organization worthy of a major international exhibition such as *Graphic 57*. Space and facilities are more than adequate to accommodate the exhibition's various sections, which fall into three main groups:

MACHINES AND IMPLEMENTS

Typography, offset, lithography, heliogravure, aniline, silkscreen printing, photo-engraving, book-binding, cardboard and paper manufacture.

PAPER AND INKS

A comprehensive display featuring the latest advances made in the field of papers and inks; also, plastics used in printing.

FINISHED PRODUCTS

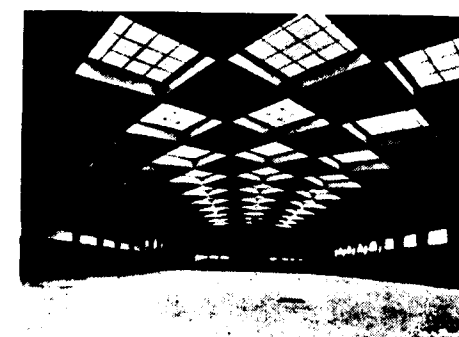
An international collection of outstanding items of printed matter, advertising, posters, colour calendars, art books, etc.

SPECIAL PAVILLIONS

These are reserved for subjects such as research, professional training and advertising art work.

Graphic 57 thus provides in effect a bird's-eye view of today's printing industry and associated fields.

For the visitor's convenience the Lausanne fair grounds also have large restaurants, a bar, club room and rest rooms, and for the



Inside of one of the exhibition halls. It is considered one of the most remarkable achievements in this type of construction.

gourmet and connoisseur, a grill room and wine cellar.

Facilities for congresses include large and small conference rooms, a 700-seat cinema and a recently completed theater with a seating capacity of 1800. These facilities, especially the theater, are used for the *Ninth International Congress of Printing and Allied Trades*, which is held concurrently with *Graphic 57*. The International Congress convenes once every three years and is organized by the International Bureau at London. Since it coincides with the Ninth International Congress, *Graphic 57* enjoys an even greater importance.

The size of the exhibition, its international scope, the variety of the subjects covered, and the excellence and scenic beauty of the Lausanne fair grounds all indicate an unqualified success for *Graphic 57*, the printing trade's own World's Fair.

INTERNATIONAL PRINTING FAIR 1957

Lausanne and its ultra-modern exhibition grounds are linked by direct train to such European capitals as London, Paris and Rome, while less than an hour separates Lausanne from the Geneva international airport, serviced by all important European and overseas airlines.

To easy access, Lausanne adds a scenic beauty that has made the city a famous tourist centre. Rising steeply from the shore of Lake Lemman, Lausanne commands a sweeping view of the long, blue lake and the Swiss and French Alps.

These considerations alone would suggest Lausanne as an ideal site for international gatherings like *Graphic 57*, from June 1st to 16th, 1957.

Yet the decision to hold this important trade fair in Lausanne



The little port of Ouchy, cool and calm on hot summer afternoons, lies at the foot of the hills where Lausanne was built. From here, white steamers sail for Geneva or the famous Chateau of Chillon, stopping at picturesque villages on the shores of the ever blue Lake Lemán.

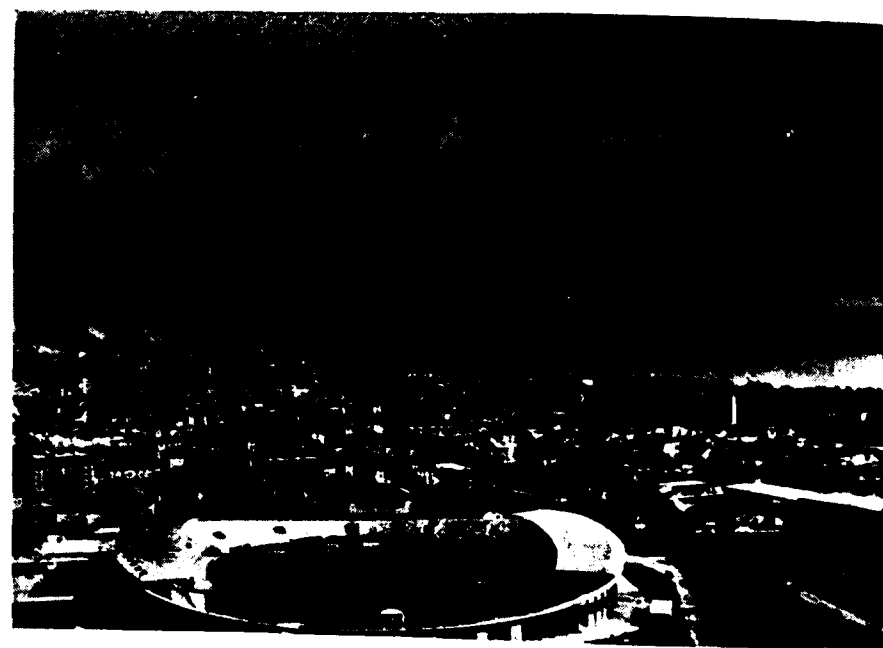
rests also on a variety of other reasons.

Accommodation is plentiful and varied in the vacation land whose center is Lausanne. Equipped to handle up to 50,000 visitors at a time, the region offers a choice of accommodation ranging from internationally famous de luxe hotels to inexpensive boarding houses. Wherever he stays, the visitor can count on the comfort and hospitality that are part of the Swiss scene.

Most leading advertising agencies and publishing houses of French speaking Switzerland are located in Lausanne and its sister city of Geneva, half an hour to the west.

But French-speaking Lausanne is a predominantly residential city of parks and gardens, built around a fifteenth-century gothic cathedral and a compact business district. The city rises all the way from Lake Lemán (altitude: 1,100 feet)

to the hill suburb of Sauvabelin (altitude: 2,130 feet) and presents an appearance of quiet affluence.



"Up-town" Lausanne, at 2,130 feet, is only part of the city that slopes down to the water below. In the foreground, the new Olympic stadium. The old cathedral can be seen near the centre of the picture. In the background, the mountains of Savoy, on the French side of Lake Lemán.

As a jumping-off place for excursions into France, Italy and Switzerland, Lausanne enjoys a unique position. In half an hour, the lake steamers take the visitor to the French resort of Evian, famous for its casino and mineral springs. In less than two hours he is in the lake country of northern Italy, around Lago Maggiore. And such Swiss mountain resorts as Zermatt (at the foot of the Matterhorn) and Interlaken (centre of the Bernese Oberland) are less than hundred miles, i.e., a morning's trip, from Lausanne.

With so many attractions for body and mind, no wonder that the visitors to Graphic 57 are enthralled and would never forget this important event. So much fare was not offered at any other fair, so far as we are aware. Sri Bhandari of Messrs. Indo-European Machinery is one of the visitors to Graphic 57. Sri K. C. Raman of Times of India is also there.

THE FAIRCHILD SCAN-A-GRAVER

By

Chandler J. ABBOTT

MECHANICAL COMPOSITION AND ROTARY MACHINES have quickened news production. Something was needed to quicken picture production. The answer to this came in the form of Scan-a-graver. In a matter of minutes, a day's labour of making halftone blocks is accomplished by this modern marvel. The Electronic engraving machine has revolutionised blockmaking. Truly, this is the age of electronics.

Over 25 years ago, a famous newspaper editor in the USA named Walter Howie conceived the idea that there must be a quicker method of making halftone blocks than the well-known Process method. Having some money, he hired an engineer and set up a small laboratory in New York to investigate this idea. The first machine was very similar to what is now being offered by the Swiss, known as *El Gramma*. It was not successful, as it used the line screen method, which does not produce adequate contrast for use on anything but the very finest of coated book papers. In 1934, I supervised the operation of one of these units in a small daily plant in Plymouth, Mass. Through this association with Mr. Howie I later went to New York and became associated with him there. During this period I assisted in developing an inexpensive wirephoto system for King Features Syndicate, which was adopted by the Hearst papers in America.

Through this work, I came to know the Fairchild Company and gained great respect for their ability to design and produce precision equipment. In 1939, I was able to negotiate the sale of Howie's patents to Fairchild and went with them as the first engineer on the Scan-a-Graver. The first year's work resulted in a machine, which performed very well with certain limitations. It was quite

similar to the machine designed by Dr. Hell and now known as *Klischograph*. Its primary defect was that in using the flatbed principle it was wasteful of time. Therefore other methods were studied and it was decided that a cylinder machine could be designed using plastic instead of metal as the plate. Work had scarcely begun, when the war and its demands upon the Fairchild Company, made further work impossible. Our ideas and designs were therefore put away for over four years.

After the war, a number of engineers were put to work and in a little over two years were ready to place a small number of units in the field for testing. Several were placed in newspapers of moderate size near our factory in New York. There they were under the constant



The Author

supervision of our Engineers, who took careful note of all the difficulties and made various changes in design until a commercially usable machine was available. In 1946, we delivered our first production units.

It was decided to lease these units in the USA, as we would then have the advantage of improving them through field changes as the art progressed in our laboratory. It was necessary to train service technicians to care for the machines in the customer's plant, so the distribution was for a time limited to those areas where service could be offered. Within one year 200 machines had been placed in many parts of the country.

Now it is estimated that more than half the papers in the US use our equipment, and many make blocks for their papers. In addition, there are about 130 units in various countries of the world, not including Canada, which has over 100.

The Scan-a-Graver is a compact machine, employing precise mechanical and electronic elements to produce halftone blocks quickly, with little skill being required of the operator, and with considerable economy and convenience. The machine requires less than 100 sq. feet of space including room in which to work, and yet it fulfills the function of a great room filled with conventional process equipment. The average person with reasonable common sense can be trained to operate the machine in a few hours and within two or three weeks will be considered an expert. To learn all of the process method requires years, of course.

The machine operates quite simply. By placing an ordinary photograph on one of the two cylinders and a sheet of thin Scan-a-Plate on the other, the operator can then

adjust the contrast controls to suit the copy actually scanning the brightest highlight and darkest shadow. The exact adjustment is indicated by an electrical level-meter, which allows for precise duplication of results. The controls also allow for deviation from standard procedure by an expert in order to handle the requirements of special problems.

Once the controls are adjusted and the operation started, there is nothing for the operator to do, as the machine will stop itself when the block is completed. The only operations which remain to be done before printing are to wash the plate with plain water to remove a slight ash from the surface of each dot, trim the plate to size, and apply the double-backed adhesive tape with which the plate is mounted.

If the printing is to be done in a flat-bed machine, the plate can be adhered to either a wooden or metal block of proper height and then handled exactly as a block of zinc or copper would be. If, however, the plate is to be printed directly upon the curved plate of a rotary, blank wood or metal base of the proper height (.825") is inserted in the from in the space provided for the picture. A mat or flong can then be rolled, packed and scorched in the usual fashion. On the back of the mat in the picture area, we paste a thin piece of packing, 0.018" thick and slightly smaller than the impression of the base. This is employed to hold that section of the mat at just the proper height in relation to the type surfaces. After the plate is cast, it is a simple matter to remove the protective coating from the double-backed adhesive on the back of the Scan-a-plate and insert it neatly in the space provided.

The tape will hold it firmly in place regardless of press speed and the maximum in quality will result from the elimination of the stereo moulding process. In America this method is used in over 80% of the papers using rotary presses and Scan-a-Graver. This includes many who have semi-cylindrical presses as well as tubulars. The additional quality that direct printing brings is considered well worth the cost and trouble of making the plate. Of course, on certain days of the week, even with a semi-cylindrical press, only one plate is required. If the number of pages in the paper exceeds one half the total capacity of the press, only one plate per page is required. With tubular equipment and a few other type of rotary presses, only one plate is required.

Even in cases where more than one edition is printed, and the pictures are common to both, it is quite easy to retrieve the blocks from the first set of plates and remount them on the new plates with the same tape. The surface of the tape must of course be kept clean.

The Scan-a-plate, being thin and flexible, it can be easily cut to odd shapes and for this purpose it is not necessary to have motorised equipment like routers etc. A small pair of scissors are only necessary to do this job.

The Scan-a-Graver is equipped with a reverse switch, which is relatively a simple device and by turning a simple switch the cutting action can be reversed so as to cut a block when the photo cell is seeing white and vice-versa. This would produce rather novel effects and can be well adopted for publicity work.

In the installation of Scan-a-Graver, which is a modern stream-

line method, the capital investment is certainly not greater than a well-equipped process plant, whereas there would be considerable time-saving by the adoption of scanning method.

A new variable response unit has recently been introduced in order to change the tonal values of the originals and tests have proved that far better results could be obtained by this method.

I am glad to be able to demonstrate personally the first Electronic Engraver in India and I am sure this would help the newspapers in general to improve the illustration coverage of their papers for the benefit of the readers and advertisers. The demonstrations are now being carried out in Madras by the exclusive agents in India, the Indo-European Machinery Company Private Limited, who will be pleased to furnish any further information that may be required or to arrange for a private demonstration in order to be able to have a technical acquaintance.

* * *

The Scan-a-graver was demonstrated a few months back by the American expert under the auspices of Messrs Indo-European Machinery, Madras. During the All India Printers' Exhibition, Delhi, the Scan-a-graver drew record crowds and the Minister who inaugurated the exhibition was presented with an electronically engraved block done in a few minutes.

Today, we have the Scan-a-sizer which not only copies, but also reduces and enlarges as desired.

In Graphic 57 at Lausanne Messrs. Fairchild are demonstrating some of the latest pieces of electronic engraving and other allied equipment.

Guide to Careers

COMPOSITOR

By
SRI S. GIRI

Many have completed their High School or College. But none has decided the career he is to take. In modern times too many careers are open to young men and yet it is difficult to choose the one he likes. Among the paradoxes in India the greatest is this: dearth of skilled technicians to feed the industry, side by side with an abundance of unemployed trained personnel. In this series, practical guidance to various careers open for our young men in the Printing Industry will be presented in lucid form by our expert

Decisions are difficult to take. To decide the career is the most difficult of decisions. Science and technology have always tempted the youth of every country. Printing Technology is no exception. It has the flavour of literature to endear it all the more to these who knock at its doors. The potentialities in the Printing Industry, in the matter of placing avenues for adequate, well-paid employment in the subject of this series.

THE COMPOSITOR'S WORK

The Compositor assembles individual types. He forms words and with the words, lines. He deals with several thousand characters found in the type case.

The character and organisation of work in the Composing Room differs from press to press. A job press has a different pattern of composing room than a book office. Again, a news composing room will present an entirely different appearance. The last one addresses itself to quick production rather than accurate or quality production. Yet a news room should be as efficient as, if not more than, a book composing or job composing room.

The Compositor classifies his work into the above three categories in accordance with recognised principles of typography. The method of assembling, naturally differs in each case. While book work calls for setting from upper and lower case of the same type size and face for a long time, for a number of pages, perhaps until the work is over, job work calls for different type sizes, type faces of different design, set in different indentions and made up with varying blanks according to the degree of association with each unit. In short, the principles of display such as harmony, balance, contrast, proportion, appropriateness, etc., should be observed in jobbing work. In book work, the style of the house, or the style of the work as regards indention, capitalisation, punctuation, word division, leading, blanking, making-up, captions of illustrations, headings, notes of varying kinds, preliminary matter, supplemental matter, and their handling, are all to be observed.

A compositor should study the needs of the author and select suitable size and face of type for various classes of work for magazines. He also corrects the

mistakes in the matter referring to the proof corrected by the proof-reader. Hence he should be conversant with the Proof Reader's marks also.

Assembling millions of characters accurately with speed, observing all the rules, is a highly-skilled craft and calls for specialised knowledge and training. Training in hand-composition and proof-reading as well as in the general principles of typography is essential for anyone who wishes to be a hand compositor.

Compositors are appointed to execute work given by the Foreman or Section Holder in the case of large presses. Their duties range from distributing matter that has already been printed, to making up galleys of matter into pages of equal size and assisting imposers and stone hands. Their daily routine begins with cleaning the case, setting matter, pulling a proof, correcting the galley and sometimes taking a proof, and ends with cleaning the floor free from scattered types and returning them back to their proper cases, and clearing pie or mixed type.

Work in the Composing Room is in marked contrast to work in the office or work in the machine room. It involves long hours of standing or walking within the Composing Room, replacing letters or characters, laying new fonts of types into the case, labelling case racks and galley racks, bundling standing matter, clearing formes, returning dead Lino or Mono matter for re-casting, cleaning and storing half-tone and line blocks, and maintaining the Composing Room in a clean and efficient state. Large presses provide spacious Composing Rooms, seats for compositors and the latest glare-free diffused fluorescent lighting, in addition to ventilation and natural lighting. For those who

like such type of work, the Composing Room, whether small or big, is quiet and pleasing.

Hours of work, although according to Factory Act or Shop Act, vary according to the region. Some presses start as early as 7-30 and go on till 4-30, with a lunch break of one hour. Others do not start till 9 and end at 6. Most of the presses work overtime till late in the night, or have shifts.

Essential qualifications and Requirements: General qualification—For a Compositor's post, a High School education will help, although the majority of Hand Compositors are not educated persons, having read upto V Standard and seldom above III Form or Middle School.

TECHNICAL

The Regional School of Printing, Madras, has a specialised course of 3 years' duration, part-time, or 2 years duration full time, for Hand Compositors. A similar course exists in Calcutta and Bombay also. General courses are available leading to a Diploma in Printing Technology in the Regional School of Printing, and the Occupational Institute, Bangalore.

There is a Certificate Course of 2 years in Tamil Nad Polytechnic, Madurai. Many other institutions, like the St. Joseph's Industrial School, Madras and Tiruchi, St. Xavier's Industrial School, Tanjore, School of Printing, Cuttack (Orissa), Kala Bhuvan, Jubbalpore, etc., have courses. The minimum qualification for Certificate Courses is a pass in III Form and adequate knowledge of English to understand lectures, and a pass in S.S.L.C. for Diploma Courses.

Tuition fees are not charged in Tamil Nad Polytechnic, Madurai, and in certain Industrial Schools. In the Regional School, Madras, Rs. 36/- per annum payable in two instalments is prescribed, along with other Special Fees. For Diploma Courses, Rs. 120/- per annum is the fees.

SUBJECTS FOR STUDY

For a Compositor's career, study in the following subjects is called for:—

Grammar, spelling, punctuation, word division, styles of typography, principles of display, newspaper make-up, type size

and type faces, estimating, composing room appliances and materials, proof reader's marks, outline of type casting, various classes of work, etc.

A keen eyesight, a good memory, a strong physique, and a command in the language or languages are also necessary.

It is unfortunate that no University in India has printing as branch in their curriculum although many High Schools have their print shops for giving a smattering of knowledge to their boys in type-setting and binding.

RECRUITMENT

Posts of Compositors are advertised in the English and Indian language dailies, as well as notified to Employment Exchanges. Presses sometimes place a placard outside their premises "Compositors Wanted". During the publishing season, there is a great demand for Hand Compositors, especially in the Indian languages. There are no Wage Boards or Selection Boards as yet for this profession.

There are good openings for Hand Compositors in Government, Railway, Co-operative and other presses managed by public and private interests. It has become the fashion for large industrial undertakings, such as Textile Mills, Airlines, Steel Factories, Automobile Concerns, to have their own presses. These too require the services of efficient Hand Compositors.

PAY

Hand Compositors are paid from Rs. 40 a month to Rs. 100 or Rs. 120, depending upon the experience and the ability of individual Compositors. Hindi and Sanskrit compositors get more due to scarcity of trained men. Madras State Government Press, starts with Rs. 40/-, while the Railway Press,

(Continued on page 24)

TRAINING IN GRAPHIC ARTS

Perfect training is a pre-requisite to proper production. Recruiting suitable personnel and providing ample training facilities for the Graphic Arts Industry are being done from 1886. This only goes to prove that the Swiss are pioneers even in this. This article discusses some salient features of Swiss training for apprentices.

The Swiss printing industry, has long realized the importance of recruiting and training a corps of qualified workers as a means of assuring progress. More than a century ago, Switzerland's printers were devoting considerable effort to a strengthening of their training program at its lowest level, i.e. during the apprentice years — In 1886, employers and employees of the Swiss book printing industry reached agreement on a number of basic principles governing the status of apprentices. These principles, after being incorporated into the collective contract binding employers and employees throughout the country, were subsequently amended so as to comply with the Swiss laws dealing with apprentice training.

The various Federal and local regulations on apprentice training in the printing trade were finally combined into the Ordinance Governing Apprentices, applicable to the entire country. This piece of legislation, which remains in force today, illustrates the concern felt in the matter of apprentice training.

An apprenticeship, for instance, except when it involves father and son must be the subject of a formal contract. Duration of the apprenticeship must be specified, as well as the terms of probation; the duties of employer and apprentice are defined, and provision is made for working hours, remuneration, vacation, etc. The contract, which provides also for the event of litigation, becomes valid only upon

approval by official supervisory commission.

For compositors and pressmen, the apprenticeship lasts four years. A three year period is provided for stereotypers and electroplaters. During this time the apprentice undergoes a program of theoretical and practical training.

Training conditions vary somewhat from locality to locality. But classes take place during the day in established printing schools, of which many have a permanent teaching staff. In Lausanne, for instance, apprentices spend one day a week at the local printing school.

The curriculum of the four-year apprenticeship includes 1,243 hours of study comprising the following subjects: theory and practice of printing; drawing; arithmetic; languages (mother tongue plus one foreign language); civics.

There are three examinations: (1) A preliminary aptitude test (general knowledge and manual



The School of Typography of Western Switzerland, in Lausanne, is a good illustration of the effort made in Switzerland to give professional schools the best in modern technique and architecture.

skills), which precedes the apprenticeship, (2) An intermediate examination to determine the apprentice's progress. And (3) the final examination leading to the diploma.

After passing the final examination, however, the future printer is by no means ready to set up shop by himself. A system of extension courses gives him an opportunity either to broaden his general training or to specialize in a field of his choice. A compositor, for instance, may go on to specialize in various types of composing machines; while a pressman may spend a further 18 months on photogravure rotary presses. This leads to yet another examination, as in the case of Swiss proof-readers, who qualify for a "post-graduate" diploma by following a two years correspondence course.

In each of Switzerland's cantons, the examinations are supervised by a Government-appointed commission. Another commission, whose eight members represent trade organizations, deals with general questions affecting apprentices.

At first sight, the training undergone by the Swiss printer may seem a little too rigorous. Experience has shown, however, that far from subjecting the apprentice to excessive guidance, the existing program helps him fully to develop his skills and so to take fuller advantage of the many possibilities offered by the industry.

The results of the Swiss training program have been most gratifying, a fact which the Swiss printers demonstrate by means of a special exhibit at GRAPHIC 57. Finished products are featured while a visual demonstration presents the case for adequate training, showing how it contributes to the progress and prosperity of the industry.

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MADRAS-1

Guide to Careers Compositor
(Continued from page 22)

Madras, starts with Rs. 55. There is a wide disparity not only in the basic scales of pay but also in the cost of living allowance between the State and Central Government Presses. Some of the senior Compositors get up to Rs. 200 - as basic pay in large presses.

Various grades of Compositors are needed to do routine jobs, display work, making-up, imposing and locking up, joining, justifying tabular work, etc. This will suit different levels of qualification. A distributor boy may rise to be a Compositor in book work or news work. A Compositor in time becomes a make-up hand who, in turn, becomes an imposer. The job compositor's post is a coveted one.

**FUTURE OF HAND
COMPOSING**

There are in India about 20,000

printing presses, on an average each employing between 5 to 10 compositors. New presses are planned by the Central Government in various regions. The Second Five-Year Plan has accelerated the rate of production in the printed material as well. As the nation progresses, more presses will be opened, which means more demand for compositors. Although mechanical composition is slowly gaining ground, the pace is slow, and at no foreseeable future can anyone expect the elimination of the Hand Compositor. In a country like India where capital is shy and printers are poor, mechanical composition is not universally adopted nor can be afforded by the majority. There are trade unions and printers' organisations for each press of which compositors are members. These unions help in collective bargaining, redressal of grievances, amenities, increase

of pay, cost of living allowance, bonus, etc.

The Printing Industry in India is second to none in serving the needs of the nation and offers wide scope for intelligent young men and women of Middle School and High School education. Although not a learned profession, it is quite an honest profession for those who recognise dignity of labour. Good pay with security is offered for compositors, whose demand is increasing in the country. The Regional School of Printing, Madras, will be glad to give any further information on this or allied subjects relating to careers in the Printing Industry.

The next in this interesting series will be on Composing Machine Operators. Linotype and Intertype operatives, Mono Keyboard and Casting attendants will be the next subject.

The discerning Printer

Takes great care in Selecting the materials for his work—
FINE PAPER, GOOD INK, CLEAR TYPE

HE USES

GANGES INKS

because he knows he can rely on them for—

- QUALITY
- ECONOMY
- FREEDOM FROM TROUBLE

FACTORIES AT: HOWRAH BOMBAY MADRAS



F. & D. BROWNIE

**MAGAZINE ROTARY
PRESS**

Timsons of Kettering and London have just released details of a new magazine rotary press which converts the blank reel into a 2-colour 64 pp. booklet, cut, wire-stitched and ready for the bookstall. One novel feature is a device for cutting semi-circular thumb indexes on the fore-edges of the pages, which makes the press ideal for catalogues, guide books, and similar publications.

The letterpress process is used and there are three printing units on the machine. One unit prints the face of the web, one the back of the web, and the third prints one side of the web in a second colour. Since each cylinder will print the equivalent of 32 pp., a second colour can be printed on the first, last and up to thirty other pages, according to the imposition used.

Ink distribution is on the pyramid principle, and with three forme inking rollers to each unit there is sufficient coverage to allow for fairly solid working.

The circumference of the cylinders is 45", which is eight times the page width of a demy 8vo booklet, and the maximum web width is 35", or four times the page width. The machine will work under full capacity by using narrower webs. For example, if a 48 pp. booklet is being produced, a 26 1/2" web width

is used, and for 16 pp. a 17 1/2" width is used. Full web width is employed for 32 pp. jobs, but in this case double plating is necessary, as it is also for 16 pp. articles. Arrangements are provided to allow two blankets to be used on each impression cylinder.

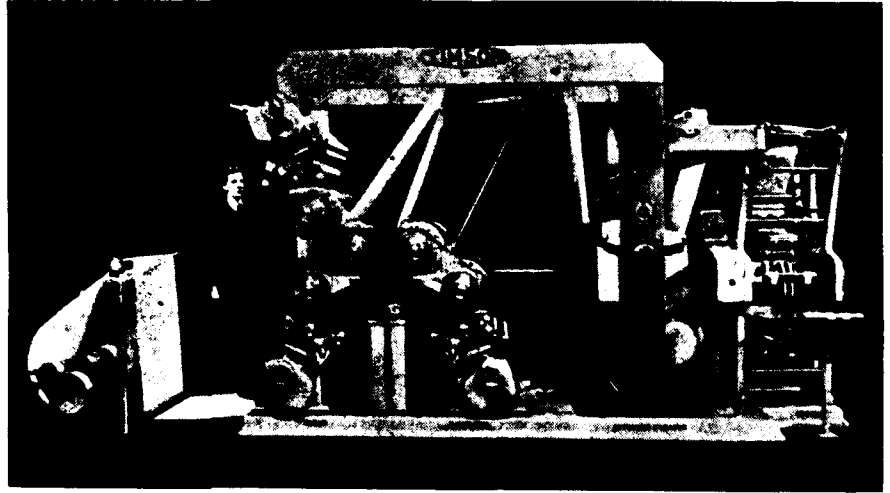
Index cutting is carried out by removable tools and can be applied to all pages if required. After printing, a slitting unit divides the web into ribbons of page depth, which are superimposed one on top of the other by passing them over turner or divert bars. The cut-off unit is of the serrated type and this cuts the slit webs to double page width. These sections are then collated on gathering cylinders which will collect up to sixteen cut sheets by needles. A twin stitching unit

with two stitching heads inserts two wires at 4 1/2" centres.

The booklets, with three sides open and requiring no further trimming or guillotining, fall on to a creeping delivery band. In addition, the press is fitted with an alternative delivery consisting of an extra cut-off and right angle folders to supply demy 4to sections with two sides open, in this case a further trimming operation being required. Hydraulic braking is employed on the reeling-off unit and the web tension is under positive control throughout. Helical gears are fitted for quiet running and the whole press is precision engineered.

NEW POLAR GUILLotine

Graphic Arts Equipment of London and Liverpool are now supplying their well-known Polar guillotines in an improved form for semi-automatic and fully automatic cutting. All the standard machines, two of the most popular models being the 42' and the 52', are now fitted with fully hydraulic clamping, optical measurement indicator, optical cutting line indicator, safety keylock, light ray guards or swing-out hand guard, power-driven back gauge (which is also fitted for hand operation



Magazine Rotary Press of TIMSONS

combined with a micrometer adjustment device), two knives with case, extra cutting sticks, left and right hand side gauges, cast iron stock tables left and right hand, false clamp, complete electrical equipment including neon strip light across the whole cutting line, and a complete set of tools. Further, the tables are ready drilled for the fitting of pneumatic paper lift should this be subsequently required.

The knife carrier has been increased to carry a thicker finife (14 mm) and the cutter can now be used for the heaviest work. The hydraulic unit, on the right hand side of the frame, easily replaceable. On actuating the push button cut the clamp is brought rapidly but gently on to the pile by means of a fast piston in the hydraulic cylinder. As soon as the clamp reaches the pile the clamping pressure is brought into action and the pile is pressed. On reaching full pressure, the knife comes down and performs the cutting operation, and when the cut is made the knife and clamp move up again. To indicate the cutting line the clamp can be brought down gently on to or near the pile by using a

pedal, and only two cutting buttons are now fitted on the front edge of the table. Advance movement of the back gauge is actuated by pulling a small hand wheel on the lower right hand side of the table. In the centre of this hand wheel a push button is placed, and pressure on this button reverses the back gauge. By merely turning the hand wheel the finest adjustment to the smallest fraction of an inch can be made.

NEW LIQUID RUBBER COMPOUND FOR PRINTING ROLLERS

The research laboratories of Lorival Plastics have produced a new liquid rubber compound, Lorival CRP, which enables printing rollers to be cast by conventional methods with a wide range of softnesses for rollers made from liquid rubber. The surface of rollers cast by this method is extremely smooth, ink being picked up crisply and distributed evenly, while the roller can be speedily and easily washed. The product contains special components that produce very little ink swelling, and is stated to be completely resistant to humidity and to possess excellent tensile strength.

Casting is simple, the metal surface of the stock being first cleaned and string wrapped in tight turns along its length, after which a bonding agent is applied and allowed to dry. The stocks are then fitted into the moulds of the gun and Lorival CRP forced in under slight pressure. Curing is stated to take two hours at a temperature of 100° C., and after vulcanization the roller will separate easily from the mould.

DEVELOPMENTS IN KODAK PROCESSING UNITS

In connection with Frigidaire Ltd., Kodak Ltd are making

available to special order their processing units Nos. 56, 54 and 30, complete with water jacket cooling units. These are intended particularly for tropical and sub-tropical climates where it is necessary to cool chemical solutions in order to get the correct processing temperature.

The cooling unit is a Frigidaire air-cooled hermetically sealed, rotary compressor condensing unit, for A C supply only. Cooling of the water jacket in the processing unit is given by two sets of direct expansion coils leading from the cooling unit into the water jacket in front of and behind the inner processing tanks. An adjustable thermostat is included, and it is stated that processing solutions can be maintained at a temperature of 68° F. in room temperatures up to about 90° F.

Normally the cooling unit is housed in a ventilated stoved enamel sheet metal cover, although a stainless steel or vitreous enamelled cover is available if required. The unit is supported on brackets at the water jacket end of the processing unit, the whole being supplied as a complete assembly.

The equipment is designed to control the temperature of the processing solutions only and not that of the wash water, and is only suitable for use where the wash water temperature does not exceed 80° F. For conditions where the wash water is much higher than this, a Frigidaire cabinet cooling plant is recommended, which can be situated outside the darkroom and is entirely automatic in operation. It will cool 25 gallons of water per hour from 60° F. down to 68° F. and by this means the water jacket and its contents are kept at the standard temperature while the wash water is also cooled.



TASK BEFORE AIFMP

The Printers of India needed an organization to better their lot. The All India Federation of Master Printers is the result of such a need. But the Federation is not an end but only a means. How far has it fulfilled the legitimate aspirations of the Indian Printing community has not been frankly reviewed by anyone. Neither in the Annual Conferences nor in the Governing Council meetings has this delicate point ever been touched. By avoiding to recognize, the weakness is not automatically abolished. In fact, it may develop into a canker, if left unnoticed.

PRINTERS' LOT

What exactly our federation has been doing all these days? This is a matter important enough for any printer to ponder. He may not find the answer easily. For, it may seem that it has been doing practically nothing to better the lot of brother printer. A few individuals may get selected to exalted ranks of high office in the All India body. But is that going to help the common printer? The condition of the Indian Printer is worse now with the Federation than some years ago when there was no federation. Of course the All India body is not to blame for the ills brought upon the industry by causes beyond its control.

CONSTRUCTIVE CRITICISM

Lest all our criticism be classified into a destructive one, here are a few suggestions for the All India Federation of Master Printers to girdle up its loins and start work in earnest. A Census of all printing presses in the country is essential to organize any industry. At present there is no such Printers' Register giving full particulars of all Printing Presses in the country, their addresses, their equipment and in the country, their addresses, class of work executed, other details, capital invested, class of work executed, annual turn-over in terms of printed products, their customers, etc. The number of compositors, Linocustomers, etc. The number of compositors, Lino-operators, Monotype operators, Stereotypers, type Foundrymen, Machine minders, Binders etc., available

in various regions of the country, their qualifications, their wages and working conditions should be compiled, as well as availability of raw materials, spares, accessories, machinery, equipment etc., in each area. Acts and regulations affecting printers should be translated into regional languages and distributed to each press. Simple technical handbooks on printing processes, latest techniques, uses of machines and material, printing problems met with day to day and solutions, printers' materials and their current market prices, their suitability to various classes of work, all these and many more form sufficient work for the Federation Secretariat to provide the printers either free or at nominal cost. The utility of such literature will be felt in the immediate future, as our printers are at present groping in the dark without any guidance.

Legal assistance wherever necessary as regards working of the Factory Act, the various taxes and levies etc., should be made available to the member printers by the Federation. The apprenticeship problem can also be tackled by the Federation. The present generation of craftsmen is fast fading out and also there is none to replace the old masters. Thus our craft is on the verge of decay. If something is not done by the Federation to select in each area for each process sufficient number of enthusiastic young men for proper training, all the craftsmanship we boast off will vanish soon. We will be soon left with the old junk we have got in place of machinery and new human junk in the shape of untrained youth. These two will never deliver the goods, but drag the industry several centuries backward.

MEMBERSHIP DRIVE

The membership of the Federation is far from satisfactory. In a land of 20,000 printing presses, there are hardly 1,000 printer-members. This weak strength of the organization has driven it into the arms of printing machinery dealers who have become associate members of the organization. The first duty of the organizers is to enlist the membership of the maximum number of printers for the federation to make it fully representative of the industry. Without this its voice will be the voice in the wilderness.

Co-ordination of the activities of the various federated units is sadly lacking. In this far-flung sprawling country of distances, co-ordination between units is all the more necessary. United action in all vital matters is called for. But what we have is not unity in the rank and file but diversity everywhere. The office-bearers should take all steps to forge unity into the organization which alone can strengthen the hands of the All India body.

PRINTINDIA

is sold

at all leading

Railway

Book Stalls

There is widespread labour unrest in the printing industry, especially in the south. The All India Federation of Master Printers has failed to give a lead to settle amicably the disputes that have struck a blow on the industries. With sufficient imagination and initiative, the closing down of many presses, the retrenchment of many hands, the loss in the proceeds of printing establishments could have been avoided.

Thus, we can go on to many other points, in the same strain. But we don't want to transform ourselves into the position of the Federation itself. If these few frank remarks will go home and wake up the Federation, our purpose would have been achieved. What the poor Indian Printer wants is not Annual Spectacular Fairs or occasional Governing Council Festivals, but concrete achievements by way of ameliorating the printers. The time has come to review the objects and aims of the All India Federation of Master Printers and have a close look at its achievements. Before this can be done, it is worth having a look at the pattern of our industry. For this the Census is necessary.

SERVICE COMMISSIONS

We are supposed to be having a democratic set-up in which there is equality of opportunity. But, whenever jobs are advertised for the Govt. of India Presses, we hear a whisper that the posts have already been ear-marked for certain people. We refuse to believe this, but later on when the interviews are over and none that we know is selected we begin to believe that after all there is some truth in the bazaar news. The candidates travel 1400 miles for the interview which generally lasts no more than a few minutes. If the selection is solely on the basis of such an interview, then we wonder how even a genius could select for a supervisory post in a matter of minutes. Even in examinations lasting three hours and in many papers, correct judgment is impossible. The questions asked at such interviews are so commonplace that the wonder is all the more greater as to how assessment of one's capabilities is made in the flash of a second on the basis of casual questions and replies.

There is only one way out of this difficulty of proper selection of supervisory personnel for Govt. of India Presses. A competitive examination should be conducted with many papers covering administration, supervision, technique, etc., and the papers set and corrected by impartial external examiners will provide the proofs of suitability or otherwise of the candidates. There will also be a permanent record in the answer

papers of the performance of each candidate to justify any criticism regarding selection.

Whatever be the merits of the existing procedure of selection, we feel that a few minutes interview should never decide the fate of a candidate who comes all the way from thousands of miles. Something more comprehensive is called for to reject good candidates off-hand.

As the Govt. of India Presses are in the process of expansion and a large number of technically trained personnel is required for them, this is the proper time to lay down a suitable method of selection for such important supervisory posts. Sufficient number of trained young men are available in the country and they are bewildered as such a mode of selection which give them no scope to exhibit their ability or express their proficiency. We hope that an all comprehensive examination will be conducted for each selection and on the basis of marks secured at these competitive examinations good men of merit will be made available for the industry. Linguistic considerations, or areas from which the candidates hail or other things which are not germane to the candidate's usefulness and suitability to the post advertised should not bar anyone from being selected.

MADRAS PRINTING SCHOOL

The Regional School of Printing Madras re-opens on 1st July 1957 and will have two Diploma courses and nine National Certificate courses on a variety of Graphic Arts subjects. There is a rush for seats in diploma courses as the school has seats only for 20 boys in Part Time Diploma and 20 in Full Time Diploma Courses.

Much difficulty is felt in securing seats especially for candidates from other states, although ostentatiously the school is said to cater to *all* the southern states. Last year, dozens of candidates from Kerala and a few from Hyderabad were denied admission to the Diploma Course. In the end it is interesting to note that there were 50 percent vacancies left unfilled.

The Govt should look into this and see justice is done to candidates from other states, especially when it is a matter of keeping the seats vacant! After all, the Indian Constitution guarantees against discrimination on grounds of linguistic or other considerations.

The Govt should also see that sufficient number of apprenticeships are arranged for part time students. At present the department never comes to the rescue of part time students. At least the Govt press may be asked to take a good number of apprentices.



PUBLICATION OF CHEAP BOOKS

The first set of books in Tamil and Telugu in the series "A Library for Every Home", published under the auspices of the Southern Languages Book Trust, was released to the public by Mr. P. V. Rajamannar, Chief Justice, at a function held in Rajaji Hall on 19th May 1957.

Mr. C. Rajagopalachari, who spoke on the occasion, suggested that the Government might subsidise the cost of paper for this particular enterprise, so that good books could be sold to the public at a uniformly cheap price. Rajaji also stressed the need for bringing out books which would give the reader something which would calm his mind and take him away from the disturbances and the tensions of modern times.

Mr. G. V. Krupanidhi, General Manager of the Trust, read messages wishing the function success received, among others from Prime Minister Nehru, Dr. S. Radhakrishnan, Vice-President, Mr. K. Kamaraj, Chief Minister of Madras, Mr. S. Nijalingappa, Chief Minister of Mysore, Mr. R. R. Diwakar, Governor of Bihar, Mr. Sri Prakasa, Governor of Bombay, Dr. B. V. Keskar, Union Minister for Information and Broadcasting and Dr. Ensminger of the Ford Foundation. Mr. Krupanidhi said that they expected to publish 100 books in four South Indian languages this year.

Mr. Rajamannar, unveiling the books kept on a display board, said that the venture they were embarking on to-day was one of great importance to the country. The scheme of the Trust was to sponsor the publication of high-quality, low-priced books in the four major South Indian languages and to arrange for their marketing and distribution.

ROLE OF PUBLIC LIBRARY

Mr. V. V. Giri wished that more libraries sprang up in different parts of the City where good books would be made available to the public for purposes of reading. He congratulated the Trust on the useful work it had undertaken.

Mr. R. P. Sethu Pillai said it was their good fortune that the Ford Foundation had come forward to foster the South Indian languages.

Mr. Nalla Venkateswara Rao said that when he visited Europe in 1954 he had occasion to visit the house of a Swiss peasant. There he found a large collection of books in four languages, French, German, Italian and English. At that time he wondered how many of their educated men could boast of such a collection in their homes. Most of the middle class people to-day were spending Rs. 10 to Rs. 15 a month on cinemas. But he was sure very few of them would spend even a rupee a month on buying a good book.

Mrs. Mona Hensman said that they welcomed the project undertaken by the Trust for awakening

the minds and souls of the average person.

Mr. M. P. Sivagnana Gramani said that the Trust was doing a good service in publishing the best book in the regional languages.

Mr. Rajagopalachari said that their main purpose was to popularise this institution. It was a great achievement that businessmen who had been hitherto doing work on their individual plane, had been brought together in this philanthropic business — philanthropic, because, good books made available at low prices was one of the most philanthropic acts that they could conceive of.

Mr. C. S. S. Thathachari proposed a vote of thanks.

PRINTING MACHINERY MANUFACTURE

The Government of India have decided not to set up any plant for the manufacture of printing machinery as such in the immediate future, Mr. Manubhai Shah, Minister for industry, told Dr. Raghubir Singh in the Rajya Sabha.

Mr. Shah said that the Government had come to this conclusion after taking a full survey of the position, but the capacity which would be created for making industrial machinery should be able to branch into this field as and when necessary. In the private sector, there were three firms already engaged in the manufacture of printing machinery and some others were also showing interest.

CALLING ALL PRINTERS

Printing Presses which can undertake high class printing in multi-colour by (i) letterpress (in English or Indian languages); (ii) Chromo and photo-offset and (iii) photo-gravure should apply on the prescribed form by 25th June 1957 to the Director of Advertising & Visual Publicity, Ministry of Information & Broadcasting, Shahjahan

Road, Block No. 2, New Delhi. for registration of their names. Forms can be had free from the above mentioned office.

MONOTYPE ORNAMENTS

"The Arabesque", first of a series of broadsheets showing "Monotype" ornaments in display occupies the inner broadside of the French-fold *Monotype News letter* for June. It is also available in a limited edition as an increased broadsheet suitable for framing: copies may be obtained at 2s 2d (post-free in mailing-tube) from The Monotype Corporation Ltd. 43, Fetter Lane, London E.C. 4 and the proceeds will go to the Printers' Pension Corporation.

THE PENGUIN LOOK

As a tribute to the coming-of-age of Penguin Books, The Mono-

type Corporation has produced a special eight-page folder entitled. *The Penguin Look and 'Monotype' Faces*, copies of which are available from 43 Fetter Lane, London E. C. 4.

DIAMOND PRODUCTS LTD., CALCUTTA

Messrs. Diamond Products Ltd., Calcutta, a subsidiary of Messrs Jardine Henderson Ltd., are designers and producers of modern packaging. The firm is in the process of expansion, and has plans for sending some of its employees to the London School of Printing for advanced course in Packaging. It already possesses an up-to-date factory, including a commercial printing plant. Some of the students of the Regional School of Printing, Madras, are already in

the service of this famous packaging firm.

S. K. MASTER PRINTERS' ASSOCIATION

Sri K. R. Achar, M.A., LL.B., President of the South Kanara Association and Proprietor of Rashtrabandhu Press, was felicitated at a Tea Party by the members of the Association on his being elected to the Lok Sabha.

Sri Baburaya Prabhu, B.A., welcomed the honoured guest of the day and spoke about the meritorious services rendered by Sri Achar to the Mangalorean public and to the local printing industry.

Sri Achar assured the audience that he will do everything in his power for the amelioration of the printing industry in this part of the country.

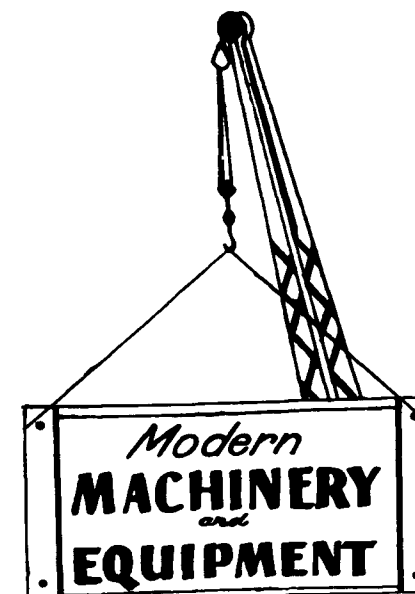
Sri V. D. Kamath proposed a vote of thanks.

SIVAKASI PRINTER LEAVES FOR GERMANY

Sri N. Sachindran, B.Sc., son of Sri N. P. S. S. Nataraja Nadar, Proprietor of The Orient Litho Press, Sivakasi, has sailed for West Germany for practical training on Printing Technology arranged by Messrs. Faber & Schleicher AG, Offenbach Am Main by m.v. SYDNEY from Cochin.

MADRAS MONTHLY CLOSES DOWN

One of the Madras Tamil monthlies had to close down this month due to various difficulties, it is learnt. The printing press owned by the monthly is being negotiated for purchase, but all the workers have already been sent out. Already, a group of weeklies closed down their business as an aftermath of General Elections. At least one prominent printing press having automatic printing machines, type-casting machines and good book work equipment, recently closed down in Madras.



Printing machinery manufacturers and dealers may utilise this column to announce their latest machinery and equipment to be reviewed by our expert. Full specifications and technical data should be forwarded with good photographs wherever possible to the Editor

Being publicly shown for the first time at Graphic 57 is the Glockner Cutter-and-Creaser, claimed by its British makers to be something entirely new in high-speed, smaller-size carton-making equipment.

NEW DESIGN

The Glockner Cutter - and - Creaser is based on the design of the Glockner cylinder printer machine and cut - and - crease, emboss or perforate sheet up to 16" x 22" x .04" (42cm x 56cm) at speeds of over 3,500 impressions per hour. In fact, say the makers, carton manufacturers can now obtain running speeds in their cutting operations comparable to those they get during printing.

Special feature of the Glockner Cutter-and-Creaser is the fact that no makeready is required under the cylinder jacket. Instead there is a makeready sheet of stainless steel which fits snugly under the forme. This sheet can be kept with the

forme for repeat orders. Make-ready sheet and forme can be placed in the press at any time and they will be in their correct positions automatically.

GOOD CONTROL

As in the case of the Glockner, printing press sheets are under firm control by suckers or grippers throughout their journey across the machine. The operator has a full, uninterrupted view and push-button electrical control.

Floor space occupied by the Glockner Cutter-and - Creaser is only 56" x 78" (142cm x 298cm).

The new Glockner Cutter-and-Creaser is made in Britain by Frank F. Pershke Ltd., Dover House, 170, Westminster Bridge Road, London, S.E.1. It is being shown on the Graphic 57 stand of their Swiss representatives Multipil (Stand 121, Hall 1).

MONOPHOTO MACHINE NEW DEVELOPMENTS

Prior to the opening of Graphic 57, The Monotype Corporation Limited announces important new developments in a 'Monophoto' film - setting machine.

It is now possible, from one and the same paper ribbon perforated on a standard 'Monotype' Keyboard, to get the eight following 'Monophoto' products:



NEW GLOCKNER CUTTER-CREASER

- (i) Right - reading film positive
- (ii) Wrong-reading (i.e. reading right to left) film positive
- (iii) Right-reading film negative
- (iv) Wrong-reading film negative
- (v) Right-reading paper positive
- (vi) Wrong-reading paper positive
- (vii) Right-reading paper negative
- (viii) Wrong - reading paper negative

In each case film and paper positives and negatives are produced emulsion side up.

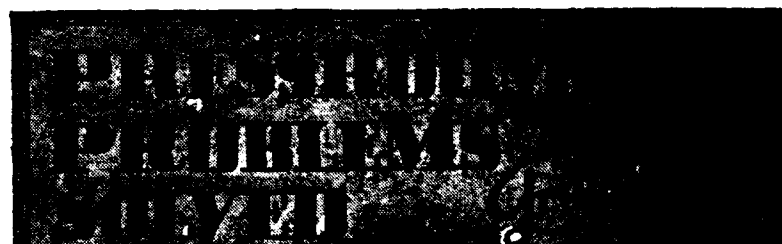
Such a wide variety of products as the above is a boon to the printer producing work by various processes, viz., letterpress, direct lithography, offset lithography and photogravure. This also helps in achieving forceful display matter without photographic reversals which would otherwise be called, for thus saving another operation.

The Monophoto machine was first publicly shown during the IPEX, London in 1955. Since then, many have found the advantages of this modern equipment which will work with the customary paper speed punched on ordinary keyboard Monotype machine.

By introducing the above, the Monotype Corporation have eliminated all the disadvantages of hot-metal composition which had also the bug-bear of ink squeeze making it unfit for photographic reproduction.



Chief Minister Sri Kamaraj accepts Gift of Polygraph Cylinder to Regional School of Printing, Madras, from Mr. Doring



In these pages "Graphicus", an expert in the printing and allied industries, solves month by month Pressroom Problems of the printers. All questions may be addressed to "GRAPHICUS", C O PRINTINDIA

163. Q. A composing machine is offered for sale at Calcutta. We are at Madras and the price is attractive. Our only hitch is transport. Do you think it is safe to bring an old machine by train? Or is there danger of parts being broken? I want to refer here of a Frigidaire booked at Madras by passenger, with bold signs KEEP UP THIS SIDE—FRAGILE WITH CARE etc. It arrived at Mangalore upside down and not in good shape to start life too!

A. Firstly I do not recommend the purchase of a second hand composing machine and as you so aptly remarked the chances of damage in transit are also very great. I suggest that if you need a composing machine you buy a new one.

164. Q. A consignment of types from a reputable Type Foundry is found to be wearing after a few thousand impressions. When we reported the matter to the Foundry, they took the type, analysed it and proved the proportion to be correct, the tin, antimony content being quite high. What is the cause of such a wear? We print on a Double Crown Stop Cylinder carrying the usual complement of packing and rollers. Impression is normal. We use Cover paper, a hard sized one.

A. It would appear from what you say that you may not be making sufficient allowance for the thickness of the cover board and it may be necessary to remove a little of the packing to bring impression to normal.

165. Q. We are printing a cover which is crinkled (i.e. having an artificial finish or grain). How can we print halftone blocks on that? The results are so bad. Kindly help us with your suggestions.

A. It is impossible to print halftone blocks satisfactorily on the kind of paper described.

On such stock it is better to use heavy type and good solid 'Line Blocks'.

166. Q. Reams of Quad Crown are received for printing on Offset machine. The job is multi-colour work. To avoid shrinking, how are we to cut and use? Or is there only one way of cutting i.e., to suit our size?

A. It is not possible to avoid shrinkage or expansion by cutting your paper in any particular way since the paper will stretch and contract any way. The greatest variation will be across the grain of the paper; to find the direction of the grain you will find an arrow on the label of the ream. To reduce the chance of expansion it is a very good idea to run your paper through the machine with only the dampers on so as to allow the paper to absorb the maximum moisture. If you are cutting the paper it is best to ensure that the cut sheets all have the grain in the same direction for feeding.

167. Q. For a children's weekly, I would like to introduce invisible pictures which when wetted comes to life. Is there any ink with which I can print so that after reading the caption on an apparently blank page WET THIS AND GET THE PICTURE the ink becomes visible?

A. The type of ink required for this type of job is water based and would best be done on a multicolour Aniline Press. I do not know if any indigenous manufacturer makes such a machine and suggest you to consult your Ink Makers.

168. Q. There is an order for printing silk badges for a conference. Suggest suitable ink and mode of impression, i.e., platen or cylinder for this job.

A. Silk screen printing is the best medium for printing the work you mention but a good quality quick drying ink could be used on an ordinary Platen Machine.

Let Fine Printing
be your Ambassador!
For Attractive Design
and Excellent Execution
you can depend on

Kubera Printers (Private) Ltd.,
THE HOUSE OF MASTER PRINTERS
21, SUNKURAMA CHETTY STREET, MADRAS-1.
PHONE: 3006 GRAMS: 'VASUNIDHI'

★ **COLOUR
PRINTING
A SPECIALITY**

*Get your Blocks done
the NEWTON way*

**TRI-COLOUR
LINE &
HALF-TONE**

*blocks are engraved and
delivered by us with
guaranteed precision
and at the right hour*

CONTACT:

PHONE: 86729

NEWTON & CO.

THE LEADING BLOCKMAKERS OF MADRAS
80, WALLAJAH ROAD, MADRAS-2

Printindia

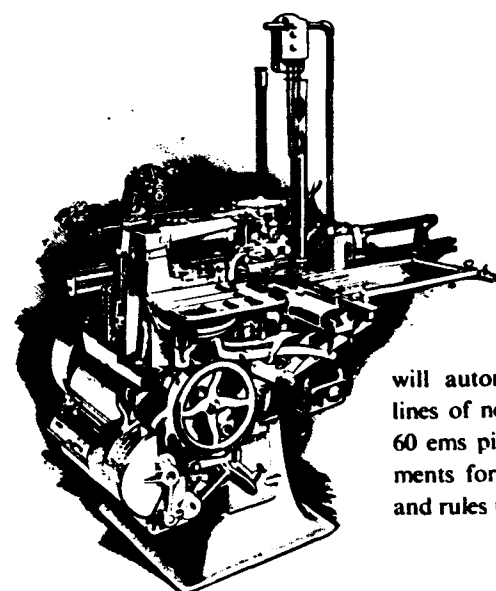


MONOTYPE

REG. TRADE MARK

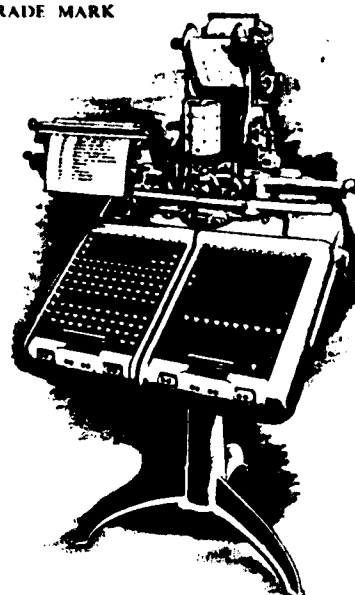
Composing and Casting Machines

can provide all the solid setting, display type, spacing material, etc., that your composing room needs — AT MINIMUM COST.*



A 'MONOTYPE' KEYBOARD

requires only a simple and rapid change of equipment for an operator to compose text matter in any European language—or any of the Indian languages listed at right below.



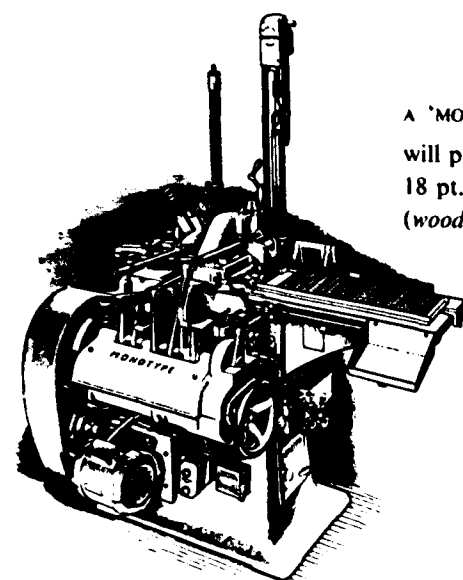
A 'MONOTYPE' COMPOSITION CASTER

will automatically cast and deliver perfectly-spaced lines of new, solid single type to measures as wide as 60 ems pica. It can be fitted, if required, with attachments for casting Display Type to 36 pt.; also leads and rules to 12 pt.

Sanskrit, Hindi, Marathi, Kashmiri, Nepalese, Bengali, Assamese, Gujarathi, Tamil, Telugu and Urdu can all be set with ease and at speed on 'Monotype' machines.

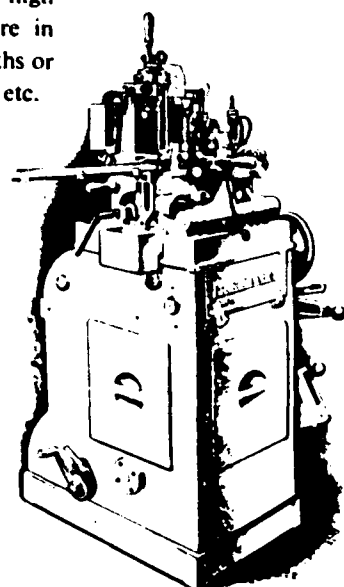
*Roman Type Faces are available on 'Monotype' machines in an unrivalled range of matchless designs.

Display matrices of many of them may be hired.



A 'MONOTYPE' SUPER CASTER

will provide type up to 72 pt.; leads and rules from 1 to 18 pt.; single-unit and strip borders; dashes; quotations (wooden-cored if required) and block-mounting material; two-piece, type-high foundry furniture in continuous lengths or in fixed lengths, etc.



A 'MONOTYPE' THOMPSON TYPECASTER

will cast type from 6 to 18 pt. from 'Monotype' matrices: a wide range of famous type faces including eastern scripts, is available. Types produced from these matrices require no further operations on them as they are cast to a standard height.

Enquiries can be made to
The Monotype Corporation Ltd
8 Mission Row Extension
Calcutta 1, India

THE MONOTYPE CORPORATION LTD

SALFORDS, REDHILL, SURREY

Regd. Office: Monotype House
43 Fetter Lane, London, E. C. 4

The Editor invites articles on printing and allied industries for publication in the magazine. Articles should be of a good standard and should be neatly typed on one side of the paper only. Payment will be made after publication for the articles published as per the rates agreed upon by the Editor

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ANNUAL SUBSCRIPTION RATES

INDIA	Rs. 10/-
PAKISTAN	Rs. 10/-
Ceylon	Rs. 10/-
BURMA	Rs. 12/-
U. K.	£ 1
U. S. A.	\$ 3

Editorial & Publication Office:
PRINTINDIA

Proprietors
KUBERA ENTERPRISES (Private) Ltd.,
"KUBERA BUILDINGS"
21, Sunkurama Chetty St., Madras-1
INDIA
Grams: VARUNIDHI Phone: 3006

PRINTINDIA is Published
on the 10th of every month

Estd. 1953

Printindia

A Monthly Survey of The Graphic Arts Industries, Publishing, etc.

VOL. 8]

JULY 1957

[No. 3

In this issue....

- ★ New Policy and Old Outlook
- ★ Layouts and Lettering
- ★ Static Electricity
- ★ Voice of type
- ★ Water Resistant Paper
- ★ Folding Machines
- ★ From the Editor's Pocket-Book
- ★ Regular Features

From Our London Correspondent
Modern Machinery and Equipment
Pressroom Problems Solved
News & Views etc. etc. etc.

Printindia magazine sells throughout India and in many foreign countries. As a medium of publicity, its pull in the printing, publishing and allied trades is enormous. World famous manufacturers and advertising agencies have already been utilizing this magazine for high-potential trade publicity campaigns

World's greatest photographic experience at your service

Kodak research brings you Graphic Arts products of the highest quality

Put Kodak's world-wide experience to work in your process studio! Always use dependable 'Kodak' plates, films and papers — you'll be surprised how much time and effort you save. Kodak provide practical advice to help solve your problems.

'KODALITH' ORTHO PLATES AND FILM:

The finest line and half-tone material for the Graphic Arts, of extreme contrast, sharpness and density. Camera half-tones well suited for dot-etching.

'KODALITH' AUTOSCREEN ORTHO FILM:

The revolutionary new film with screen pattern already in the emulsion, giving half-tone negatives of high resolution without any screen or process camera.

'KODALITH' PAPER (Translucent and Lustre):

For high quality results in line and coarse-screen half-tone work — AT LOW COST. Paper base free from flecks: no appreciable increase in printing-down exposure required. Lustre paper also produces excellent negatives by Reflex printing.

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This Ortho-Chromatic emulsion of high resolving power offers greatly increased exposure and development latitude plus a blacker image with optimum dot quality. Pinhole-free and superior resistance to abrasion marks. Heavy dot-etching is possible without loss of core density.

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Excellent dimensional stability makes this film ideal for four and single colour reproduction which require close register.

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A boon to the silk-screen printer! 'Kodak' Ektagraph film will produce a pin-hole free, tough stencil giving fine lines and half-tones with extreme ease of operation. Uniform results under a wide variety of temperature and humidity conditions.

B.4 'KODAK' HALF-TONE PLATES:

General purpose line and screen plate that offers exceptionally good dot-quality in half-tone work. The thin-film non-colour-sensitized emulsion can stand extensive handling. Gives heavy dot etching, without loss of core density.

P.200 'KODAK' HALF-TONE RAPID PANCHROMATIC PLATES:

For direct-screen colour separation and colour line work. A high-contrast fine-grain plate characterised by high speed and exceptional dot quality.

Kodak Limited (Incorporated in England with Limited Liability) Bombay - Calcutta - Delhi - Madras

EDITORIAL

New POLICY and Old OUTLOOK

Every five years, we elect ourselves a Govt to power. The same old faces are at the helm for the last two terms. They are likely to be there for another term also. We did not therefore expect spectacular changes of policy. We are not disappointed in this. If anything is new, it is the coinage. The coins and currency of the realm can add or at least maintain the dignity of the Govt in power. By introducing the new coins, the little dignity for the party in power has gone. The coins reflect only the bankruptcy of thought and imagination of the powers that be. The cheapness of them all is too patent for us to miss.

So, in a new envelope, we have got the old outlook. How are printers affected by the policy, new or old? As citizens of Free India, every printer is affected by the new taxes. As individuals they will be taxed for *what they spend*, as businessmen they will be taxed *for what they save*. *Thus they can neither spend nor save*. Perhaps they can purchase new machinery and equipment. No. The Congress Govt. in power has seen to that also. "Will Gandhiji, if left alive, would permit the extravaganza of new machines when old ones will do?" But Gandhiji will certainly not have agreed to the building of Hotel Ashok, to the hushing up of the jeep scandal, or that of fertilizer scandal, or even the spending spree of Rs. 8 lakhs a day for a single project of questionable value, or footing of exorbitant bills of the 50 odd embassies and delegations we have abroad.

The printer was facing the labour problem and the rising cost of materials and their uncertain quality. Now he is caught into the mesh of all-embracing, encircling taxes from which he cannot hope to escape. Sometimes our intelligence turns out to be our worst enemy. The Finance Minister has proved that by spending all his intelligence in inventing all sorts of taxes and imposing them on our people. Truly, no greater service can be rendered by any other patriot!

"The yawning gap in the foreign exchange position has to be narrowed and if possible

bridged. So stop all imports. Bring in a climate of export". Thus say the politicians. But alas! there are no economic weather-makers, to switch from a climate of import into one of export.

Who caused this gap which is yawning? The commerce and industry ministry presided over by the present Finance Minister was doubtless the author of this gap. Now he has come to the rescue of the foreign exchange position by virtually stopping all imports into this country. Even foreign travel for medical treatment is to be scrutinized, even medicines cannot easily be imported. But to-day we find lakhs of rupees worth of rayon yarn imported before his very nose. But printing machinery is not considered by the Minister as important as luxury yarn!

Let us examine the grounds for clamping printing machinery imports. In a total import trade of about 800 crores per annum, printing machinery forms but a meagre 2 crores. This is but quarter per cent. How this will affect the position of foreign exchange we are not able to see. What we see clearly is that every printer, big and small will be doomed without any chance to renew his plant. Thus without gaining practically anything, the Finance Ministry wants the important and vital printing industry to lose what all it has.

"All these years, printing machinery was in OGL. Why didn't printing industry import what all it wanted then? Now that imports have been restricted, the printers raise a hue and cry." For some years now, we don't have rationing. That doesn't mean that we should buy and hoard all the food requirements for all time to come. That can not be a justification for re-imposition of rationing.

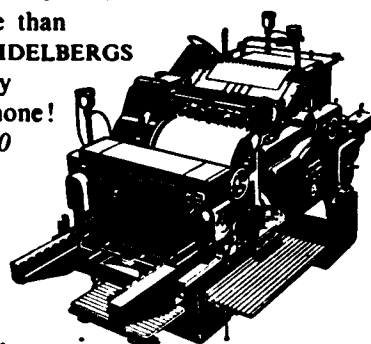
Thus it is a fact that there is absolutely no justification for banning imports of printing machinery. But, whether there is justification or not, the solutions should be found now. There is always some solution for every problem. The Industrial Finance Corporation of India advances loans to



From Mexico City*... to Mysore City*

You will hear the sweet perfection of ORIGINAL HEIDELBERGS in action —taking any print assignment in their stride. Every day—and often far into the night—more than 75,000 ORIGINAL HEIDELBERGS are turning out quality print jobs second to none! For urgent work 4,000 impressions an hour are possible!

You cannot do TODAY'S printing job with YESTERDAY'S machines and still be in business TOMORROW



Original Heidelberg Agents
for Northern, Central and Southern India:

THE EAST ASIATIC CO. (INDIA) PRIVATE LTD.
Printing Machinery Section

BOMBAY
MADRAS, DELHI
BANGALORE
SECUNDERABAD

*Among the thousands of satisfied users of ORIGINAL HEIDELBERGS are: the "Canonice Antonio M. Aguiar, Frumentum" of MEXICO CITY and "The Wesley Press and Publishing House" of MYSORE CITY.

firms old and new for purchase of machinery and other equipment. A number of reputed foreign firms have come forward to import machinery on deferred payment basis to Indian firms. The IFC will give guarantees to such firms.

We hope that such deferred payments, guarantees and credit facilities will be made available by the Govt to our printers. There should not be any difficulty in buying the two crores worth equipment this year too as usual if facilities of credit are there. This appears to be the one solution to the foreign exchange problem and the Printing Machinery Imports problem.

The prosperity of the printing industry is bound up with the demand for reading matter. For speed, efficiency, economy and excellence in quality, printers should re-equip their works. They should install new machinery, get the best type faces and be prepared to give first class service.

Our printers cannot rest content to plod along picking up a few petty local contracts and producing work in a passable but not very exciting way. Soon the quality will go down. The flow of orders will then start dwindling. Planned replacement and renewal of plant are therefore necessary.

Printing industry ranges from giant international establishments to tiny local one-man shops. In between these two extremes, there are plenty of variations. All these units, big, medium and small, fulfil a vital economic function.

Commerce is vital to economic progress. Printing is vital to commerce. There should be all sizes of establishments to cater for the varying needs. The needs range from a 100 visiting cards for an individual to one lakh booklets for an organization.

Printing is no longer a mere handicraft. It is a great mechanized industry. During post-war years, fundamentally new methods, techniques, inventions and new machinery have carried printing possibilities to unthought of heights.

Indian printing houses contain an untidy conglomeration of out of date machinery. It is no wonder that they keep going for they more often keep stopping too! Better printing at a lower price can be offered only by modern machinery.

The President of All India Federation of Master Printers, Sri Govardhan Kapur, has made a fervent plea in the recent meeting of Import Advisory Council, Delhi. This plea should be followed up by continuous representation by well chosen deputations to the Commerce and Industry

Ministry to get all licenses for import of printing machinery sanctioned.

This problem of import is not without alternative solutions. There are countries which look to India for providing the market for their printing machinery. In the past they have been shunted out of the Indian market by the sterling (hard currency) countries. Now that we don't have sterling, it is their chance to serve India and thus themselves. They are willing to get their payment in rupees. The Soviet Union appears to be willing to receive payment for printing machinery bought from them in rupees. So are the East European countries of Czechoslovakia, East Germany, Hungary, Poland, etc. Even Italy may agree to this. Japan too may agree. Anyway, this is a matter worth negotiating at the ministerial level with the representatives of the respective countries.

The third solution is to get the machines from a country which purchases large number of items from India. It will thus be easy to exchange machinery for our goods at the same time tiding over our foreign exchange position. Whatever method is adopted there should not be any difficulty in the way of importing the essential

machinery and items of equipment for the printing industry. There is not only an urgent need for modern equipment but also for cheap credit facilities for the private printer.

The already worse situation in the import affair has been further aggravated by the giant Govt of India and State Govt printing establishments utilising the import licenses. No grosser injustice has been perpetrated by any Govt anywhere in the world. We have seen Govt coming to the rescue of the private industrialist. But only in the land of the All Compassionate Buddha that we find that Govt treading on the toes of the private sector.

The important role played by our industry has been repeated quite often in these pages. We do not wish to repeat it once more. The avowed aim of the Govt is to carry through with the Second Five Year Plan. In the educational, cultural, health, social, research and scientific fields, printed material by the millions will be called for. Old machines growing obsolete and groaning under over-work will certainly not be equal to the task. The Govt. should see that the nation progresses on all sides and not on one side alone. This should be the outlook of a welfare state.



**WE HAVE NO
QUARREL
WITH THOSE WHO
SELL FOR LESS—
THEY KNOW WHAT THEIR
STUFF IS WORTH!**

RAINBOW INK & VARNISH MFG. CO. LTD.
MAKERS OF QUALITY PRINTING INK & VARNISHES
TARDEO, BOMBAY 7.



50 YEARS IN THE SERVICE OF THE PRINTERS

A GREAT NAME IN
FINE FINISHED TYPES

Manufacturers of
PRINTING TYPES IN 14 LANGUAGES
TAMIL, TELUGU, ENGLISH, GRANTHAM, MALAYALAM, CANA-
RESE, HINDI, SANSKRIT, MARATHI, DEVANAGARI, GUJARATHI,
URUDU, ORIYA & SINHALESE

AND
**HALF-TONE, LINE &
ELECTRO BLOCKS**

SUPPLIERS OF PRINTERS' REQUISITES



ESTD. 1906

Grams: BHUVANA

Phone: 84469

SWADESI TYPE FOUNDRY
CHINTADRI PET :: MADRAS-2

Layouts Setting

By
Sri RAMAKRISHNA NARAYANAN

Every kind of production requires planning. Printing is no exception. A well-printed work is only a well-planned print. In this monthly feature, outstanding pieces of publicity matter will be reviewed. The healthy criticism offered in these columns is only with a view to improve the quality of typographical arrangement as well as choice of type

INDIAN PUBLICITY

Frank A. Mercer, Editor of the illustrious Annual of International Advertising Art, *Modern Publicity* (Studio Ltd., London.) Vol. 26, has this to say about Indian advertising:

".....India shows probably more of the National character in her publicity than any other country and her advertising is gaining in quality and strength."

For all interested in Indian Advertising, such a statement by an authority is most welcome.

INDIAN SOCIETY OF ADVERTISERS

Presiding over the Fifth Anniversary Celebrations of the Indian Society of Advertisers, the Union Minister for Commerce and Industry, Sri Morarji Desai, emphasised that the advertisers had a great responsibility towards society, as they were in charge of a powerful weapon which should be used in the best

interests of the people. He was of the view that the ethical standards should be adhered to. He deplored the increasing tendency to use figures of fair sex in advertising campaigns as a bait. This, the Hon. Minister averred, was neither artistic nor a fair deal to the fair sex.

Among the other points made by Sri Morarjibhai were:

The advertising business should be run for the benefit of the consu-

A Great Protection!
KAVIRAJ N. N. SEN'S
INFLUENZA POWDER
(Ayurvedic)
Price Rs. 2/75 nP. per 16 doses.

★ TO PREVENT take one dose twice daily
★ TO CURE take one dose thrice daily.
For children ½ or ¼ dose acc. to age.

Anyone can have our Kaviraj's advice gratis.

Kaviraj N. N. Sen & Co. Private Ltd.
Keshranjan Karyalaya
18/1 & 19, Lower Chitpur Road, Calcutta-1.
Gram—"KESHARANJAN" Cal.

Meero, Ertar and Century for N. N. Sen

mers. It is bad for the profession to imitate foreign countries, as mere imitation, leads one nowhere. The Govt. recognised the importance of advertising, because it is not only a necessity but also a good and vital investment.

If all concerned in advertising bear these words in mind, it will be possible for the Indian Society of Advertisers and the Govt. to put their heads together to make our Exports Drive successful and see that our foreign exchange crisis is ended. Indeed, foreign currency is the one commodity, which is in very short supply at the present moment in this land of ours!

NEWSPAPER EPIDEMIC

The last week of May and the beginning of June witnessed a strange spectacle in the cities we live in. What with the offices and public services understaffed, the cinema houses closed and most of us at home sick, an emergency was created. This was not without its bright features. All and sundry with a medical degree, diploma, training or alleged experience in playing with other's lives had a long queue of patients. The illness said to have started in Japan has made a very good start and a grand sweep of all the Asian countries. Truly, we have been rewarded for our democratic outlook and Panch Shila!

The Panch Shila for Flu Epidemic is:

- Non interference with intestinal affairs
- Non-breathing of external air
- Keeping windows open
- Keeping mouth and nostrils closed
- Keeping the doctors engaged

Our advertisements always reflect current life in this part of the world. If proof were needed, the Flu advertisements which adorned our dailies are more than enough. Recording the impact of this disease,

INFLUENZA TABLETS—A well tried formulae containing Quinine, Thymol, Sod. Benzene etc. Wards off impending attack. Also useful for relieving symptoms and helping recovery in cases of actual attack.

FUMIGER—A palatable Lozenge for soothing the throat. Relieves cough and allays pharyngitis and laryngitis.

CATAZOL—Nasal drops for relieving nasal congestion or Eustachian gestion. Relieves nasal catarrh and makes breathing easier.

INFLUENZA VACCINE—Contains besides Inoculum (Mixed) influenza Bacillus, the various micro-organisms concerned with secondary infection. In this way the vaccine of doctor helps in cutting short the period of illness.

ISSUED IN INTEREST OF PUBLIC HEALTH

BENGAL CHEMICAL

Distributors for Madras State :
M/s. R. L. GOWDER & CO., 29, Bunder Street, MADRAS.

Distributors for A-dhra State
M/s. SATYANARAYANA PHARMACY,
Kommuri Street, VIJAYAWADA-1 & VIZIANAGRAM.

Here is Hybrid! Caslon, Memphis, Excelsior, Times and Century make this a Type Catalogue

advertisements were not found wanting. Five representative Flu Ads have been selected for brief review here. Some suffer from the same symptoms as the disease itself. Carrying too much of matter is one such. Want of space and air naturally lead to disease. If these advertisements of Flu remedies are to act as tonic for the sickly people, they should have been displayed better. As it is, they add to the agony and make us sickening going through them. Bad display is another epidemic which we printers should fight against.

IMPORTANT ANNOUNCEMENT

C.A.Q.

REG. TRADE MARK

THE WELL-KNOWN REMEDY FOR
CHILLS, COLD & FEVER —
PROPHYLACTIC FOR INFLUENZA

INTRODUCING EMERGENCY PACKING OF CAPSULES
AS WELL AS THE USUAL BOTTLED FORM

20 Each in Round Containers — No Change in Price
Composition or Efficacy.

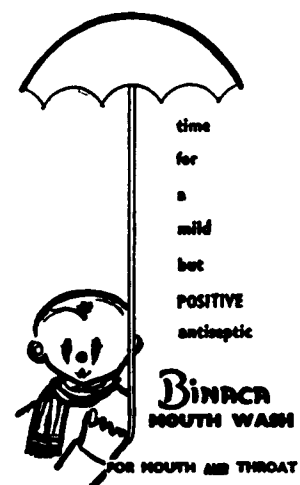
SPENCER & CO., LTD.

MOUNT ROAD, MADRAS

CALCUTTA — BOMBAY — DELHI
— AND BRANCHES.

C. A. Q. challenges Chills with well-loaded copy

Out of those chosen (including a sixth which has some connection with Flu), three are blocks and three type-set advertisements. The type-set ones, as can be expected are straightforward centred style ones. When each line is centred, the irregular pattern formed does not fail to suggest the tombstone or at least what is technically known as "monumental" style of indentation. A few are grouped ones too.



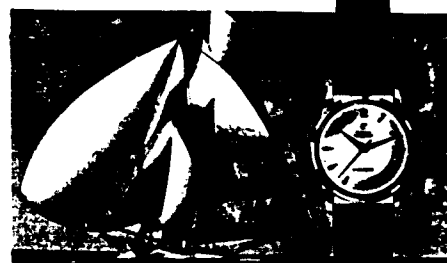
Binaca's Subtle Topical Tops all

Kaviraj N. N. Sen has used Metro Medium for text plus two lines of Century Bold italic upper lower and Erbar Bold condensed for the "Influenza Powder" and "Kaviraj N. N. Sen & Co. Private Ltd." I don't like the two stars: Do you?

The B. C. P. W. advertisement used the classic face Caslon in two lines (One for the top line and the other for the name of the firm) and one line of Memphis Bold for *Influenza*. The square serif seems bold enough to announce the epidemic. Disposing the big lines thus, the text is in the news face Excelsior (half of India's dailies use Excelsior for their news body text) roman and antique plus three lines of Times Roman and bold for the names and addresses of distributors. Spencers are famous for many things including CAQ. But CAQ

is famous for fevers, Flu included. So, they announce in Century italic caps "*Important Announcement*" at the top followed by the word CAQ in hand lettered heavy types. The main text following is in Excelsior Roman and antique. The address also is in Excelsior. But Caslon Bold caps is used for the name. It is indeed a pity that nothing heavier or larger than 7 pt could be found for the lines "Introducing Emergency packing of capsules due to unforeseen demand". This in fact is the "Important announcement" referred to at the top. What CAQ is and where Spencers are, being things very well known, appear to be wrongly emphasised instead of the main message of the particular insertion. Such miscarriage of the very object of publicity is not uncommon in our dailies' advertisement pages.

**The beauty of
naval architecture!**



The Cygne Navyair has been acclaimed throughout the world as the most elegant of all ultralight machines. It is exceptionally sleek and fast. By adopting parts of a highly-ingenuous design, Cygne weightbreakers have achieved the slimmest possible casing for the Navyair, and a craft with a most distinctive appearance. Ask to be shown the Cygne Navyair at your local dealer. It's a must.

A unique feature of the Cyma Navigator is the making of its warden, one of the most fragile parts of the watch. Embedded in the warden is a minute drum containing a spring system which continuously releases the coiled hairspring, which is the heart of the watch.

CYMA NAVYSTAR

**SALE AND SERVICE
BY SINGAPORE**

anglo-swiss watch co.

SOLE AGENTS

ALSO AVAILABLE THROUGH SELECTED CIVIL SUPPLIES STORES THROUGHOUT SINGAPORE

I & A WATCH CO., Raffles Place Road MAHARAJA	VALENTINIA WATCH CO., Canton Road MAHARAJA	MISHRA WATCH CO., North Bridge Road MAHARAJA
MANGALABU BETHANABHAN Main Road Vengaloor (Andhra)		K V RAO & SONS, Main Road Rajahmundry (Andhra)
HEARN SYRREY & CO., Dumoulin Road Singapore		SAN PATRICKS CO., Raffles Place Singapore
	A. & KARLSEN & SONS, Canton Road Singapore	

M. R. Hofer's design for Cyma.

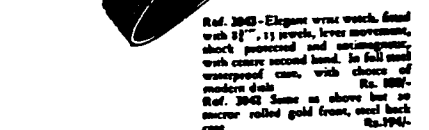
 *time passes
but quality remains*

FAVRE-LEUBA

*over 140 years watchmaking experience
proudly presents the new fashionable*

SANDOW

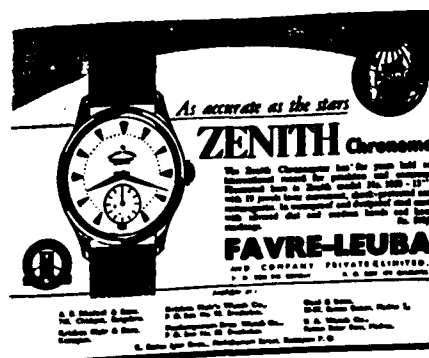
SMALL SIZE WRIST WATCH



FAVRE-LEUBA
AND COMPANY PRIVATE LIMITED
P.O. Box 845 Bombay P.O. Box 474 Calcutta

Sandow shows Strength

Taking the block advertisements, both Aspro and Vicks have used the slogan "Flu Warning". The public have never (painfully) responded more to any other warning these days! The Heavy Sans condensed lettering used for this headline does the job arrestingly!



For Boldness People Favour Favre-Leuba

The 7" x 3 column advertisement of Vicks is divided into five panels, with a small neat illustration in each, making things more or less self-explanatory. A good combination of types is achieved by Futura for the bold headlines and Times Roman for the text in each panel. However, in the last panel a departure is made from this happy combination by using Gothic condensed and Gill Medium. The usual familiar lettering with rounded features has been used for the name of the product, Vicks Vaporub. The availability of Vicks centred to the advertisement complete a more informative and less forceful work of Messrs. National Advertising Service of Bombay.

The 6" x single col. Aspro piece tries to make the most of this tiny space with Times and Gill. Near the end above the illustrations is the re-assuring "Aspro stops Flu" in Gill Heavy Caps. As an added protection come the lines "Does not harm the heart" in Gothic condensed caps below the illustration. First the "Warning", then "Information" and finally the "Assurance" make a neat package of the Ad. Naturally Messrs Keymers, Bombay, have handled this.

OMISSION IS MORE EFFECTIVE THAN MENTION

Making no mention of Flu, the Binaca Mouthwash advertisement sets you all the while thinking about it. Perhaps this is the most subtle, but decent way to warn about an epidemic with which your mind is already saturated and further mentioning and warning will only shock you all the more. Look at the man with the umbrella, especially his muffler that protects his throat. He's ill. The copy in Gill Bold condensed reads, "Time for a mild but *positive* antiseptic" Following the word "antiseptic" the words "*Binaca Mouthwash*"

Latest TUDOR creations...
designed for your dainty wrist



THE ROLEX WATCH COMPANY (EASTERN) PRIVATE LIMITED, Bombay.
Authorized Distributor:
P. ORR & SONS PRIVATE LTD., Mount Road, Madras.

Six Watches, Five Types—But one Tudor Face

convey to the reader what the *positive* antiseptic is. Preventive Prophylaxis, out of the well beaten centred style, this has copy to the point, plenty of white space, hard to find these days, helped by effective design and choice typography to tell the message.



 **Flamingo**
Bracelet, Crystal
Tiny Ladies
Wrist-Watches
LUND & BLOCKLEY PRIVATE LTD.
 (128, ESPLANADE ROAD, BOMBAY 1.)

Good Illustrations, Bad Arrangement

The common legacy

In thousands of homes all over India, a West End watch is handed down from father to son. So dependable is the West End watch that it takes more than one man to wear it out. Yes, West End watches are specially made by skilled Swiss craftsmen to withstand India's extremes of climate. Besides, each watch is fully guaranteed to give dependable service. Invest in a West End.



Sever Prima
10 1/2" size
Steel.....Rs. 175.



WEST END WATCH CO.
BOMBAY - CALCUTTA

Watch West End's Common Legacy
with Dominant Drawing

TIME-KEEPING IN OUR TIME

Moving from the times of Flu and H-bombs in which we live in (and by which we may end up), let us turn our minds to Time. It's quite a long time since the days of Sundials, the hour-glass and other primitive ways of guessing time. The art and science of Horology has developed far ahead of these. A watch that can be worn on the ring is a miracle of our time. Technology advances and there seems to be no end for newer and yet newer things. Of all the products advertised, watches use a good deal of space and get a good amount of

our attention. (Incidentally they take some of our time too!)

A sailing vessel rendered in scra-perboard half line illustration, the black strapped illustration of the "Navystar" and black 6 pt. rule immediately above the head line capture our eye. The case and strap at the bottom sort of balance it. All these make a good frame for a good advertisement.

The choice of type fell rightly on Baskerville, and falls lightly on our eyes. The sleek and slimmest possible casing of Navystar vie well with the sailing vessel, both suggesting "The beauty of naval architecture." The bottom side view further emphasizes this aspect. Below the sailing vessel is the text while the additional description and price are in three columns of smaller, bigger and smaller type of the same family.

The hand lettered thick and thin sanserif lettering of "Cyma Navystar" balances the black rules and strap at the top, while "Cyma" is in black, "Navystar" is in outline, thus achieving double emphasis. "Anglo Swiss Watch Co." is hand lettered in Sanserif lower. The dealers' names, address and city are in Roman caps, Roman lower

FLU WARNING!

Many bad cases of heavy colds and flu have been reported, in some instances, whole families have been hit. Every possible effort should be made to protect your family—children and grown-ups, from the danger—100%

How To Protect Yourself and Your Family!



Prevents "FLU-COLD" IN 3 WAYS



Available in 2 sizes: convenient tin and the large, money-saving, family size jar.

Vicks voluminous copy

INFLUENZA WARNING

BEWARE OF THESE SYMPTOMS
fever, headache, aches and pains—you feel miserable.

POWERFUL 'ASPRO'
makes short work of
these symptoms—

FOLLOW TWO SIMPLE RULES

(1) TAKE 'ASPRO':—

At the first sign of influenza take 2 'ASPRO' every three hours. This is important.

(2) REST:—

Rest as much as possible, take 2 'ASPRO' with a hot drink every three hours.

'ASPRO'
STOPS 'FLU



DOES NOT HARM THE HEART

Aspro warns Influenza with a single column

and Italic lower respectively. Of these the original names are in Goudy, while later additions are in Excelsior series.

Our only complaint is the choice of the headline and copy which appear to strike a tone un-intelligible to the average Indian. But authorities say that there is no such thing as the "average Indian." He is yet to be found!

L. A. Stronachs, Bombay, have designed the beautiful pieces for Favre Leuba & Co., Ltd. The Garmond Italic headline of the Zenith

(Continued on page 31)

PRINTINDIA

STATIC ELECTRICITY

Its Birth and Death

By

SRI K. A. RAJAGOPALAN B. SC.

The printer is pestered by many a problem. To the list of problems may be added the occurrence of static electricity. We have heard of electricity being a boon and a benefit to man. Here it is shown as a nuisance

Electricity is never at rest. It is always moving either from one pole to another or alternating between the poles. Strange as it may seem, electricity at rest is called "static electricity." Were it not for the troubles springing from it, the printer can afford to be blissfully ignorant of static electricity.

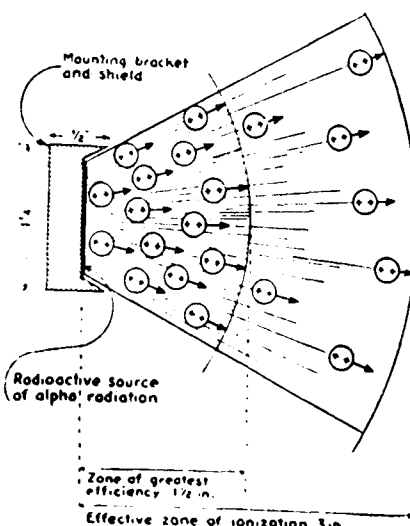
STATIC, THE TROUBLE SHOOTER

What are the troubles caused by static? It is rather difficult to conclusively prove that certain troubles are caused solely by the presence of static electricity. But tests have proved that the elimination of static has removed the source of such troubles. Therefore it is safe to assume that the following are caused by the presence of static:—

When sheets are being fed into the machine, the paper has a tendency to move crookedly. It may adhere to parts of the machine. Bad register may be caused by static, indirectly. Slur, crease and other troubles may also be caused by static. Ink flying, a phenomenon in which the pigment particles get separated from the vehicle and is spilt not only all over the machine parts, but also all over the room, is said to be caused by static.

Automatic feeders are blessed with static and however fast the feeders may be, static has the power to ruin production, to delay running, to increase wastage and damage materials.

It should not be supposed that static interferes only with smooth feeding. During delivery also it rears its ugly head, while the sheets are deposited on the delivery board they may cling to each other and cause set-off or smudging. If the delivery board is blessed with a jogging apparatus then static will worry the sheets all the more. Sheets will not jog properly, but will tend to adhere to the board or other parts of the delivery mechanism.



The Ionotron

Some practical jokes are played by static on the machine-men. If you rub your nails across the edges of a ream of fresh paper, you may experience a thrill of electricity. When you try to remove a pile of sheets from the delivery board, the static strikes you hard. Your elbows will receive a punch. These are instances when the printer comes into physical contact with static. Even then, Indian printers will refuse to believe the presence of static. They think that static will be present only in big printing establishments and static eliminators or other appliances to get rid of static are only a luxury that small presses can ill afford. This is not at all a realistic view of static.

On two revolution machines static strikes when you set sheet bands too close to the sheet. Due to the pressure created during the passage of a sheet, static is created. Another instance is when the cylinder brush is adjusted to work hard on the sheet.

THE BIRTH OF STATIC

The generation of static is not a hazard, but its accumulation certainly is a hazard. Static electricity is a type of electrical charge. It results from rapid separation of materials. Wherever there is high pressure, friction and dryness, static is born. When humidity is low, the conductivity of surface is rendered low. During such occasions static is more prevalent than at other times.

The cause of static is friction, pressure and separation of unlike substances, such as steel and paper. Rough papers are more prone to static than smooth ones. During the manufacture of paper, especially glazed ones such as super calendered, imitation art and the like, much static accumulates. The steel and cotton fibre rollers through which the paper passes to

receive its glazed surface causes much friction and pressure from which static is generated.

Paper stored in a dry but cold godown accumulates much static and may even be the cause of spark. There is much fire hazard in such cases. Webs of paper accumulate static when stored in a dry atmosphere and cause trouble while running due to the great speed of the rotary and the tension.

On automatic feeders of the cross continuous feeder type, the combers increase the accumulation of static electricity. The separation and proper guiding of sheets become a problem due to presence of static, refusing to line up to the lays, straying on its course, failing to strip, going out of square, crumpling sheets, hugging the cylinder and getting torn are some of the symptoms of static.

REMEDYING STATIC

We have noticed that static generation does not cause serious troubles but only its accumulation in unsafe quantities. There are many methods to eliminate static. Some of them are simple while others are very costly and complex.

The usual solution is to humidify the atmosphere. Whenever the atmosphere is dry and devoid of humidity, static occurs more frequently. Humidifying the atmosphere is one sure way to solve static troubles. Humidifying can be carried out in many ways. The simplest way is to keep buckets of cold water around the machine. In time the air absorbs the moisture and becomes humid. The static is driven off. Wet saw dust may be strewn in the machine room. This also helps the atmosphere to get back its humidity. Such simple ways sometimes affect the paper by altering its dimensions. Register may be easily upset due to sudden changes in humidity.

Sufficient precautions should be taken to prevent the humidity affecting the fibrous structure of the paper and hence the register of the print also.

Humidifying plants, although costly affairs, will not affect register or the stock but at the same time eliminate static. The safe zone of relative humidity so far as static is concerned is from 50 to 60 per cent.

Wet cloth can be suspended in the machine room or steam let in to the room in restricted quantities, in order to improve the humidity of the room. Static will have less chances of accumulation in such a humid atmosphere. On web-fed machines, a spray of water may be helpful to eliminate static, but if this is overdone, the sheet will have little strength to go through the rotary machine.

As humidification poses the problem of registration, static eliminators are used, where it is not practicable to employ humidification as a solution to static troubles. These static eliminators take the form of neutralizers. By these the static which is an electric charge is led to earth or earthed, and rendered harmless.

Two simple remedies for static trouble are suggested in the *Inland Printer*. On a printing or folding machine, to eliminate static, use one or two electric heaters directing the heat on the pile of stock before putting it through the machine. If this is carried to the extreme, there is the danger of the paper shrinking from heat and giving register troubles, especially on close register jobs.

Another method to keep static electricity within harmless limit: apply occasionally common auto wax to all flat, smooth surfaces that make contact with paper running through the machine. One such application of auto wax will last about three to six months.

NEUTRALIZERS

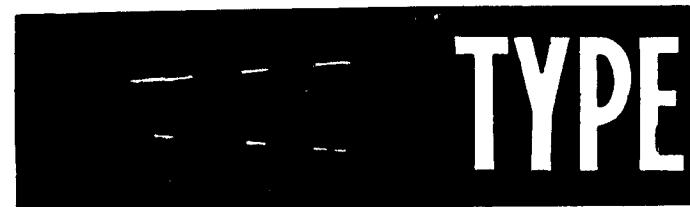
The simplest form of neutralizer is a wooden rod wound with tinsel. Tinsel is strands of brass, copper or tin foil. At either end are earthing clips, used in earthing current. This device is fixed to some part of the machine in such a way as to make the wooden rod close to the sheet of paper being fed, running along into width.

IONIZATION

The above method is good enough for small charges, but for larger ones, a more effective form of static eliminator is used. Ionization is the process of neutralizing by means of electricity any material charged with static electricity. The electrified material is made to pass through a positive and negative field. This electric field is of high voltage, in the neighbourhood of 10,000 volts. By the opposite charges in the field, the electric charge in the material is instantly neutralized.

In this electric neutralizer, one terminal is connected with the machine on which the sheets are fed and the other terminal is led to earth, one or more inductor bars may be used to spread the charge over the surface of the material. The inductive method which is adopted in this electric static neutralizer is advantageous. This type can be adapted to various uses and can eliminate static during paper manufacture or on printing machines. Further, a number of inductor bars can be placed to distribute the charge over the paper surface. The inductors are usually located near the feed board on hand-fed machines; on pile-fed machines near the place where the sheet starts moving on; on the delivery side, when the sheets start moving on tapes. The principle to be observed in the location of the inductors, is that static should be in a free condition to be

(Continued on page 18)



By

SRI LAKSHMAN SINGH

Art is creative. Printing is a creative art. Better print starts with a good design. This article shows how the mechanised business of printing has to be combined with individual artistic excellence to meet the increasing competition

THE VOICE OF TYPE

What is the ingredient that compels you to look at a poster? What is the attraction in a book jacket? What holds you to a title page? Why do you look with longing over an advertisement? The answer for all these questions is design, *Design*, **DESIGN**!

Abstract art and the musings of abstruse artists are outside the pale of this article. Typographical design is our domain. Before we dwell into this, one should understand what is Typography?

DEFINITION OF TYPOGRAPHY

The art of printing with type is typography. It naturally includes the incidental operations such as the style, arrangement and appearance of the printed matter. The object of typography is to be capable of serving the purpose for which the printed matter is to be used. Thus for instance the typography of a book is caring for its uniformity, unity, selection of type faces, sizes to suit size of page, shape, paper etc., the arrangement of the various type elements including disposition of white space, positioning of pages technically called imposition. The typographer is one who deals with the art of designing printed matter as regards their arrangement. His duties

include the selection of choice material, preparing a blue print or layout and finally checking the laying down of the job as per layout or plan. In short, type engineering is his calling.

In America, one who drives the engine is called an engineer and in England one who tends machines is called an engineer and in India we have a bumper crop of self-styled engineers, who may at best be clever mechanics and at worst cheap salesmen with a confused knowledge of various makes of his wares. Similarly, Type Designing Associations are granted to people without the rudiments of type faces, let alone designing. Thus the term typographer in this country will cover loosely every type of press-worker.



John Baskerville

WHAT IS DESIGN?

According to Dictionary, design is a plan formed in the mind, of something to be done or produced. It means the invention or creation of something to be brought into being, originally. Copying slavishly, imitating, I repeat, is not designing. The creation of the various parts (of a book for instance) that go to make the whole, their arrangement, sequence, relationship and harmony between them and other details form the design.

Beauty is but one of the elements of design. Merely beautiful women or even men are not useful to society (even Hollywood society)! They should be competent, efficient, useful also. Similarly, beautiful typography is not an end in itself. Good typography is a means to make printed matter better suited to accomplish its purpose, whatever that purpose may be. Thus a well designed news page increases the circulation, a well designed advertisement gets reader response or consumer response, etc.

Therefore the function of design in typography is to help the purpose of the printed matter. If a printed matter is so beautiful as not to be easily readable, the purpose of printing is defeated. In designing, the artist has to take into consideration the following factors: What is the purpose of the printed piece? Information, boosting business, getting votes, maintaining existing sales, introducing new commodity, announcing new arrivals, etc. Are there illustrations in the copy? To what section of the population is the printed piece intended for? The working class fall for an entirely different design, the intelligentsia for subdued styles and the wealthy for sophisticated ones. What is the length of the run (i.e. how many copies are to be printed)? Is colour to be used, if so how many?

WHO CAN BE A DESIGNER?

You may be an associate type designer. Yet you may not appreciate the subtle differences between Old style and Modern, Transitional and Contemporary, Scripts and Cursives, Gothics and Sans Serifs. There are some basic qualities and qualifications which make one a good designer. Without such a mental make-up no one can become a success in typographic design. A good artistic background, the ability to draw with pencil, brush and crayon will be an asset. Practical experience in various processes will also help. Experience and training in related subjects are essential. Some are good artists but poor lettering people. Lettering knowledge is a distinct advantage. Our newspapers publish splendidly designed advertisements with poor lettering. This is because, the artist thinks very low of the lettering man and attaches no importance to his work. Lettering forms an integral part of typographic design. Some designers are satisfied with giving instructions to the lettering artist. Knowledge of various type faces, their sizes and variations will help. Rules of spacing, principles of casting off or copy fitting, elementary typographical calculations are essential. Lastly, knowledge of production methods and operations in the composing, machine and bindery as well as process and offset. Which process is suitable for what and the reasons therefor should be known to him to produce the same economically. Various qualities and sizes of paper and their suitability for various kinds and classes of work should be known to a typographer.

RESPONSIBILITY OF A DESIGNER

The typographer's plan is the basis for the shape of the finished product. But it so often happens

that his design is brilliant, but the execution of the plan is shoddy, thanks to the uncertain skills of various craftsmen who are responsible to produce the piece of print. The opposite is also true. The best of craftsmen cannot transform a badly designed piece into a splendid printed matter. So, here you have the crux of the problem of print production: the co-ordination between the designer and the printing craftsmen. Individual co-ordination and co-operation between the various departments of the press are also called for. Whatever the printer produces, it should be readable, sound, practical, easy to handle, well designed and well produced.

Printing art is respected for the role it plays in all branches of learning and in all walks of life. But a poorly designed or badly executed work disrespects the noble art, abuses the privilege it gives to us and perpetrates ugliness in place of beauty. Therefore the duty of type and typographic designers is not to be merely novelty-minded, but also to be beauty conscious and utility minded. Accuracy, economy, proper presentation, appropriateness, expediency all go to make good printing.

HISTORY

The history of graphic recording of man begins with ideographic drawings in the Egyptian caves.

The Chinese were the first to print from wooden blocks on woven material. But the first successful paper-makers are the Egyptians. In India the palm leaf was the fore-runner of the book and smooth pieces of bamboo were also used, rubbed with colour to make the design readable.

The art of calligraphy was also born in China. The earliest writings in Europe were on skins. The block books containing matter as

illustrations were famous in those days. With Gutenberg dawned the era of movable type (AD 1456).

Nicholas Jenson is credited with the cutting of the first Roman face. (1468). The famous Centaur type cut by Bruce Rogers is based on Jensonian Roman. Aldus Manutius is credited with creating the first italic types and punctuation points. The work which Nicholas Jenson began was continued by Aldus. Some of the contemporary type faces were inspired by the Jensonian Roman. Thus we have *Blado* named after the Italian Antonio Blado (1515-1567) and *Janson* of Dutch origin. George Jones of England cut *Granjon*. The Monotype Co.'s *Poliphilus* and *Bembo* are classic examples of inspired Romans.

The influence of Germany and Italy on type design, we have seen above. France also played a notable part in the development of typographic design. The significance of French typography lay in combining harmoniously type and borders. In 1540 Claude Garamond based a type face named after him, on Jenson's Roman. But Garamond Italic has more in common with Aldus' Roman than with Jenson's.

Now comes the British entry into the realm of type design with William Caslon who bewildered the world of that day with so many specialised crafts such as engraving gun stocks and barrels to punch cutting (1722). In 1734 William Caslon brought out a specimen type sheet based on the Dutch faces which had been imported till then. The characteristics of Caslon type face are freedom in the individual character, letters fitting closely together without any broken appearance, excellent white to black spacing between letters, evenness of colour

(Continued on page 29)

Water Resistant Paper

By
SRI S. R. SARMA

Paper is not only manufactured for printing but also for writing and wrapping purposes. Each requires different properties. This article examines methods of testing water-resistance in various kinds of paper

FURNISH AND FINISH

Paper manufacture consists of two distinct processes, namely, furnishing the various raw materials in liquid form at the wet end and finishing the self-supporting endless web which emerges out of the dry end of the papermaking machine. The raw materials that go to make paper are many and varied, depending upon the quality of the paper and the purpose to which it will be put after manufacture. Thus, the cheap newsprint is made from mechanical wood, while ordinary printing is from chemical wood. The coated stock is of Esparto, and the Bond and the Bank are of cotton rags. The raw materials along with colouring substances, such as ultra-marine, loading substances, such as china clay, filling substances and also coating substances like casein in the case of imitation art, are added to form the furnish. In this brief survey, we are not concerned so much about the furnish as about the finish. Even ordinary qualities of printing paper are given some sort of glaze or polish to smoothen out the surface. Without such polishing, the surface will be unsuitable for printing anything on it. Therefore, the paper is passed through glazed rolls, which is the simplest form of finish.

SUPER CALENDER

For super-calendered paper, the web is passed through hard calendering rolls, heated by steam,

running at different speeds, and alternated with metal and cotton rolls. Such calendering results in a high glaze imparted to the surface, making the paper fit to print up to 100 screen half-tones. For illustrated book work and highclass magazine work, this is preferable to art paper, which has certain inherent disadvantages. The imitation art also, which has got certain coating substances added to the furnish, is passed through calendering rolls. This is somewhat superior to super-calender and slightly inferior and cheaper than imitation art.

COATED PAPER

Next to this comes real art, which is given a special finishing operation known as coating. This imparts high polish, smoothness, gloss and whiteness to the paper, making it fit for printing fine screen half-tones. The disadvantages of art paper are that it is far too weighty, making it difficult for carrying books. Wooden shelves, loaded with a few volumes of magazines printed in art paper, are liable to crack under the heavy weight. Books printed in art render themselves difficult to be carried from one place to another. The high gloss interferes with easy reading. This has brought forth matt art. Printing on art paper requires hard packing, skilful makeready, less inking, and well-regulated impression. Without these, defects such as set-off, slur, crease, etc., will be

common. The high cost of art paper, and the great skill essential to print it, as well as the working difficulties, have restricted the use of art paper to a selected class of printed material.

The term "sizing" is used in several different senses. This varies in meaning from one section of the industry to another, from paper-maker to the paper dealer, from printer to the packager.

Printing paper requires minimum sizing, whereas writing paper requires better sizing. But wrapping papers need more sizing than the other two.

FEATHER-WEIGHT

Blotting paper can be cited as an extreme case where there is practically no sizing involved. The resulting paper is very absorbent as the loose fibres spread themselves on the surface. Feather-weight papers come close to blotting in the matter of sizing; although not so absorbent as blotting, they bulk well without the necessary weight. For this reason they are called featherweight to give the appearance of a more bulky volume than what the book actually is. The buyer is supposed to be attracted by the apparent bulk of the book, irrespective of the actual number of pages. While printing featherweight, antique, or egg-shell paper, considerable working difficulties are encountered. To name a few, there is the fluff or powdery substance separated from the surface of the paper and deposited on the rollers, on the feed-board, and practically on every part of the machine and the machine-room. This is more noticeable in the case of automatic-fed machines. The problem of fluff has assumed such a large proportion that research organisations like the *Patra* ordered a full-dress enquiry into the cause of and solution for fluffing. Apart from fluffing, the over-absorbency

of feather-weight makes it impossible to print bold faces due to the resultant grey effect. Indeed, the consumption of ink also increases when compared to ordinary printing, art or enamelled paper. The binder also is not happy while folding featherweight paper, as a number of creases are noticeable on such stock when folded. Feather-weight papers are not fast, and in some cases, change colour too.

WHY SIZING?

Writing papers do not receive any coating, but they are well-sized. The reason for sizing writing paper is to make it impervious to the watery ink used for writing purposes as opposed to oily ink used in printing. Ledgers are the costliest of writing papers, and they are tub-sized and air-dried. They are very costly but are worth the price due to their durability and resistance to handling, folding strength, fastness of colour and other essential properties.

In the case of wrapping paper used for covers, paper bags, labels, containers, cartons, etc., more sizing is necessary.

TUB SIZING

Sizing is given to impart various qualities to the paper. The early practice of sizing was by an animal substance, viz., gelatine. Such sizing conferred the distinct property of resistance to writing inks. It also incidentally gave resistance to printing inks. The process of tub-sizing consists in dipping individually-cut sizes of sheets of paper into a vat or tub containing the sizing solution. Nowadays, animal sizing has given place to vegetable sizing, substances such as resin being used for the purpose. Resin is added as a sizing material to the beater or the beating engine along with raw material or pulp, with loading, filling, and colouring substances. Some papers

which have been sized are resistant to water but not to oil. In spite of this difference, the term sizing is commonly used to render paper resistant to either watery inks or oily media.

Sizing is a process in the manufacture of paper to impart certain properties in the finished paper and its behaviour while using. These peculiar properties are produced by various finishing processes not necessarily called sizing. Although in olden days the process of sizing and the properties of a sized paper were similar, nowadays, a distinction has to be made between the sizing process and the properties resulting by such sizing. Thus, resin-sizing gives resistance to water but not to oil. Heavy calendering, which is another operation, gives resistance to oil, although no sizing agents are entailed in the process. The aim of the paper-maker is to produce a paper to suit the paper-user. *The ability of a paper to resist the action of a liquid is called "sizing"*. There are, however, different forms of such resistance to liquids. For example, there is resistance to surface absorption, resistance to penetration and resistance to various kinds of liquids—all these need consideration in choosing the kind of finish necessary to get these properties.

RESISTANCE TO WATER AND OIL

Paper sized with starch resists oil but not water. While the paper-maker is concerned with resistance to water, the printer is more concerned with resistance to oily inks. Non-porous papers neither absorb water nor oil. These are usually called hard size, but the fact is the narrowness of channels between fibres render it non-absorbent. Hard-sized papers are said to have better printability. This is again not proved by experi-

ments. Another common supposition is that hard-sized papers acquire and retain a better finish, have less tendency to cockle or crease during changes of humidity. They are also said to have lesser stretch when damp and less liable to static electricity by friction. These qualities are far-fetched when one considers the true meaning of the word sizing, which in essence, means *resistance to liquids*.

USE OF SIZED PAPERS

Many paper-users do not know where a sized paper is necessary and where it is not so necessary. An unsized paper has better printing qualities for cheap printing such as hand-bills, weekly magazines, etc., but the average customer is apt to try the tongue test and reject it, although, in fact, such paper is much more suitable. Such papers have superior qualities, e. g., better formation, furnish, surface smoothness and finish. Just as the tongue-test is fundamentally wrong, there are other equally wrong tests leading to mistaken conclusions. It all boils down to this:—Both the maker and the user of paper should have a clear understanding of the use of the paper. Then there will be time enough to decide whether the stock is to be left unsized, medium-sized or hard-sized.

The following properties can be tested: (1) Resistance to water, true solutions, colloids, oil, varnish, printing inks, aniline, and gravure inks and other spirit inks, containing volatile inks and non-aqueous liquids. There are also tests for resistance to surface spreading, feathering, surface absorption and complete penetration. Other tests which are outside the scope of sizing properties are: penetration by varnish, erasability, water-proofing quality, permeability of water vapour, dimensional changes, etc.

TESTS

In a test known as "The Cobb Test" water is applied to a specific area on one side of the paper. After a known time-limit the water is poured off and a blotter applied on the sheet. The increase in weight due to absorption of water is noted by weighing. A special apparatus is used for the purpose, by name "Cobb Absorbency Tester."

For water penetration test, water is applied to one side of the sheet, and a dry powder is sprinkled. This powder contains a water-soluble dye which changes colour when passing into the solution. The time taken for the water to penetrate the sheet is noted. In this test, accuracy to the extent of 10% error can be obtained. Another test for water penetration is called potassium theo-cyanide test. This is simpler and quicker than the previous one, but salt solutions have to be used instead of pure water. In this, 2% ferric-chloride solution in the form of a drop is put on the surface of a small square of paper. This is floated on a 2% potassium theo-cyanide solution at 68 degrees Fahrenheit. When the solution changes to red colour below the drop of ferric chloride, the time is noted. This is the time taken for penetration. No hydrochloric acid should be added to the ferric chloride as it is likely to influence the results. In the galvanic sizing test, an electrical instrument is used, i. e., a galvanometer, which eliminates personal judgment. For large number of tests, this is very useful. The apparatus operates as a low voltage galvanic cell. It has two electrodes connected by a micro-ammeter. The upper electrode acts as a water-carrier, and tests on a pack of blotting paper when not in use. The lower electrode is machined flat and made of zinc. The paper sample is placed on the bottom electrode. The upper elec-

trode is lowered gently, and the timing is charted. The temperature is maintained at 68 degrees Fahrenheit. When a current flow of 80 micro-amp is recorded, the test is complete, and the time interval is noted. The upper electrode is returned to the reservoir of distilled water.

NEWSPRINT

In the case of newsprint, at the present day, these are mostly unsized. Formerly, sizing materials were included in the furnish to resist oil-base inks. Although it was considered risky to remove the sizing material, later by test it was proved that size was not necessary, and its removal will not affect the printed effect. The tongue test was applied and the dealer has to satisfy the customer before effecting a sale. Now-a-days, experiments have proved that the elimination of sizing material from newsprint has some beneficial results. Unsized papers are more absorbent and are more suitable for fast-running rotary newspaper machines.

For, ordinary printing paper, sizing has very little effect. For gravure papers, unsized paper is an advantage as rapid absorption is ensured by the open structure of the sheet, which aids evaporation of the ink solvent also. In the case of high-class book work printing papers, sizing helps to close the pores and increase the strength. An unsized sheet is likely to lose its fine finish sooner than a sized sheet. Sizing is said to affect the tendency of paper to cockle, to help misregister, and to generate static. However, the above claims are not backed by proofs.

But it is true that sizing helps edge decoration of books and gilding. Wavy edges are caused by less sizing which may also cause uneven standing while colouring and sticky leaves due to penetration of gold size. In the case

of machine-coated papers, the amount of sizing in a way controls the thickness of coating. The tendency to powder or pick is also controlled. Humidity changes in the atmosphere alters the finish of coated papers, and to a certain extent, this is reduced by the presence of size in the furnish.

Coated papers do not require the property of water resistance. Paper coated on one side, which is likely to be pasted, may require this quality to a certain extent. In this case, size means the binding medium such as casein. The ratio between size and mineral matter is important as a poor ratio will give no resistance to thumbing. Printing paper that is to be varnished should be carefully sized. Some sizing materials close the pores of the paper, preventing the penetration of the varnish. Suitable beating and loading will solve the problem of resistance to penetration of varnish. Wax coating is given for resistance to penetration of aqueous liquids. The base paper should be properly sized. Grease-proof papers are generally left unsized. The highly beaten stock results in close formation of fibres and low porosity and low absorbency. In the case of lithographic paper, hard sizing is usually given to prevent rapid absorption of water from the dampening rollers. Absorption of water creates dimensional changes which in turn results in cockling and misregister. In the case of writing paper, high class papers are tub sized, and cheap ones engine sized. Sizing improves rattle of paper, strength of finish and prevents feathering and penetration of writing inks. Feathering is a phenomenon encountered while writing with a pen. It is the irregular lateral spreading of ink, giving fuzzy edges to pen strokes. Tub sizing increases the strength

(Continued on page 26)

Static Electricity (Continued from page 12)

neutralized. When any metal or wood part intervenes between the inductor and the paper, then the neutralizer will not be effective. Therefore it is best to locate it where the static is free and not bound, and where there is no solid material between the sheet and the inductor.

THE IONOTRON

The Ionotron eliminates static on the principle of ionization of the atmosphere. We have seen that ionization means neutralizing of the charge of static by loading it to earth. In the previous case elaborate electric equipment such as transformers, high voltage electric circuits etc. were found necessary. Further only Alternating Current will be useful for that type. When Direct Current alone is available, it calls for a convertor.

But the Ionotron does not call for any electric apparatus. All the

connection it needs is only an earth connection. It consists of thin platinum strip welded to a metal backing sheet. The platinum strip has a source of radium or polonium salts. These produce radioactivity. Thus there is alpha radiation through the platinum strip. Gold foil can also be used instead of platinum, as both are radioactive substances.

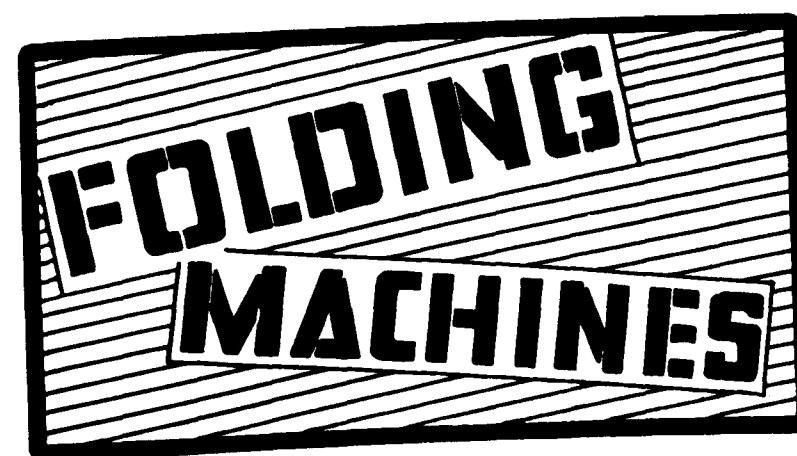
The alpha radiations cause ionization of the atmosphere to an extent of 3 inches. But the greatest efficiency is only at a distance of 1½ inches. The ionization of the air above the sheet makes it conductive. Thus the static charge is conducted off to the ionotron bar and then safely to earth.

LOCATION OF IONOTRON B A R S

Static eliminators of Ionotron type can be located at the delivery end and also over the tapes. In the case of automatic feeders, the feed end also needs an Ionotron bar.

As static spells trouble for the machine minder, he naturally looks forward for the installation of devices like the Ionotron. In the USA, this is well known throughout the printing industry, as the only static eliminator which requires no special maintenance. It utilizes no power or fuel. The Ionotron assures a lifetime of continual, uniform press performance. It reduces attraction and repulsion effects which frequently cause stoppage and delay in production.

Further, Ionotron reduces press down-time, eliminates explosion hazard, avoids illegible, inaccurate impression, improper piling, jogging and choke-ups. The Ionotron is a specially developed static eliminator containing a source of radiation which is designed to operate well within safety tolerances. It makes the air in its vicinity electrically conductive, thus facilitating the bleed-off from press or stock to the ground.



By

SRI L. RAGHUPATHY

Folding is one of the preliminary operations in book and pamphlet production. In India, although mostly done by hand, many folding machines of various types do the work in less time and with more accuracy. In this article varieties of folding machines and their working are discussed by the author who has specialised in modern book production methods

WHY FOLDING?

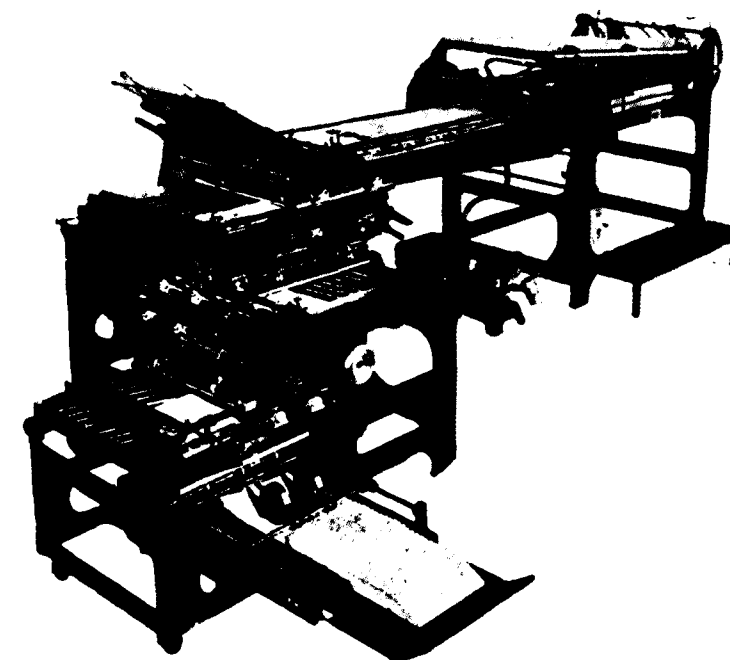
The pages of a book are not printed one at a time, but four, eight, sixteen or more at a time. Large printing machines print the sheets on both sides. The printed sheets come to the binder for binding. The first operation is folding the printed sheets into the size of a leaf of a book. Folding by hand is a slow process, the output per hour being about 500 to 1,000 folds or 200 sections per hour. In modern times, to meet the enormous demand for printed books, automatic machines are being used in every branch of the printing industry. In the binding department also, there are machines which automatically count, fold, gather, sew, glue, make cases, attach cases, gold block, etc.

Folding machines fold from 4,000 to 6,000 sheets per hour. The popular makes of folding machines are: Baum, Brehmer, Chambers, Cleveland, Camco, Cundall and Dexter. These machines may be divided into two distinct classes. The classification is according to the way in which the sheet is folded

mechanical feeder is conveyed by tapes on top of two rollers. When the blade descends on the sheet, a fold is effected. The folded sheet is conveyed by travelling tape to a second set of rollers and knife. A second fold is effected similar to the first one. The sheet will travel to another folding unit to get the third fold and so on. This goes on until the sheet gets all the necessary folds at the proper places. A sheet folded is called a section because it forms a section of the book. Prior to printing, the type matter is called a forme.

IMPOSITION

A forme is defined as a group of pages to be printed at one time either on one side or on both sides of the sheet. When a sheet is printed with one forme and the printed sheets are turned to receive the same matter on the other side in such a manner as to allow page 1 to fall on page 2 and page 2 on page 1 or the previous page on the succeeding page, it is called half-sheet work. The sheets after printing on both sides are cut into half to yield two copies. Hence the



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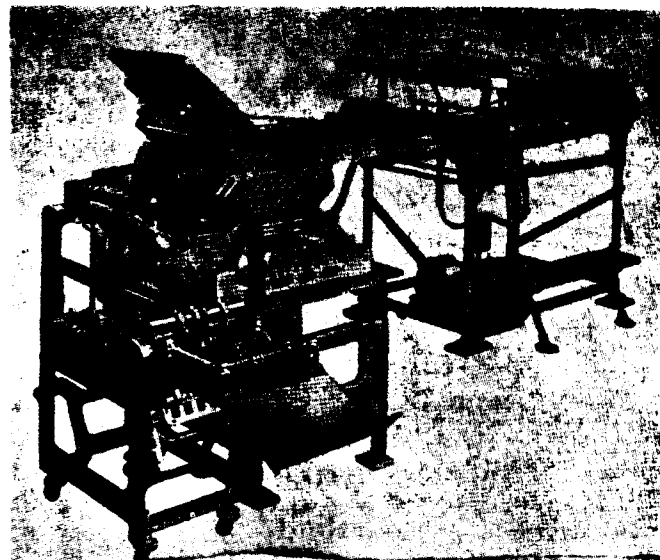
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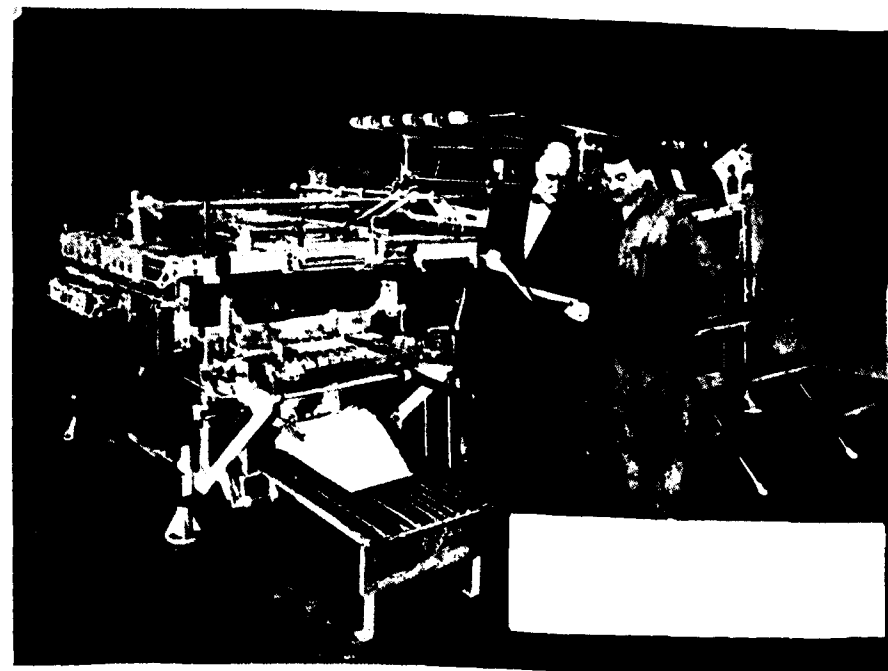


Cleveland Plate Folder with Continuous Feeder

name half-sheet work. This kind of imposition is suitable for thick sheets which cannot be folded many times without being creased. Further, thick sheets, when folded three or four times, may overload the sewing and weaken the binding. Therefore, when considering the type of imposition, the binder is to be consulted to determine whether it is to be folded by hand or by machine. If by machine, the type of machine will determine the kind of fold to suit which the pages are to be imposed. Thus, there should be co-ordination between the composing, machine and binding departments in the matter of imposing, margins, backing, etc.

In full sheet work, when one side is printed in one forme, the sheet is backed by another forme, thus giving double the number of copies to that of half sheet. The sheet is not cut but simply folded. This imposition scheme, called work and back, involves printing with two formes, one called the outer which contains the first, last and other pages, and the inner containing the second, third and other pages. This is suitable where the sheet is thin and will withstand sufficient number of folds. If thin

sheets are imposed as half-sheet work, the number of sections will be far too many, and the shape of the back will not be round. Thus, it may be seen that the number of sections and the thickness of the leaf play a vital part in determining the shape and the strength of the binding. The number of sections should be neither too many nor too few.



Camco Folder Installation in Baltimore, U. S. A.

NUMBER OF FOLDS

The number of folds is normally three, and at times four. An Octavo requires three folds and a 16mo four folds. Only after the third fold, some difficulty is experienced due to air being pocketed inside the sections and resulting in a crease. This can be successfully avoided by slitting open the top of the sections. The folded side of the top of a section is called "bolt" and slitting it open is called "bursting the bolt." On folding machines perforators perforate the top to allow air outside and to avoid creasing. Some folding machines have slitters for multiple work, in which two or more sets of the same matter are printed simultaneously to be cut after folding.

KINDS OF FOLDING MACHINES

The Dexter and the Chambers fold four 16-page sections at a time or a 16-page sheet and slit it into four 16-page sections. They can also be arranged to insert one within the other two 32-page sections. Their maximum speed is around

(Continued on page 28)



F. & D. BROWNLIE

PRINTING INKS

Two prominent British ink manufacturing firms, John Kidd & Co. Ltd. and Manders Printing Inks Ltd., have recently amalgamated and become one organisation-Mander-Kidd Limited. The standard colours known under the Galleon and Lion trade marks will all continue to be available, and the same applies to the special inks formulated by both companies. The house organ "The Galleon" also remains the same, and the current issue contains some valuable and interesting information on pigments.

TYPICAL RANGE OF COLOURS

Printing ink makers, who normally purchase their pigments from dry colour manufacturers, use a series of standard pigments and purchase specials when necessary. As each pigment has certain qualities that are inherent in the pigment itself, a very large number of basic pigments are required, and a typical range might be twenty reds, six oranges, fourteen yellows, six greens, twelve blues, three purples, one brown, five blacks, and six whites, enabling the ink maker to match almost anything.

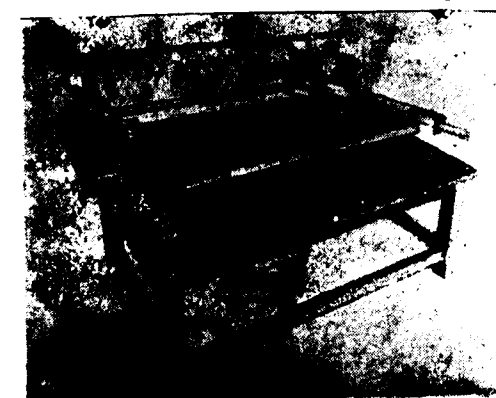
He is also in a position to take into account factors other than mere colour, as it is often necessary to switch from one grade of pigment to another when adjusting

colour to the different vehicles used, or where a change of pigment is required to meet the end use of the printed product itself. An example is the possible changes required for all printed matter used by a large commercial firm, say a food manufacturer, wishing to retain the same colour scheme on all the stationery, packs and publicity material which the firm puts out.

STANDARD COLOURS

The first step is the choice of the standard colours, perhaps made by the designer responsible for styling the firm's printed matter. Samples of this colour need to be provided to all the artists and printing firms concerned, and the most convenient system is to have the colours matched by the ink maker and distribute printed colour standards, with reference numbers.

In addition to letterheads, leaflets, price lists and brochures,



Golia Screen Printing Table

the firm probably needs labels printed on label paper for products packed in tin or glass containers. If the order for these goes to a lithographic firm the letterpress colours may have to be rematched in a lithographic vehicle. Cartons for fats and similar products printed on box board by offset litho will have to be rematched for this stock, and as the original pigments used may not be impervious to grease, wax or moisture, they may have to be replaced by other pigments which will produce a similar colour. Again the firm may require decorated cans, requiring the services of a metal decorating plant, and the inks for their use may require changes in vehicle as well as in pigment content.

POSTER INKS

Another need will probably be posters, and for example an outdoor exposure for a 30-day period in sun, wind and rain requires a class of pigments impervious to weather, calling for still further modifications to the original letterpress specification, yet still demanding a matching colour. If the firm uses tin foil, waxed paper, cellophane or glassine papers for wrapping, these may be produced by letterpress, offset, gravure or aniline with further complete changes in vehicles or pigments or both.

These technical considerations, probably not understood by the client, make all the difference between efficient working in the press room and a fully satisfactory final result, and emphasise the fact that matching is a job for the experienced ink maker equipped with full laboratory resources and a wide range and knowledge of the pigments and vehicles required.

SCREEN PRINTING TABLES FOR LARGE SHEETS

Screen Process Supplies Ltd. of London have introduced a range of Golia printing tables specially designed to eliminate the effort normally associated with printing large sheets, only one operator being required to print even 60"x40" posters.

The squeegee is mounted on a carriage which travels from side to side along a shaft mounted at the rear of the table. The screen is hinged to the shaft and lifts automatically as the squeegee arm is raised. The sheets to be printed are laid on the table and the screen and squeegees are lowered in one operation. Only a very light touch is required to move the raising of the screen and squeegee. Screens of varying sizes can be interchanged very rapidly and perfect register is soon obtained by means of the micrometer adjusting screws fitted to the base.

Disappearing register stops are provided for single sheet printing and all models incorporate a magazine feed which enables a 3" stack of paper to be loaded at once.

The top sheet is printed and removed and after each printing the screen is automatically lowered by the thickness of the removed sheet. In this way, constant lift-off is maintained throughout the run, the operation being repeated until the last sheet has been printed. The screen is then wound up to its full height and a fresh stack of paper inserted. The squeegee is pivoted about a central point and absolutely uniform pressure is exerted across the printing area. The angle of the squeegee can be adjusted and remains constant throughout the run, and after use it is easily removed for cleaning or sharpening. The plastic printing tables provide an ideal surface for half-tone work, and two models are available, one to print sizes up to 30" x 40" and the other up to 60" x 40".

Easy one-hand squeegee tables are also available to meet the demand for a simple one-hand squeegee, being similar in action to the machines described above, but no provision is made for printing from the stock. These machines can be supplied complete with or without a vacuum table or plain table.

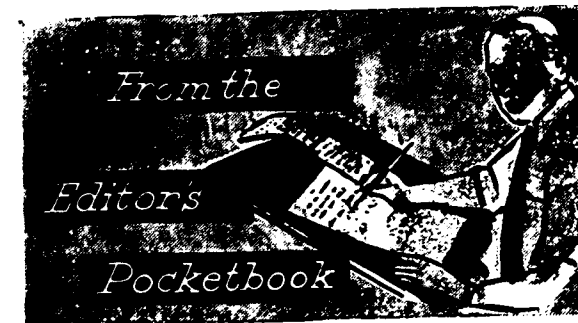
GUMMING AND VARNISHING MACHINE

E. Bush & Sons of Leeds have added a new model to their range of varnishing and gumming machines, already well-known in India. This latest model, the "Rigid" incorporates one of the simplest strip-varnishing and strip-gumming processes so far known, enabling the machine to be set up extremely quickly. The unit is a gripper-type sheet-fed machine, the sheets being fed up to forward lays, and then taken by the grippers through the varnish roller position and stripped at the back of the machine.

Two rollers are incorporated, one being a brass duct roller and the other a rubber-coated roller. Both are independently chain driven, with the rubber roller running at a slightly different surface speed from that of the cylinder, which is stated to give much improved results. The machine, available in sizes up to 56' wide, has an output ranging from 1,250—2,000 sheets per hour, and automatic feed is available if required, while for the drying process the machine can be equipped with infra-red or electric convention dryers.

HAND-OPERATED PROOF PRESS

A useful hand-operated proof press, the "Lightning" stated to be particularly suitable for Far Eastern trade conditions, is being produced by W. Kelly & Co. Ltd. of London. This will produce excellent results even on the most delicate types or half-tone blocks, and is stated to be particularly useful for the pre-makeready of multi-colour formes. The cylinder is of large diameter and during the printing operation it runs on bearers, automatically lifting clear of the forme on the return motion. The inking system consists of two compo rollers, two steel laterals, and a rider, which together form a pyramid, and all the rollers lift clear of each other by a simple lever action.



HERE IS TALENT

A batch of twenty boys have passed out from the diploma courses in Printing Technology from the Regional school of Printing, Madras. Eight of them have completed their five years part time course and the balance have completed their three years full time course in the 30 year old institution, the oldest in the East.

In April 1957, 26 students sat for the full time diploma examinations in five papers theory and three practical tests. Theory papers include Composing, Proofreading, Machine Minding, Binding, General Management, Costing, Estimating and allied processes. Practical tests are in Composing, Proofreading and Layout and Machine Minding. Out of this 26, only 14 came out successful. All the six part time candidates were successful.

19 candidates were examined in Composing and Proof-reading and 15 were successful. Out of the 11 supplementary candidates in the same subjects, 7 were successful.

15 candidates appeared for the Machine Minding and Binding examinations and only three failed. Out of 6 supplementary candidates in the same subjects, only two passed.

A total of 98 candidates took their examinations in the various Full Time and Part Time Printing Technology Diploma Exams. Out of this, 63 passed leaving 35 to appear for another time.

The Technological Diploma Examinations Board was constituted in the year 1938 by the Govt. of Madras and functions in the Dept. of Industries and Commerce. The Board has representatives of officials and non-officials of the various trades and industries. It formulates syllabus, selects examiners, conducts examinations and awards diplomas. In addition to Printing Technology there are many engineering subjects in which the board conducts examinations twice a year in April and November. Entrance examinations are also conducted for private candidates in December every year.

The responsibility of absorbing the young men who come out of the Regional Schools of Printing falls on the printers. They should develop an outlook to employ only technically trained personnel in preference to raw apprentices trained in the shop.

The advantages of employing men who have gone through the technical training courses are obvious. To begin with, the whole press will be re-planned and well arranged in the most convenient manner for flow of production, less obstruction, ease of movement and avoidance of unnecessary travel. Secondly, the machinery will be maintained well, oiled and cleaned, in good repair ever ready to meet any heavy demands of production. Thirdly, the occurrence of accidents will be minimised as the boys are well trained to have safety consciousness and to adopt all safety measures and precautions. Lastly, there will be less wastage of materials, time and money and more production due to economy and safety.

HOW PATRA WORKS

Each year a large number of works' problems are answered by *Patra's* enquiry staff. Some members of *Patra* make very considerable use of the enquiry service—up to 75 queries a year—and below are a few typical examples from the many thousands of investigations carried out which have saved members substantial amounts of money.

LETTERPRESS

Blocks "Pitting on the Run": A provincial member telephoned that his blocks were "Pitting on the run" and that new blocks were being made. Had *Patra* any advice to stop a recurrence of the trouble? A member of the staff went to the firm and examined the job. The blocks were mounted on stereo metal and a hard cylinder packing was used (manilla and s. c.).

It was noticed that during printing, the cylinder was lifting from the bearers and the blocks were thereby being worn away. Although the cylinder was only slightly overpacked, the packing was too hard for metal mounts. By replacing some of the s. c. packing by newsprint and slightly reducing the thickness, the reprint went through satisfactorily.

LITHOGRAPHY

Scumming of zinc plate: Production of a litho job had stopped because of severe scumming of the zinc plate. Several new plates had been made (this alone cut into the estimated profits on the job) and the machine was being run slowly: finally the job had to be taken off, and *Patra* was called in.

The trouble was traced to the use of an acid etch in the fountain solution which dissolved some of the

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copper in the brass roller of the damping system. This dissolved copper was transferred to the zinc plate, where it was precipitated as a thin film of metallic copper, which is ink receptive (it is used for this purpose in bimetal plates), and this was responsible for the scumming. By changing the fountain solution, no further trouble was experienced.

BOOK BINDING

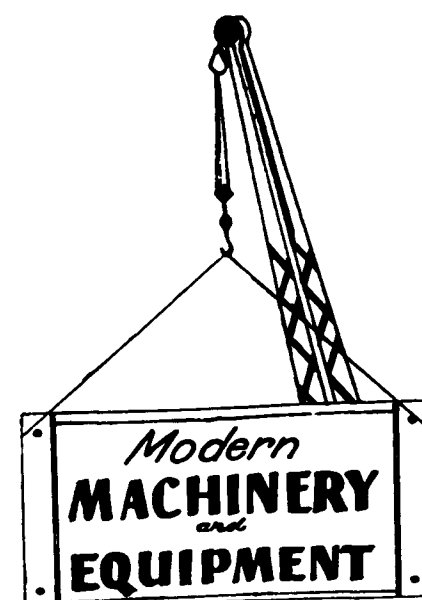
Fading of Bookcloth: A member found that when he came to the casing-in operation, the blue cloth on the cases had faded to a pale grey and they were unusable. Advice was sought from *Patra* as to the cause of this trouble and how to avoid it in future. Examination showed that the board was a strawboard and was, as usual, alkaline. The adhesive used was a hot glue. The blue colour of the cloth was obtained by the use of bronze blue, which is not fast to alkalies, and the water in the glue had extracted the alkali from the strawboard, causing the blue to fade. The solution to the problem was either to use a blue cloth which was fast to alkali, or, if it was desired to retain the cloth, to use chipboard (non-alkaline) in place of strawboard.

ELECTROTYPING

Copper shells stripping: Copper shells were stripping from the backing metal. A visit to the foundry showed that the backing-up metal was being applied too hot (770°F. instead of 590°F.) and the plates were being cooled too slowly. This caused the tin on the back of the shell to melt and diffuse into the backing metal, so that in some areas the backing metal came into direct contact with the copper and no bond was made.

The recommendations made were to fit a thermostat to the metal pot so that overheating could not occur, and to cool the backed-up plates as quickly as possible by means of a fan. When this was done, perfectly satisfactory plates were produced.

The *Patra* is doing useful service to the Printing Industry not only of the United Kingdom where a large number of its members are located, but also in various parts of the world, including India. The wide range of problems and the quick solutions suggested by *Patra* very well illustrate the work of the premier research institution of the Graphic Arts Industry in the world. In the United States although there are private research laboratories, there is none like the *Patra*, especially for the letterpress field. The Lithographic Foundation of U S A renders useful service to lithographers all over the globe. Thus research as applied to our industry has been taken seriously by the Printing, Packaging and Allied Trades Research Association of the United Kingdom.



Printing machinery manufacturers and dealers may utilise this column to announce their latest machinery and equipment to be reviewed by our expert. Full specifications and technical data should be forwarded with good photographs wherever possible to the Editor

3-PHASE ARC LAMPS

At Graphic '57, Pictorial Machinery Limited (a subsidiary of The Monotype Corporation Limited) exhibited for the first time their new 3-Phase Printing Down Arc Lamps which are the first lamps of this type now available to the printing trade to be designed and manufactured in the United Kingdom.

In comparison with the conventional two carbon type of lamp, the new 3-Phase Arc Lamps have the following advantages. (i) a far more powerful and even light; (ii) the lamps are not so subject to any voltage fluctuation of the mains supply; (iii) they are more economical in operation; (iv) they satisfy the requirements of the Electrical Supply Authorities by balancing the loading.

The 'Lithotex' Extra High Power Printing Down Arc Lamp, Model 'V3' is mounted on an adjustable

stand together with the transformers and choke coils: the whole unit being mounted on casters for easy positioning within the department. The lamp is approximately three times more powerful than the average 50 amp two carbon arc lamp. It has a colour temperature of 5200 Kelvin with a source illumination of 46,800 candle power whilst only consuming 12 amps from each phase.

A downwards burning arc lamp of similar type is available for working in conjunction with a printing frame being exposed horizontally and this type of lamp can also be fitted to the 'printex' of Step and-Repeat Machines.

'LITHOTEX' MAJOR MODEL REPRO-UNIT

Following upon the introduction to the trade last September of the 'Lithotex' Repro-Unit, there has been a great demand for a larger unit. To satisfy this need, Pictorial Machinery Limited (a subsidiary of The Monotype Corporation Limited) has now produced the 'Lithotex' Major Repro-Unit, which was exhibited for the first time at Graphic '57.

This larger unit is a precision-built apparatus to cater for the

printer, using the largest type of small-offset machine, who wishes to produce his own printing plates economically.

The camera will take negatives up to a maximum of 22" x 18" with a range of two enlargements and two reductions using an 18" wide-angle colour corrected lens. Owing to the popularity of the Kodak Autoscreen material, the standard unit does not include half-tone screen gear although this can be incorporated as an optional extra. The 30" x 24" Vacuum Copyholder opens book-fashion when in the horizontal position for loading purposes and has been designed for use also as a Vacuum Printing Frame. The Copyholder is illuminated by two tungsten ballasted Mercury Vapour Lamps, one of which is swung centrally when the Copyholder is used as a Printing Frame.

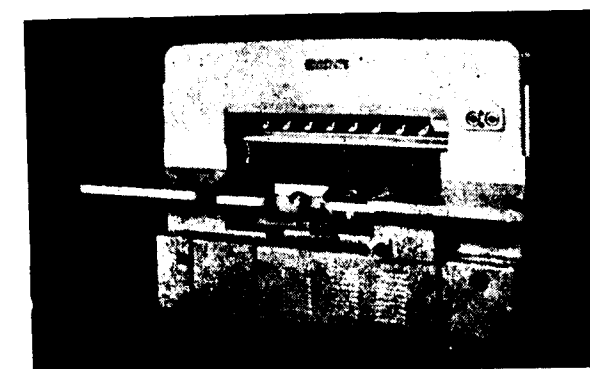
The hand-operated Whirler (a power-driven unit can be supplied if desired) accommodates plates up to 24" x 20" and is housed in a drawer in the specially designed packing case which is readily converted into a working bench and storage cupboard.

The cost of the complete equipment is £ 350. (Rs. 5,000)

Photographs available on request from Publicity Department, 43 Fetter Lane, London E. C. 4.

LITHOTEX-DIRATS POWDERLESS ETCHER

One of the most important new exhibits at Graphic '57, which has aroused great interest amongst photo engravers and Printers attending the Exhibition, is the Lithotex-Dirats Powderless Etcher, which



VEB PERFECTA Bautzen announces a new Rapid Paper cutter Model S 132. The machine is of solid construction and is equipped with many new features including hydraulic clamping, two hand safety device, Electric hand guard, programme cutting device and air cushioned table etc. The sole Agents for India are Messrs. Indo-European Machinery Co. Private Ltd.

is shortly to be manufactured in the United Kingdom by Pictorial Machinery Limited, Kelven Way, Manor Royal, Crawley, Sussex (a subsidiary of The Monotype Corporation Limited), and distributed by its British, European and Overseas branches and agencies.

The machine has been designed for the rapid, powderless etching of fast-etching, photo-engraving zinc, for half-tone, line and combination work to a maximum plate area of 24" x 24". The need for particular emphasis on economical production has been the aim of the designers, and in this respect the technique compares favourably with any existing photo-engraving process, a factor which will have considerable significance on future trends and developments in printing and related processes.

One of the major features of the process is that the same etching liquid is used for half-tone, line and combination plates, and that they can be etched in one operation without stopping the machine or changing the constituents of the bath. Under normal working conditions the bath will remain stable for at least twenty-four hours, and it can etch from eight to twelve plates in succession with the same solution, thus ensuring a consistent quality of plate production.

It takes ten minutes to etch a zinc line or combination plate to a depth of .020" and from two to three minutes to etch a half-tone to a depth of from .0025" to .006" according to the coarseness or fineness of screen used. The machine can also be used for the etching of magnesium plates.

The machine is also particularly suited to the processing of dry-offset plates or rotary letterpress plates. Five minutes is sufficient for a .010" etch, which will be free from undercut with perfectly

smooth and uniform shoulders and a flat base.

The machine consists of a tank, supported on a frame of welded construction, containing the etching fluid and a series of paddles and baffles which throw and deflect the liquid to a vertical splash action. A series of tube coils supported within the tank provide a cooling system which is fed from the normal water supply. This is controlled by means of an electrically-operated valve in conjunction with temperature control equipment. Heating is provided by means of a 4 Kilowatt heater unit fitted to the underside of the tank, which is also governed by the temperature control equipment.

A pump unit re-circulates the fluid in the tank and a dam fitted adjacent to the re-circulating outlet maintains a level of liquid free from surge and correctly mixed.

The lid of the machine, which is closed during etching operations, supports the plateholder. This holder is mounted on a planetary gear system, operated by an electric motor imparting a rotating movement to the plate at a uniform speed whilst describing a circular path. This unique planetary motion is more effective than a simple reciprocating movement in achieving uniform exposure of the plate to the etching liquid.

A timing system is provided to control the etching cycle.

HARD-FACED MOULD FOR 'MONOTYPE' CASTER

As the climax of lengthy technical research and after many gruelling tests, a Hard-Faced Mould with exceptional qualities has been evolved at the Works of The Monotype Corporation for use on 'Monotype' Casters. At a time when constant type-height is of such importance to modern printing techniques, this announcement is sure to be received with great enthusiasm in the printing trade.

By means of this new mould, the complications and expense of make-ready and pre-make-ready will be reduced to a minimum, for corrections made with case type will not vary in their type-height, even if they have been cast at a different period in the life of the mould.

Water Resistant Paper

(Continued from page 17)

of paper, and enables it to take and retain a high finish. Incidentally, it improves handling also.

WRAPPINGS

Wrapping papers are not to be written or printed upon. Sizing of such papers protects goods from rain, makes it fit to wrap damp goods, such as fish and increases the wet strength. In the case of blue match used for match boxes considerable wet strength is called for to withstand the penetration of the adhesive. The Punalur Paper Mills in Kerala are manufacturing blue match with a very high degree of wet strength. Sizing delays penetration of water, although it cannot prevent it. If a damp article is wrapped respectively in a sized and an unsized paper, the unsized paper is soon saturated with water and results in rupture of the paper, but the sized paper does not appear wet for a considerable time, and its strength is not affected at all.

CONCLUSION

There are many misconceptions about the meaning and purpose of the operation called sizing. Experiments by the British Paper & Board Makers' Association have proved that there is a limit to what sizing can do. It is more necessary for writing and wrapping papers, not so much necessary for ordinary printing papers and unnecessary for newsprint. There are many scientific instruments for testing the physical and other characteristics of paper and its reaction to various liquids.



WEST BENGAL MASTER PRINTERS ASSOCIATION

Executive Committee for the year 1957 has been elected as below:—

President: Sri H. K. Dass (Eagle Lithographing Co. Pvt. Ltd)

Vice Presidents: Sri Gopal Ch. Ray (Navana Ptg. Wks. Pvt. Ltd) Sri N. K. Gossain (Gossain & Co. (Printers) P. Ltd., Sri A. K. Sen Gupta (Bengal Autotype Co.), Sri A. P. Bhargava (Cal. Phototype Co. Pvt. Ltd.)

Hony. Secretary: Sri S. C. Ghose (Calcutta Press Pvt. Ltd.)

Jt. Hony. Secretaries: Sri S. N. Banerji (Lotus Press)

Asst. Secretary: Sri D. P. Chatterji (Dipti Ptg. & Binding Wks.) Sri Sukumar Banerji (Glasow Ptg. Co. P. Ltd) Sri Narayan Lahiri (Loyal Art Press Pvt. Ltd) Sri Dhrubaranjan Das (Cardboard Box of India)

Hony. Treasurer: Sri Anil Kumar Roy (Art Union Ptg. Wks. Pvt. Ltd)

Ex. Comm. Members: Sri Satish Ch. Mitra (Bengal Cardboard Industries & Printers Pvt. Ltd) Sri K. C. Chatterji (Eton Press Pvt. Ltd), Sri Indu Bhusan Lahiri (Homin Art Press) Sri Ajit Mohan Gupta (Bharat Phototype Studio), Sri S. Das Gupta (Reproduction Syndicate), Sri P. C. Burman (Dabur S. K. Burman Pvt. Ltd.) Sri S. N. Mitra (Bodhi Press) Sri U. N. Dey (Eastern Type Foundry & Oriental Printing Works Private Ltd) Sri Jitendra Nath Dey (Express Printers Pvt. Ltd) Sri K. Pal (Nabajiban Press), Sri Tridibesh Bose (K. P. Bose Ptg.

Works) Sri Nootbehari Dutta (N. B. Dutta & Co.), Sri Heramba Kr. Baisya (Style-O-Print), Sri Jitendra Nath Bose (Indian Press Pvt. Ltd), Sri Prafulla Kr. Mukherji (S. Antool & Co. Pvt. Ltd), Sri Kalidas Munshi (Pooran Press), Sri Kanchan Kumar Mukherji (Bengal Phototype Co. Private Ltd), Sri Ranjan Kumar Das (Calcutta Job Press Pvt. Ltd.), Sri R. K. Dutta (Block & Print House Pvt. Ltd.), Sri S. B. Mallik (Bani Press), Sri S. C. Mukherji (Radiant Process Pvt. Ltd.), Sri Madan Mohan Mukherji (B. M. S. Ptg. Works), Sri A. K. Dhole (Kanai Press), Sri K. L. Verma (Sri Chitragupta Press)

MANUFACTURE OF NEWSPRINT

Possibilities of finding adequate raw material for the manufacture of newsprint for the country's requirements were examined by an *ad hoc* Committee, set up by the Government of India.

The present annual production of paper in India is approximately two lakh tons. It is proposed to step up production to six lakh tons by the end of the Second Five-Year Plan. Since the success of the Plan hinged directly on the availability of raw materials, such as bamboos, sabai grass and coniferous woods, the *ad hoc* Committee is required to assess those resources for the expansion of the paper industry on rational basis.

The Committee reviewed a brief report submitted by an Italian Expert Committee on the utilisation of fir forests in the Western Hima-

layas for the production of newsprint. This Committee had suggested extraction in the form of short length logs for mechanical conversion, portions of which were capable of being utilised as timber, and the diversion of the rest for the manufacture of newsprint. This recommendation did not, however, find favour with the *ad hoc* Committee mainly on the grounds that logs of larger girths available in these forests would not lend themselves to floating.

The *ad hoc* Committee, however, recognised the need for urgently developing newsprint industry in the country and felt that attempts should be made to utilise resources of fir trees in the States of Uttar Pradesh, Punjab, and Jammu and Kashmir.

CONSUMPTION OF FIR WOOD

The statements indicated that considerable resources awaited utilisation by new units of paper production in Assam. At present only a portion of the State's bamboo production was being made use of by the paper mills in Calcutta. In Orissa where the scope for a new mill with a daily production capacity of 50 tons had already been accepted, the bamboo resources appeared to exceed even the previous estimates.

The *ad hoc* Committee agreed that there was room for the establishment of a paper mill with 100 tons of production capacity per day in Vindhya Pradesh without interfering with the existing supply of raw material to mills outside the State. While Madhya Pradesh claimed to have a surplus of at least one lakh tons of bamboo per year to feed a new unit, Madras estimated that a mill of 80,000 tons at Bhavanipur and another of about 60,000 tons at Mettur could be set up immediately. A bamboo potential of over 3,50,000 tons was also visualised in the Nilambur valley.

Folding Machines (Continued from page 20)

12,000 16-page sections per hour. These machines are classified into double 16-page folders and quadruple 16-page folders.

In the Brehmer folding machines the tapes are carried on separate rollers. The folding rollers are independent. Weights keep the tapes at a constant tension and do not allow the tapes to stretch or sag. When freshly-printed work comes for folding, the tapes are smeared with ink and these smears may be transferred on to subsequent sheets. Therefore, they require constant cleaning with spirit or other solvents. To meet this trouble on the Brehmer, rubber rollers are provided for the first and second folds, which require no cleaning.

In Friedheim folding machines, there are patent vertical knife guides. These reduce the rise and fall of the knives to a minimum. Thus the guides prevent the vibration which is often experienced in the ordinary knife-arms while running at high speeds. Five-thousand full-sized sheets an hour can be folded on these machines, when fitted with an efficient automatic feeder.

BUCKLE FOLDERS

The knife folders suffer from a number of disadvantages such as their unsuitability for parallel folds, although they are very good for right-angle folds or book folds in which every time an alternate side is folded. Further, the tapes, knives and cams cause occasional troubles and complications. These have brought out the buckle folder or the plate folder. In this there are no tapes, knives, cams, or folding rollers, as in the knife folders. The principle of folding adopted on buckle folding machines renders them suitable for parallel folds such as for folders and publicity material. The sheet to be folded travels between a pair of folding

rollers and enters into a fold plate. It travels until it reaches a stop. This stop can be set at any desired position according to the size of the sheet to be folded. When the sheet strikes the stop, a fold or buckle is caused close to the lip of the plate. After folding, the folded sheet is drawn away by another roller, acting in conjunction with the lower one of the folding rollers.

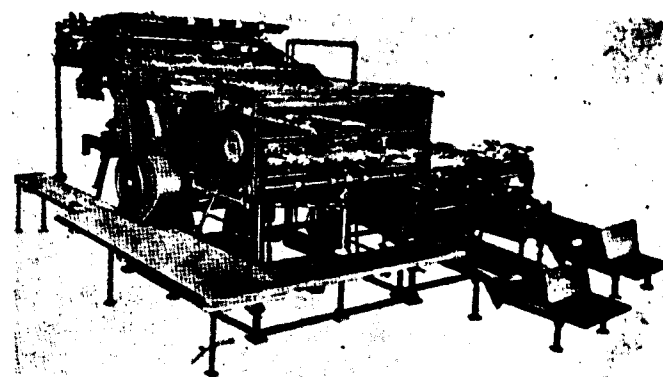
ADVANTAGES

The advantages of the buckle folding system lies in the simplicity of construction and absence of tapes and other unnecessary parts which require constant cleaning and which may disfigure the printed sheet.

Besides, the buckle folder allows a compact combination of a number of folds parallel to each other. The range of folds possible by the machine is also enormously increased by this system. As previously observed, there is no timing or cams involved in this. The rotary buckle folding system is thus independent of any timing. It is as fast as the automatic feeder attached to it. The smaller the size of the sheet, the greater the number of sheets per hour that can be folded on the plate folder. These machines can be arranged for hand-feeding also. They are provided with a feed table having a series of diagonally-placed rollers. The feeder drops the sheets one by one on this table, which are automatically carried into the machine, bringing them up to register on the side guide. The Cleveland automatic feeder is specially designed for the folder and will feed sheets of any size or thickness. This is a continuous stream feeder.

The Cleveland Folders are called universal and available in various sizes. They are built to handle every type of fold that comes into the bindery. All conceivable parallel and cross folds which are necessary can be done on the Cleveland. Thus, they are not only suitable for the average book and catalogue work involving right angle folds, but also for the unusual jobbing and publicity material which uptill now had to be individually folded by hand.

Two types of automatic feeders can be attached to folding machines. These are classified into friction and suction feeders. In one, the sheets are piled up one over the other and hence is called the pile feeder. Rubber-suckers lift and carry the top sheet into the folding machine. In the friction type, the combing wheel runs out the sheets until they reach the guide. A rubber roller feeds them into the folding machines. Friction feeders of the combing wheel type allow a stream of sheets to be fed non-stop into the folding machine. Hence they are called continuous feeders. Another advantage in the continuous feeders is the replenishment of further sheets without stopping the machine. This can be done by simply placing additional sheets on the feedboard without in any way interfering with the running of the machine.



Dexter Knife Folder with Cross Combing Feeder.

Voice of Type

(Continued from page 14)

and easy readability. Thus Caslon scored over the Dutch faces which were soon discarded in preference to Caslon's products.

We know today many printers by accident: they fall into the heaven or (hell) of printing without their being conscious, and suddenly realise they are printers. They hasten to brush up their knowledge on the intricacies of the craft and to make up for lost time. John Baskerville was such a man who was a writing master turned painter (of boxes). After experiments lasting 8 years, he became a full-fledged printer-papermaker-type designer in 1758. Not only type design was born anew, but also the printing paper was transformed into a white one, free from the lard marks that disfigured former stock. Baskerville decided that paper has much to do to make or mar the look of printed matter.

A look at Baskerville will reveal that this type face which is classified as transitional (neither Modern nor Old style) that it was the beginning of lighter type faces having wiry forms. Consciously designed Baskerville possesses something of the copper-plate engraved characters, their richness of detail, and exquisite charm absent from the Modern faces or even in the Old style faces of the day. While Caslon is considered warmer than Baskerville, the latter is a splendid book face appearing excellent on smooth, antique, eggshell, feather-weight or laid papers.

Have you heard of the Italian type designer casting his types from a French type foundry? This is none other than Giambattista (John the Baptist in English) Bodoni. Full colourful, curved down strokes,

thin and thick contrast, rigid up strokes, thin straight angular serifs are the characteristics of the first Modern type face Bodoni. The books designed by Bodoni had a regal impressive appearance. Was he not a printer to Royalty (i. e., the Duke of Parma)? Hence he is aptly named, the typographer to the king and the king of typographers. Baskerville and Bodoni were not mere products of the foundry or slaves of the punch. They were full-fledged printers as they insisted on good white paper, excellent black ink and accurate presswork. Without these the best designed face will be an eyesore.

An architect, an artist and a poet in his middle age wanted to become a printer. Today we would discourage such a man. But William Morris would not be discouraged. He went ahead and became one of the notable printers during 1890. In printing history, especially typographic history, these three figures stand head and shoulders above the multitude: Baskerville, Bodoni and William Morris. The impact of their printed books was so great and devastating. Each blazed a new trail.

TYPE SELECTION

In India we have not much choice of types. We use the type face we have in the press for any book. Things are not so simple in the West. Type selection is a careful operation depending upon various factors. A look at a type catalogue will reveal that the type founder has an arrestive array of multifarious type families, in multitudinous variations. Naturally the young typographer is at a fix as to what to choose and what to reject among the type faces galore that greet his eye in a type catalogue. For selecting type faces for book work we have to divide humanity according to their age: and again according to their

avocation. So, the question is what book it is going to be? Children's Book: Use a large size well-cut, easily readable, clean type face. On the other hand a religious or prayer book or a bible intended for the adult mind should be set in an economical type face which will lessen the bulk of the book. Thin paper should be used for bibles while thick and strong paper are essential for children's book. The type of binding for children's books should be well sewn and strong. (Recently an A I R Broadcast advocated wire stitchers books for children. One can emphatically say wire stitching is not at all suitable for children's books, although admirably suitable for the Indian's poor pocket.)

Scientific books are printed on smooth paper with good legible type. A type face chosen for such works should not lack the various signs, symbols and special characters required in scientific publications. Attention should be paid to such details. Magazines and newspapers are printed with stereo plates on fast rotaries on rough paper and type faces chosen should be appropriate for such treatment and at the same time

PRINTINDIA

is sold

at all leading

Railway

Book Stalls

should not be too wide or having too long descenders as to render them uneconomical. The famous *London Times* had specially cut a type face for the use of their newspaper. This is the Times Roman, which is not only used for newspaper work and magazine work but also for book work.

The famous type foundries of the world and composing machine manufacturers have brought out any type faces, most of them revivals of Old Masters' designs.

LINOTYPE FACES

Aldine Baskerville Bold face Caledonia. Century Cheltenham Clarendon De Vinne Antique Bodoni Futura Garamond Gothic Granjon Ionic Memphis Modern Typewriter Minerva Pilgrim.

INTERTYPE FACES

Adonis Alternate Gothic Antique Baskerville Bell Gothic Bernhard

Fashion Beton Bodoni Boldface Bookface Cairo Camera Caslon Century Cheltonian Clarendon Clearface Cloister Cornell De Roos, De Vinne Doric De Luxe Egmont Engravers Text Franklin Gothic Futura Garamond Goudy Ideal Lydian Medieval Plantin Vogue Weiss.

MONOTYPE FACES

Times New Roman, Bookman, Bembo, Caslon, Engravers Old English, Forum, Garamond, Gothic, Goudy, Kennerley, Sans Serif.

LUDLOW TYPE FACES

Coronet Karnak Tempo, etc New designs are coming into vogue constantly. Revivals are being made by the leading type foundries of the world. There are many contemporary faces which have made history. Such a one is Perpetua cut by Eric Gill, who

also created Gill Sans, a versatile type face for all purposes.

The continental publications have a preference for sans serifs and square serifs. These not only look well on art and coated stock, but also on newsprint and rough stock, thanks to their uniform colour and thickness.

In India much has to be done in educating the customer to appreciate good type faces, in educating the printer in using less ghastly type designs. And in the field of Indian languages, nothing has been done to design new type faces. We have only two or three variations in all our languages and these appear everywhere in an endless monotony. Familiarity with these handful of types has already created contempt. No time should be lost in having a variety of our types designed by Indian talent which is not lacking.

Layouts and Lettering
(Continued from page 10)

advertisement, a 5"x4 column piece, says "As accurate as the stars". Right above this we have a half line tinted arc. The stars are in white and the small globe in line is near the end of the line just above the arc.

To the left of the headline is a very well executed line drawing of a Zenith Chronometer virtually over the whole height of the advt including the tinted top.

The name Zenith in plain heavy roman caps stands out to the right of the watch. This is followed by Chronometer in Gill Sans condensed upper lower. The Times Roman main text follows with the Gill Bold price. The Gill Heavy Caps "Favre Leuba" follows suit with two more Gill Medium Caps lines.

Watch the roundel of the firm's trade mark balancing the globe at the top. The shape to the advertisement is given by the two lines at the top and bottom. The bottom line also serves to separate the names of dealers. The Gill Bold dealers' names and the Gill Medium address are set left flush. The finishing is left to the 6 pt. rule at the bottom.

We watch this well designed advertisement forgetting the time that passes!

The 8"x2 column Sandow has a halfline tint bordered top portion enclosing seven lines, four in Garamond italic, two in Gill Heavy Bold and one in Heavy Roman caps. The hour glass is there to remind us of old times and "time passes but quality remains." In fact quality improves! There are two lines about 140 years experience etc. Note the slanting watch illustration near the last line. The half inside and half outside positioning is a good way of combining the whole. Garamond is used for the main text

with price in Gill Bold. Then there is the roundel, the Gill Heavy Caps "Favre Leuba" and two lines of Gill Medium with a rule right across. Our comment is "The Sandow advertisement has strength" quite appropriate!

Flamingo advertisement of Lund & Blockley deals with Ladies' watches. A profile of fashionable lady never fails to attract even when the arrangement is not good. A black square contrasting with the lady balances it. The nice appropriately hand lettered headline says "Fashionably Feminine". We are inclined to agree as the female mind

is generally confused, as the arrangement of this display certainly is. Plantin matter set right flush matches with the lady well. The square is matched with even-appearing Gill Medium text lines.

Note the Flamingo bird in line with "Flamingo" hand lettered. Again three lines of Plantin Italic and name in Gill Heavy condensed caps with the address in Gill Medium caps follow with a rule.

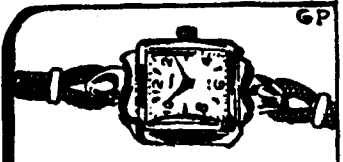
Messrs. India Advertising Service, Bombay have done it nice though they could have done it better.

Another watch ad, a 5" x 3 column feminine watch for Rolex Tudor, another fashionable lady looking at a watch, two black oblongs with three watches each. The advertisement is built on this composite backbone.

Five type faces have been used: Goudy 24 pt for the centred headline, 8 lines of Baskerville set left flush, with an appropriate Goudy initial, the Futura blurb and Nos. of watches and the small trade mark with the hand lettered Tudor and "made by Rolex."

This advertisement of the watches designed for dainty wrists is a pleasing one for a choosy and discriminating buyer, by J. Walter Thompson. But why five type faces have been chosen is beyond me.

The West End ads are having a new look. Messrs Everest Advtg have taken over their publicity work formerly handled by West End people themselves. Monuments, athletes and officers figured well in former campaigns. We now have before us a father tying the watch on the wrist of his son. There is a border all round allowing this illustration to break through. The head line "The Common Legacy" is appropriate. The headline, and text are set in Times Roman. Beside the watch are three lines of Gill Medium and the name of the firm in Gill Bold.



Stylo

WATER PROOF
SHOCK PROOF
NON MAGNETIC
EXTRA FLAT

HIGH CLASS 17 JEWELS

*Chrome Steel Rs 120
All Steel Rs 140
Rold Gold Rs 150*

Gani & sons
Madras

Bad Lettering Tells

The discerning Printer

Takes great care in Selecting the materials for his work—

FINE PAPER, GOOD INK, CLEAR TYPE

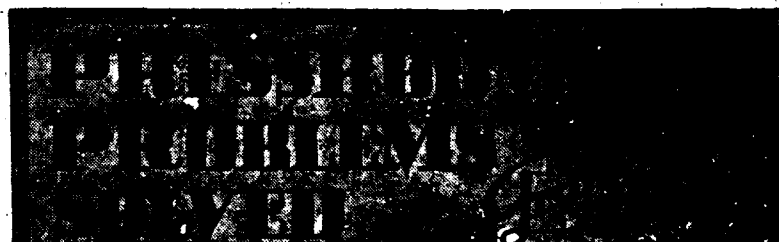
HE USES

GANGES INKS

because he knows he can rely on them for—

- QUALITY
- ECONOMY
- FREEDOM FROM TROUBLE

FACTORIES AT: HOWRAH BOMBAY MADRAS



In these pages "Graphicus", an expert in the printing and allied industries, solves month by month Pressroom Problems of the printers. All questions may be addressed to "GRAPHICUS", C.O. PRINTINDIA

169. Q. A customer has brought an illustration printed by Collotype and wants to print a painter's works (album) by this process. I have read that Collotype is an uneconomical process. But what is your frank opinion about this process? Can we print by Offset these paintings?

A. Since you obviously have an Offset Plant I suggest you recommend your customer to have his work printed by Offset. Personally I see no real advantage in his insistence on having the job done by Collotype.

170. Q. A tint on a cover is printed flush on a well known make of Auto Platen. The colour if allowed to be dark enough picks on paper. If reduced the colour is dull, but picking stops. What remedy do you suggest to print this solid tint to get the required depth without stopping the machine at every other copy to peel picking sheet off?

A. From your question I assume that by picking you mean the ink is tearing minute fibres off the surface of the paper. If this is the case, it would be necessary to build up the strength of your tint with a suitable full strength ink after reducing or "letting down". If however by "pick" you mean a mottled effect this often occurs when too much ink is run on a solid print and in this case it will be necessary to build up the strength of the original ink and run less on the machine to overcome 'mottling'.

171. Q. A fine screen halftone fills up and has to be cleaned often. There is nothing wrong with inking, rollers, with the ink or impression. Only the block is left out. What is wrong with the block if it fills in often?

A. This could be due to using too soft a paper in which case the fibres from the surface are filling up the halftones. If the block is at fault it is most likely due to the etch having 'undercut' the screen dots forming a mushroom head in which case scrubbing with a

good stiff type brush may help, if not the block will have to be replaced.

172. Q. A coarse halftone is to be reproduced on Newsprint stock. The block has been shallow etched. How best can we get over with this?

A. Careful make ready and the minimum of impression is the only way out of this problem.

173. Q. My press is printing ink-bottle containers of cardboard. These although printed with bright colour fade in a month or so, when kept in the show case of ink dealers. The customer wants us to find out what is wrong with the ink. We suggested that the ink bottles be placed somewhere inside, unexposed to the sunlight. The customer threatens to cancel the order if we don't change the ink. Please show us a way out?

A. It is possible you are using a 'Light Fugitive' ink. When doing so, however, send a sample of your board and explain the problem; if your present inks are fast to light, it could be the fault of the board which may be too acid or too alkaline for the ink used.

174. Q. A local newspaper has referred this problem to me. They use a flat bed rotary and the ink shows through. They have tried all well-known brands of rotary inks. What remedy is there for this strike through?

A. Strike through and show through must not be confused: if the newsprint in question tends to be transparent there is very little that can be done except change the paper because the fault is show through. An easy test for transparency is to lay an unprinted sheet of the paper over a similar sheet printed both sides; if the printing shows through the unprinted sheet to nearly the same extent as the 'back up', then the transparency is proved. To reduce strike through which is caused by the ink being too thin and oily resulting in the oil penetrating through the paper, a more concentrated, heavier bodied ink will be necessary.

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