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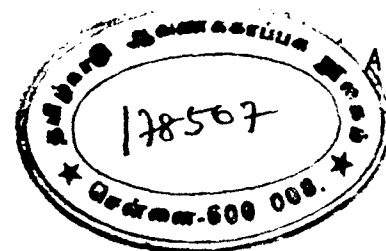
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THE BOOK BINDER AND THE FINISHED PRODUCT



A LECTURE BY LEWIS KITCAT

SINCE the war, and as in most industries; demands on binders over lengthy periods have much exceeded supply. Such conditions provide a climate which stimulates effort to improve labour saving methods and labour-saving machinery. The binding industry has been by no means backward in experimenting with novel methods of technique both to increase output to meet demand, and that in spite of a more or less fixed labour force, and at the same time to hold down costs of production against an ever rising bill for wages.

I am all in favour of experimenting with new methods and for streamlining production, but I feel equally strongly that ingenuity must not only be directed towards economy but also towards achieving quality at the same time. I think there are certain standards below which it is not worth going, because "cheap and nasty" is a very insecure market. Of course, without trying things out no progress would be made, but I do urge that book-binding should not be allowed to verge on the shoddy even in the cheapest of cased books.

Such principles were well expressed in a history of American industry which I read some time ago; how they welcomed the European emigrants, adopted their handicrafts and by

Mr. Kitcat urges that quality of binding should be retained along with economy of production. The public, although knowing little of the techniques of binding can identify a well brought-out book.

mechanisation produced the same articles better and at a fraction of the cost. The word I seize on is "better", as it goes without saying, that if they had not been produced at a fraction of the cost they would not have been produced in bulk at all and thus not been available to the masses.

In the realm of books, the public at large know nothing of the points of binding as understood the trade, but they discern the difference between the well turned-out article and the makeshift; and doubtless, on getting the right article, they pay the published price with, let us say, greater equanimity. In this, I am not advocating expensive binding, I am talking of differences in cost, which, if they exist at all amount to no more than a fraction of a penny per copy.

The Structure of Binding

Before proceeding to discuss new methods of binding I think it is as well to examine the structure of the traditional case-bound book-to

look at the why's and wherefore's of construction and to consider with what degree of efficiency it performs its function.

The bound book is such a familiar object to us that it is hard to appraise it in the same way as one would an entirely new conception, and I think the first thing with which I should deal is, what is the object of binding?

I would define it as converting bulky and inconvenient printed sheets into a form convenient to read and to handle. Further to that, to provide protection for the printed pages both while being read or casually transported hither and thither. Finally, provision has to be made for an article which can be conveniently kept by the owner when not in use, is readily identified from its fellows, and of attractive appearance. That, broadly, is what the public want in the physical structure of a book.

The traditional form of connecting the leaves together is the sewn method and that method provides a reliable connecting medium for pages of almost any type of paper, from India paper to thick feather-weights, and throughout the range of calendered papers to fully-coated art papers. Sewing will also permit of the inclusion of plates, folded plans and such like useful adjuncts.

The sewing stage of binding having been completed, and when the edges have been smoothly trimmed, it can readily be accepted that something has been produced which is at least convenient to read.

Protection, however, needed for the assembly of pages and the method adopted is to insert that assembly into a box-like structure which we know as the "case". To protect the printed leaves by placing them in a box does appear fundamentally to be a pretty good start towards protection. However, ease of access to the contents is a vital factor and the box is therefore provided with hinged lids: that is to say, the boards of the case, but, instead of having four sides as in a normal box, there is only one side—the spine of the case. The pages are attached to the box at the joint where the lids hinge, thus the swing of the lids and the pages are in unison, and there is no hindrance to access to the contents.

Nevertheless, there are obvious weakness in attempting to contain an assembly of pages, which of necessity are flexibly joined together, in a box which has three sides missing. The contents may not actually fall out, but would bulge out and look as if they were about to fall out unless steps were taken to overcome such a defect in structure. The method of overcoming the difficulty is to provide the assembly of pages with a concave shape on the front edge matched by a convex shape at the back, thus tucking the contents well into the box, and moreover giving the agreeable and satisfying appearance that shows this object to have been adequately achieved.

It is fortunate fact that, when in the rounded shape, the back folds of the sections of paper lend themselves by their nature to the bending operation known as "backing," whereby the backs of the sections are splayed from the centre of the book outwards. Backing not only serves to hold the sections in their rounded formation, but provides a valuable protruberant ridge of solid paper on both sides, which I need hardly add are known as the

(Continued on page 7)

The use of Driers

by ERIC J. TONGUE

THE incorrect use of driers on offset work can easily result in sub-standard or even disastrous results. Unfortunately it is possible to lay down rules regarding the amount of driers or even the nature of them, for this changes with the circumstances.

For instance, if we were asked to print a solid and dry it in two days, and we were able to do this by adding one ounce of drier to two pounds of ink, we might find that it would be impossible to print a job composed of a few lines of small type with this identical ink mixture. Even if we were able to print it, we might find that it would take two or three weeks to dry properly. One of the reasons for the different behaviour is that in the case of the solid the ink is transferred very quickly from the rollers to the plate and paper and fresh ink is being supplied continuously from the duct. This means that the ink does not have time to begin drying on the rollers and therefore does not become tacky. Equally important, because the plate is solid it carries very little water. These two facts mean that the ink reaches the plate and paper in a fresh condition which results in good printing and good drying.

In the case of the plate containing only a few lines of type, the conditions are reversed. It requires a great deal more ink to charge the rollers than it does to print the image, with the result that the ink being fed from the duct takes some time to reach the plate and paper. During that time it may have started to dry, causing bad feeding and thickening of the plate; the other serious factor is that a lot of moisture has been picked up from the plate which as it contains only a few lines of type, carries a large area of water. These conditions lead to slow drying and other troubles. To make matter worse the operator, finding that the plate is thickening, sometimes attempts to clear it by adding acid to the water fountain; this sharpens up the image temporarily but the acid tends to destroy the drier thereby further extending the drying. It is important to take note of the amount of work on the plate before deciding on the type or amount of driers, this is a point which the apprentice will be well advised to consider very carefully.

One answer to this problem is to choose a drier which acts slowly enough to allow the ink to be transferred to the paper before drying commences. Manganese linoleate is of this type and it has the added advantage of not unduly affecting the plate image.

No reducers or compounds which will increase the penetration or emulsification of water into the ink should be such, such as paraffin or magnesia. If the consumption of ink can be increased by adding solid tabs to the margin of the sheet this will obviously be an advantage.

Another important factor in determining the drier to be used is the absorbency of the paper. If this is high the ink vehicle may sink into the paper leaving the pigment loose on the surface which can be rubbed off; this is described as chalking and is sometimes confused with bad drying. This is more often caused by too thin or too short an ink being used than by lack of driers, of course, if the ink has no drier at all there will be much more time for the vehicle to drain away from the pigment.

12 பாயின்ட் பவானி ரோமன்

ஒருவன் தன்னைத்தான் நேசிப்பானாகில், அவன் தன்னையே கவனமாய்க் காத்துவரவேண்டும். இரவில் முன்று யாமங்களில் ஒன்றிலாயினும் ஞானி விழிப்புடன் கவனமாயிருப்பானாக.

ஒவ்வொரு மனிதனும் முதலில் தான் நன்னெறியில் நிலை பெறவேண்டும்; பிறகுதான் மற்றவர்களுக்குப் போதிக்கவேண்டும். இத்தகைய ஞானி கிலேசமடைவதில்லை.

மற்றவர்களுக்குப் போதிக்கிறபடி ஒருவன் தன்னைப் பண்படுத்திக் கொள்ளட்டும். தன்னை நன்கு அடக்கியாண்ட பிறகு, பிறரை அடக்கியான முடியும். ஏனெனில் தன்னை அடக்கிக் கொள்வதே கடினமான காரியம்.

ஒருவன் தானே தனக்குத் தலைவன். வேறு யார் தலைவனாயிருக்க முடியும்? தன்னை நன்கு அடக்கிவைத்துக் கொண்டால் ஒருவன் பெறுதற்கரிய தலைவனைப் பெற்றவனாவான்.

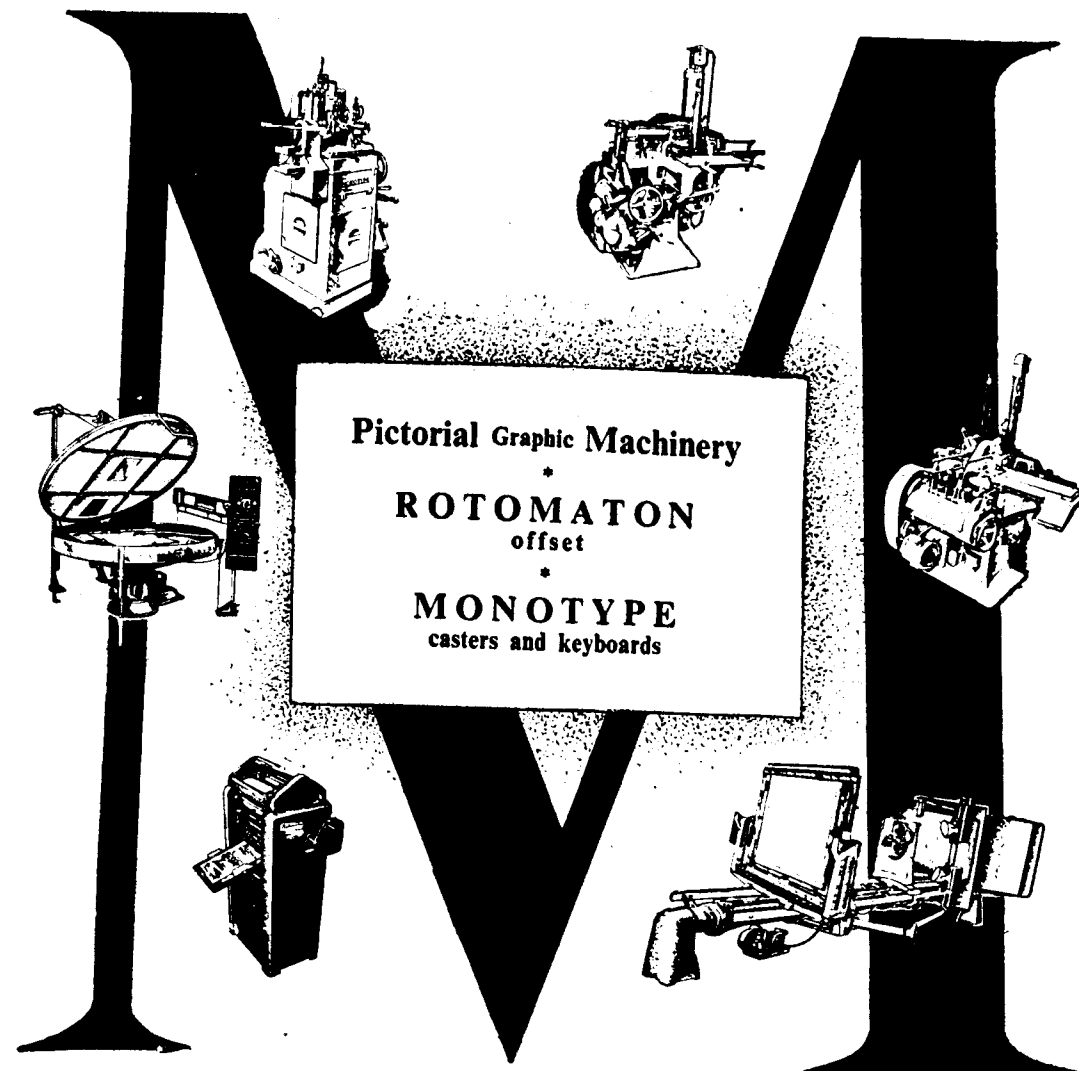
முடனுடைய பாவம் அவனிடமே பிறந்தது, அவனை படைத்தது, வயிரம் மற்ற மணிகளை அறுப்பதுபோல், அவன் செய்த பாவமே அவனை அழித்துவிடும்.

மாலுவக் கொடி கடம்ப மரத்தைச் சுற்றிப் படர்ந்து மரத்தையே அழுக்கி விடுவதுபோல், ஒருவனுடைய தீவிரையே அவனை அழுக்கிவிடுகிறது; பகைவர் செய்யவிரும்பும் தீமையை அவன் தானாகவே செய்துகொள்கிறான்.

ஷெ பவானி ரோமன் எழுத்துக்கள்
18, 14, 12, 11, 10, 9 பாயிண்டுகளில் க்கைக்கும்

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On the other hand, if a long tacky ink containing a fast drier is used, the ink will sent off on to the following sheet and in badcases will stick to it.

Some coated papers which have high absorbers will behave in this way and when dealing with these it is best to rely on the paste driers which are composed of several drying agents carefully blended. It is essential also to retain enough tack in the ink to bind the pigment, and if this is to be done without setting off the ink must be strong enough to be printed very sparsely. Sometimes difficulties arise on a job because the earlier colours have dried so hard that the following printing either fail to lay properly on the hard dried ink, or in less serious cases, because the ink cannot dry by absorption; this leads to set-off or smudge. To prevent this situation it is better when mixing the ink from the first colours to use small amount of matt driers.

As a general rule it should be remembered that more driers are needed in damp weather than dry. Often the apprentice gets into difficulties through adding driers in the first stages of the makeready. Should any difficulties or delays be encountered during the makeready the ink begins to dry on the rollers.

This trouble often coincides with some other trouble which makes it difficult for an inexperienced operator to determine the cause. It is advisable to add the driers just before commencing the run. If it is the practice to mix the ink the previous day in order to make a drying test a small quantity may be set aside without driers for use during the makeready. It is good practice to weigh all the ingredients of an ink mixture and to keep a record of the formula and its performance. In this way the amount of driers needed to dry different colours can be assessed from record.

(Courtesy The Modern Lithographer and
Offset Printer)

The next IPEX

PRELIMINARY AGREEMENTS are now being negotiated with a view to the next International Printing Machinery and Allied Trades' Exhibition-IPEX-being held in London 1963.

(Continued from page 3)

"joints" of the book. These joints form what in engineering parlance would be termed flanges, and the case of a book should be such a fit that these flanges firmly abut on to the edges of the boards. With such a construction the major part of the weight of the book, when standing upright, is carried by these flanges which lean against the back edges of the boards, thus taking the weight of the book and leaving little of the strain to the adhesives.

I am often asked what is the object of "rounding and backing" and in this brief description I have endeavoured to explain fundamentally just what the object is.

Price

And what about the price of the binding I have just described? Well, in 1914 the average price of binding the six shilling novel, as it then was, was 3½d. to 4d. per copy. To-day, the price is around the shilling mark, which is roughly three times as much. But since those days wages have increased seven times, and materials by much the same proportion.

Research

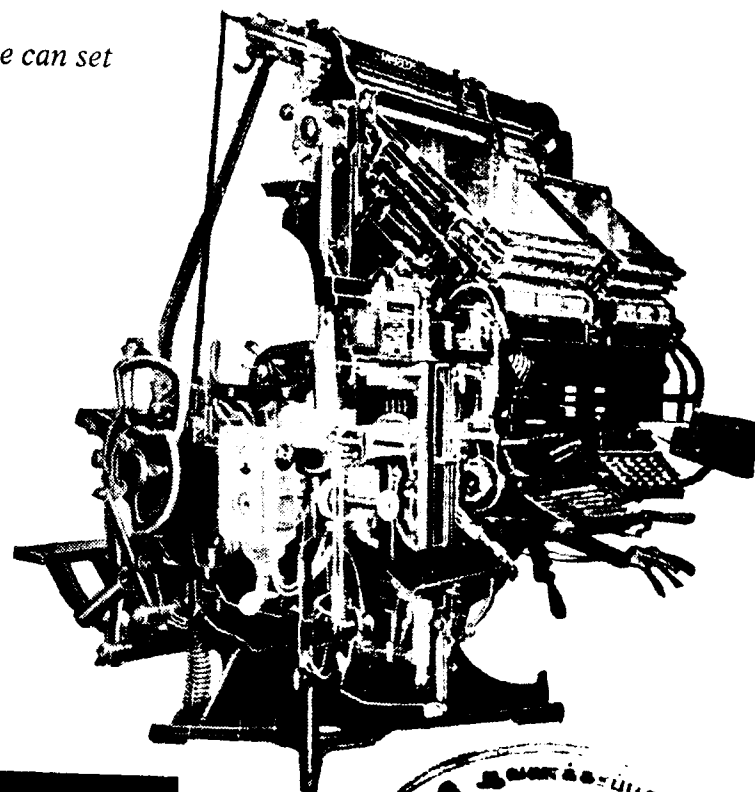
Speed of advance in machine and techniques is, of course, in the long run governed by economics. We see the immense sums invested in research to strengthen the national position in commercial aviation and in mastering the technique of atomic power, but at a glance it can be seen that none of the smaller industries can even start thinking of research on these lines. The world market for bookbinding machines is minute compared with, say, machine tools, to scale down the comparison, and it follows that it is impracticable to devote to book-binding the same order of research as is given to machine tools or other major industries.

The self-adjusting binding machine, electronically controlled, is not as yet practical politics but doubtless as time goes on binding machinery manufacturers will be able to borrow from the discoveries made in aid of larger industries and the all-embracing press-button machine will be with us.

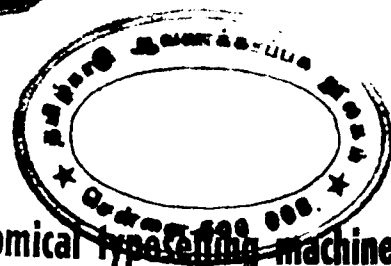
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New Package Testing Machines to be Installed at Patra

Two new testing machines a bump test and a vibration test are to be installed at the Printing, Packaging & Allied Trades Research Association's Leatherhead laboratories. This equipment will provide PATRA's Package Testing Laboratory with a complete range of tests specified by the Ministry of Supply for packages up to 500 lb. in weight.

In the bump test, packages are subjected to a test of 60 minutes' duration, consisting of free drops through 1 in. at two to four bumps per second. The bumping action is achieved by a table which is raised and allowed to fall freely on to rubber pads having specified cha-

racteristics. Immediately before the test is commenced, packages are submitted to a dry heat test for 48 hours at approximately 140°F.

In the vibration test, the package is vibrated in three directions throughout the range of 1-15 cycles per second with the appropriate amplitude for a period of 15 minutes in each direction.

Special mounting arrangements for these machines have been provided in the new extension so that shocks and vibration shall not be transmitted to other parts of the building. The full range of mechanical testing equipment will be as follows: L. A. B. vibration tester; bump and vibration testers; compression tester and stacking tester; revolving drum; inclined plane test and drop testers. In addition, climatic testing chambers will be provided, together with ancillary equipment for making packages in various materials. ★

LETTER BOX

TABULAR WORK ON LINO

Dear Sir,

In Mr. T. Rangaswami's article entitled "Supervision of the Production of a Book Step by Step" which appeared in the February issue of your journal, the following statement appears:

"Intricate or complicated matter like statements and balance sheets can be done only on a Mono and not on a Lino."

I enclose a copy of a Company Report and Statement of Accounts, eight pages of which consist of perfectly printed Linotype-set tabular matter.

Whilst it is freely conceded that the Linotype—the world's most efficient and econo-

mical typesetting machine—is more generally used for the speedy setting of newspapers, periodicals, books, pamphlets, reports and circulars, tabular matter such as the excellent example sent herewith can be composed by one man on one Linotype machine better, faster and cheaper than by any other method.

The majority of your readers are, of course, printing technologists and are therefore well aware of the complete versatility of Linotype composition, but for the information and instruction of students and other possibly less experienced members of the printing and allied industries I feel that Mr. Rangaswami's completely erroneous statement should be refuted. I will be grateful therefore if you will kindly publish these comments. ★

Yours faithfully,
For and on behalf of
Linotype & Machinery Limited
Manager in India.

Encl: Report and
Statement of Accounts.

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The Fotosetter Machine and the Letterpress Printer

L. S. F. ELSBURY

Manager, Fotosetter Division Intertype Limited

SUPERFICIALLY it would appear that all the advantages of photo-composition were confined to the gravure and offset fields but, actually, photo-composition methods have had as much, or more, impact on the letterpress field than on any other.

This has been made possible by the advent of the rapid etch machine which will engrave a letterpress plate of high quality in virtually a few minutes. The combination (photo-composition and the magnesium or zinc plate) is ideal for the production of advertising matter, book and all descriptions of display work.

Many newspaper offices abroad are using this method for producing their displayed advertisements. Their practice is to set the type matter on photographic paper (available direct from the machine), paste it up with illustrations in a composite lay-out, draw in plain borders and rules and make a camera negative. From this a letterpress plate is engraved in a few minutes and either used for direct printing or may be incorporated in the type forme and sent to the foundry.

By this method make-up and the arrangement of headings, borders and illustrations are greatly simplified and herein lies one great advantage of photo-typography over metal

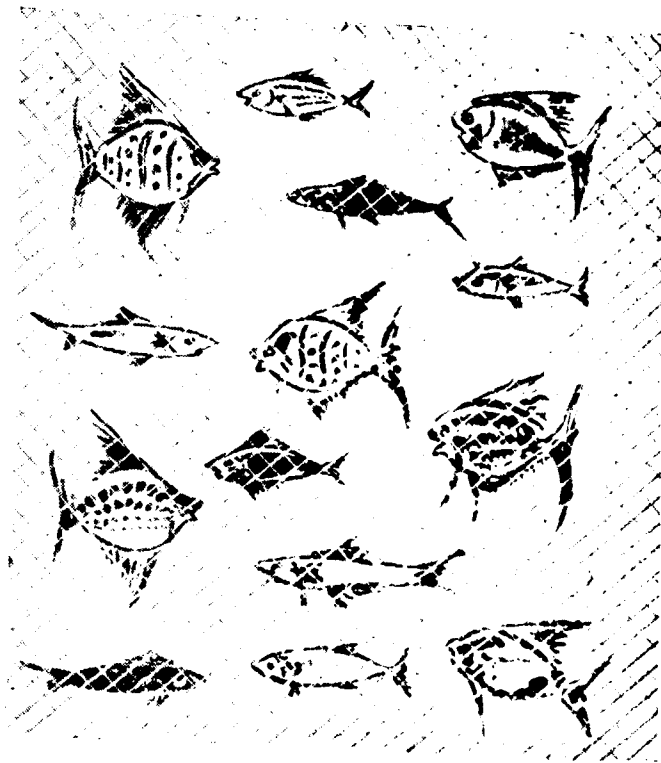
composition : quick and easy make-up.

For the book printer, also, this system has many advantages and simplifies many problems particularly where reprints are periodically called for. With the simple make-up necessary for this work he would probably choose to set the type directly in negative form from which the line block could be quickly processed. In this way, with cast-off, the matter could be keyed and made-up as the work progressed.

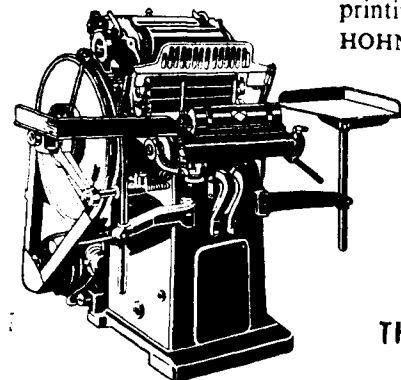
With these modern developments the letterpress printer finds at hand a high quality, long-wearing plate which can be produced as quickly as an offset plate can be etched; he has no height-to-paper problems and make-ready is virtually eliminated; no metal is involved and his storage problem is made simple. With reprints he has no **imposition or stonework** and no **remounting of stereo plates**.

Many print-buyers still prefer letterpress for much of their work but are frequently driven to use other processes by reason of cost; the employment of the methods outlined above, with all the economies they effect, should enable the modern letterpress printer to compete favourably in those other fields in the industry which may show signs, from time to time, of encroaching on his domain. ★

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ideal for those who wish to use one developer for many different jobs, for reasons of economy and convenience.

Used at full strength with 'Kodaline' or other process-type materials, the new developer gives a contrast similar to that obtained with 'Kodaline' developer; diluted 1+1 or 1+2 it gives a contrast suitable for continuous-tone applications.

D. 11 'Kodak' developer produces a fine neutral image colour and is very clean working. It has excellent keeping qualities and is very economical. At least 40-8 in x 10 in sheets of film can be dish-developed (or 50 tank-developed in one gallon of undiluted developer, while developer diluted 1+1 will process a minimum of 20 and 25 sheets respectively.

The new developer is ideal for the production of intermediate positives both in litho work and in the indirect method of colour for use in the preparation of reproduction.

A New ink factory for Sun Printers

PRESSES of Sun Printers, Watford, England consume 2,000 gallons of ink per day. The firm has built a new ink factory adjacent to the works to meet this huge demand.

W. Germany

FELDMUEHLE AG, the giant German paper manufacturers, state that their Reixholz works is to make 3,000 tons less newsprint from May, 1958. The machine affected, which for 25 years has been working on newsprint production, is to produce art stock instead. It is claimed that the production of newsprint is no longer a paying proposition for the machine. Alterations and conversions on the machine have begun. Similarly the Kabel mill is to reduce its newsprint output by some 1,000 tons from this year.

India

Half Rates for Books sent by Train

With effect from April 1, 1958, books carried by passenger or parcel trains on the Indian Railways will be charged for at half the normal parcel rates as against the full parcel rates.

Brazil

JUAN Cabanol, a firm of Brazilian importers, recently bought a Spanish-built offset press for a firm of printers in Rio de Janeiro. The press, the Oris V, was manufactured in Barcelona by Carlos Vilarnau. Its weight is 6.6 tons. It is expected that more Spanish printing machines are in future to be bought by Latin America.

You really did not miss much anyway

A Rhodesian Weekly, the Heanor Observer found itself with a pie of another kind when recently it was

unable to go to press because its typesetting machine was lying around the shop in pieces.

Its sole owner, Edward Rollinson, said that he and the compositor Charlie Granger took the machine apart to clean it. They then discovered that they couldn't put it together again.

Anxious subscribers were assured that the following week's issue would be out as usual. You really didn't miss much. 'It's been a pretty flat week for news'.

—Printing World.

Hong Kong

**The Monotype Corporation
(Far East) Ltd.**

The Monotype Corporation Limited are pleased to announce the conversion of their Branch in Hong Kong into a new company, under the name of The Monotype Corporation (Far East) Limited, with offices at 307/309, Marina House, Queens Road Central, Hong Kong.

The purpose of the company, will be to extend the activities in the Far East of the Parent Company, and its subsidiary, Pictorial Machinery Limited, at the same time serving better the interests of customers within the area.

To facilitate local sales and service, The Monotype Corporation Limited and Pictorial Machinery Limited also have pleasure in announcing the appointment of Charles Morgan & Company Limited, and associate Companies, as their accredited selling agents in Hong Kong China, Korea, Formosa, Singapore, Malaya, Borneo, Viet Nam, Laos and Cambodia.

The associate companies, as local agents, will work in close co-operation with The Monotype Corporation (Far East) Limited, and attend to sales, service and technical enquiries arising within the undermentioned territories:—

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Lendrum Eastern Limited,
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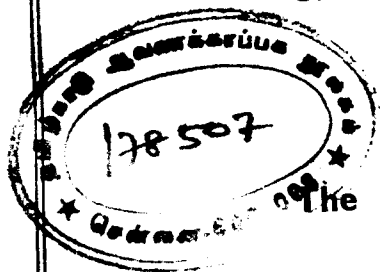
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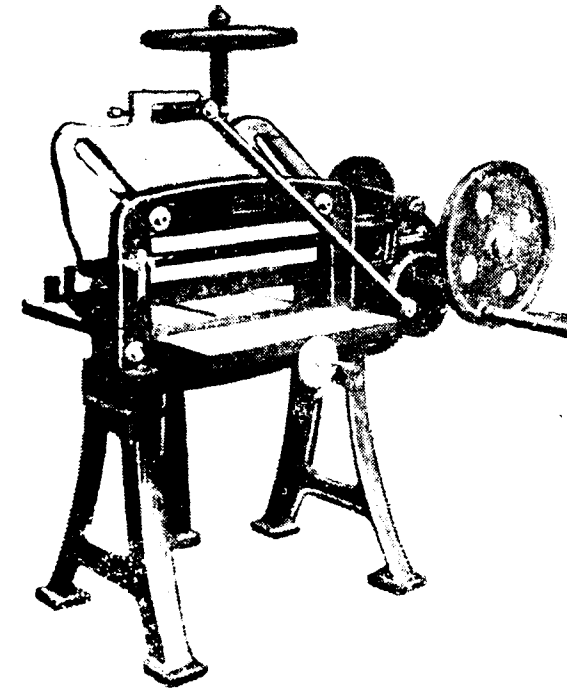
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