



OFFICIAL JOURNAL OF THE INDIAN FEDERATION OF PRINTING TECHNOLOGISTS

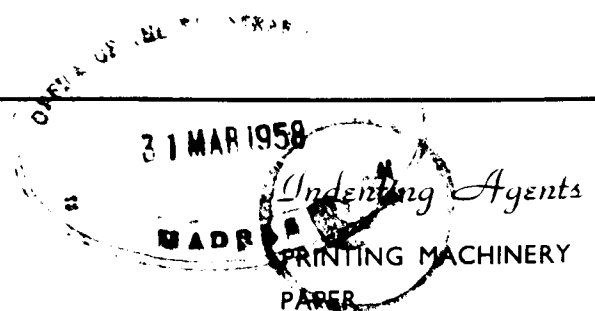
Vol. V

FEBRUARY 1958

No. 7

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## CONTENTS

3 OFF-SET LITHOGRAPHY

5 GRAPHIC MACHINERY DEALERS' ASSN.

9 SEMINAR ON BOOK PRODUCTION - SPECIAL  
SUPPLEMENT

96 NEWS

### **Master Printers to meet at Coimbatore**

The sixth session of the All India Master Printers' Federation's Annual Conference and Exhibition will take place at Coimbatore on the 19th and 21st April 1958.

As usual there will be an Exhibition of Printing machinery and other allied products besides the display of annual competition exhibits in printing and binding in various categories.

All those interested in the exhibition and the conference may kindly get in touch with Sri S. Ramaswamy, LPT, Secretary of Coimbatore Printers' Association, Cross Cut Road, Coimbatore, who are the organisers for further particulars.

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.

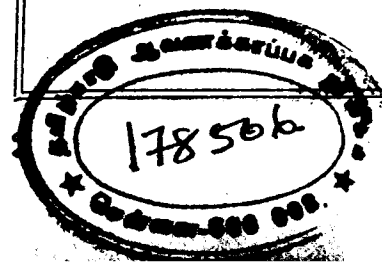
And this is the important factor in

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PRINTECH

K. V. MURTHY

The simplest stage in the making of albumen plate is when it is developed, but funny enough it is in this stage that most plates that take a short-cut to the graining room, come from. The process of developing consists of rubbing a greasy ready-made ink with cotton wool, over the image area.

This of course comes about after the plate has been printed down using a negative.

After rubbing the ink to a thin layer, the plate is immersed in water. Then with cotton the excess ink and coating unaffected by the light (in the non-printing area) are removed and finally the plate washed in running water.

The mistake often made here is that a lot of ink is poured over the plate and worked all over it with cotton. Then when it is cleared under water the ink is rubbed in the non-printing areas as well, and this makes developing difficult and unduly long. It also results in the use of soda solution (sodium bi carbonate) which though it clears the plate, at the same time must also weaken the image areas. All this can be avoided by using a little quantity of the ink and rubbed down to a thin grey layer over the image area and such a plate when developed under water will be found to clear in a couple of minutes.

There are other causes also which cause plates to develop with difficulty. Either because of over exposure, thin coating, humidity or dark reaction. But the one under discussion is the simplest factor to control as it is in the operator's hands and the other factors if standardised should make plate development a matter of course. A precaution to take before putting the plate in water is to dust the plate with french chalk which prevent the ink spreading in developing.

## Off-set Lithography Developing and preparing albumen plates for machine

After the plate is developed it is gummed evenly and dried. It is then washed out with asphaltum solution. Gum is removed with water sponge and the plate is thoroughly rolled-up with a tacky ink called press block. Plate is chalked and then *etched* cleaned, gummed and dried. Finally washed out again and kept in the press rack. The purpose of rolling-up the plate is to strengthen the image before the plate is desensitised in the non-printing areas with the etch. ★

(to be continued)

### Repeater mechanism on Furnival range of electronic guillotines

THE Furnival range of electronic guillotines (introduced to the trade at IPEX-1955) is now available with a device, known as a repeater mechanism, to eliminate the time lost in setting individual markers ('or flags') for each cut of a 'programme' where the cut is of uniform measurement throughout.

Thus in making repeat cuts of, say, two inches on a stock 30 ins long it is now only necessary to make one flag setting, whereas before it would have been necessary to make 14. The time-saving potentialities of the repeater mechanism are therefore considerable.

It has four programmes, two from zero to six ins, and two from zero to 12 ins. Each is set independently by means of a handwheel incorporating a micrometer-adjusting-screw for fine setting. Any one can be brought into action by a switch—a neon light showing which is operative.

A further feature of the mechanism, and one which will be especially appreciated in label cutting, is that programmes one and two (zero to six ins) can be superimposed on one another. The same applies to programmes three and four, allowing a trim cut to follow the main cut.

FEBRUARY 1958

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## Graphic Machinery Dealers' Association, Madras

### Office Bearers

President : Rtn. Sri BALDEVJI  
Vice-Presidents : Sri C. S. PILLAI  
Sri K. G. KRISHNA RAO  
Hony. Secretary : Sri J. P. JAIN  
Hony. Treasurer : Sri K. C. KHANNA

A memorandum unanimously adopted at a recent general body meeting of the Association was submitted to Government. This Association is fully representative of all the dealers in the printing industry.

The memorandum deals with the matter concerning to the printing industry in general and the members of the trade in particular. It refers to the very important item, i.e., ban imposed on the import of printing and lithographic machinery, etc., which has struck a serious blow to their trade with the consequent threat to our very existence.

With all the facts that printing industry is the third largest in the country and providing employment to millions of people besides it being recognised as one of the subjects for professional courses of study, the Government have banned the import of printing machinery.

In the overall situation of the country today, education is an important matter; and the Planners have given reasonable priority to this problem in both the First and the Second Five Year plans. Herein the printing industry of India will be called upon to play its role. But this it will not be able to do unless Government co-operation is forthcoming, by making the necessary materials available to the industry.

The industry progressed slowly but steadily, due to limitations of finance, skilled personnel

and equipment and the industry was forced to launch upon a cautious and phased programme of expansion. The industry is yet to reckon with the innovation in the equipment and technique of printing, which is rapidly taking place in other countries.

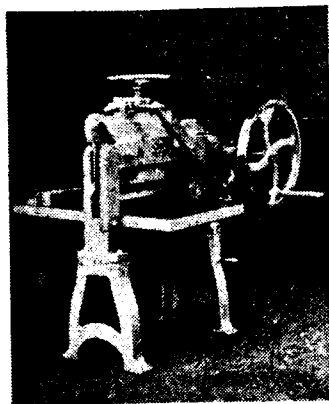
Although printing machinery was under O.G.L. and liberal licensing scheme, all these ten years after our Independence, the printing machinery Trade could not take full advantage of the liberal policy of the Government in the matter of imports because of the limitations referred to above. In fact, the printing machinery trade judiciously avoided excessive imports at a time when other trades were over-trading, and there can be no gain saying the fact that the Printing Machinery Dealers never misused the O.G.L. and the liberal licensing scheme. This fact is conclusively proved by the meagre offers, which the several Government Departments received against their recent enquiries. There are practically no stocks of graphic machinery with any of the dealers. Printing machinery formed but a microscopic fraction of the over-all imports as will be evident from the following figures :

| Years.  | (in nearest 1000 of Rupees) Total Imports. | (in nearest 1000 of Rupees) Printing Machinery. | Percentage of Imports of Printing Machinery etc. to total Imports. |
|---------|--------------------------------------------|-------------------------------------------------|--------------------------------------------------------------------|
| 1951—52 | 8,74,93,81                                 | 1,97,73                                         | 0.23%                                                              |
| 1952—53 | 6,35,49,78                                 | 1,05,94                                         | 0.17%                                                              |
| 1953—54 | 5,42,29,16                                 | 1,70,21                                         | 0.31%                                                              |
| 1954—55 | 6,33,04,93                                 | 1,43,42                                         | 0.23%                                                              |
| 1955—56 | 6,49,64,01                                 | 2,22,28                                         | 0.34%                                                              |
| 1956—57 | 8,33,14,92                                 | 2,33,76                                         | 0.28%                                                              |

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(These figures include imports of all Printing and allied Machinery, equipments and sundries as taken from monthly accounts relating to Sea Borne and Air Borne trade of India and Statistics relating to the foreign trade of India.)

These figures make it abundantly clear that the imports of printing machinery have never been, nor will they be, a disturbing factor in the foreign exchange position of the country.

Because of the limitations and the consequent phased programme expansion, the industry to-day finds itself caught between the "devil and the deep sea". It cannot retract itself because of the investment already made, nor can it go forward on account of the curb on imports of equipment. Take for instance a press which has installed an offset machine investing nearly a few lakhs of rupees. This press needs other complementary machinery connected with offset printing, which it had programmed to import over a period of years. Now this press cannot import these complementary equipments so neither can it progress nor can it make the fullest use of the machinery already installed. Could there be a more desperate situation? The net result is that many presses have started retrenching while others are faced with extinction. The Printing Machinery Dealers obviously face nothing short of total extinction. All these inevitably lead to unemployment, with serious consequences, economic as well as political.

The very fact that Printing Machinery was under O. G. L. all along, goes to prove that Government was aware of its essentiality. With the exception of treadles and minor other accessories, other types of printing machinery is not manufactured in India, nor could it be manufactured in the foreseeable future. Manufacture of Printing Machinery in India is not yet feasible because of the wide range of types and sizes of machinery required.

The memorandum concludes as follows:

"We certainly do not mind restriction of such items as are made or could be made in the near future. In fact, we would welcome such a move. But, we must emphasise that machinery which is not and which cannot be manufactured in the country in the foreseeable future should be permitted to be imported freely. To impose a total ban

on imports would spell the ruin of the trade and thwart the progress of the Industry. The import of printing machinery, although an insignificant fraction of the over-all imports, if continued to be banned, would affect directly and indirectly millions of our people. On the other hand, the restoration of the O. G. L. or even a partial restriction of imports would not mean any appreciable drain on our foreign exchange resources."

"We are fully aware of the grave crisis with which the Government are faced in regard to their foreign exchange position. We assure the Government that we are prepared to co-operate with them to the extent possible in their efforts to tackle this problem without uprooting any section of the community. We only pray that our representation will receive the consideration it deserves and thereby help us to contribute our mite to the prosperity of the Nation."

"We request that you will be pleased to receive a deputation of representatives of our Association to meet you at any convenient time so that we could offer explanations or clarifications of any points that may arise in the course of your consideration of this Memorandum."★

### Testing Light-fastness on printed specimens

A new piece of equipment introduced by a first installation at Patra is designed to carry out lightfastness tests on printed specimens, bookcloths and other materials more quickly than hitherto. According to Patra's experience tests which in the past took two weeks can now be done in a day or two.

It is called the Xenotest, the name deriving from the fact that xenon arc lamps are used. Samples for testing are submitted to the 1,500 watt lamp which matches daylight more nearly than the usual carbon arc.

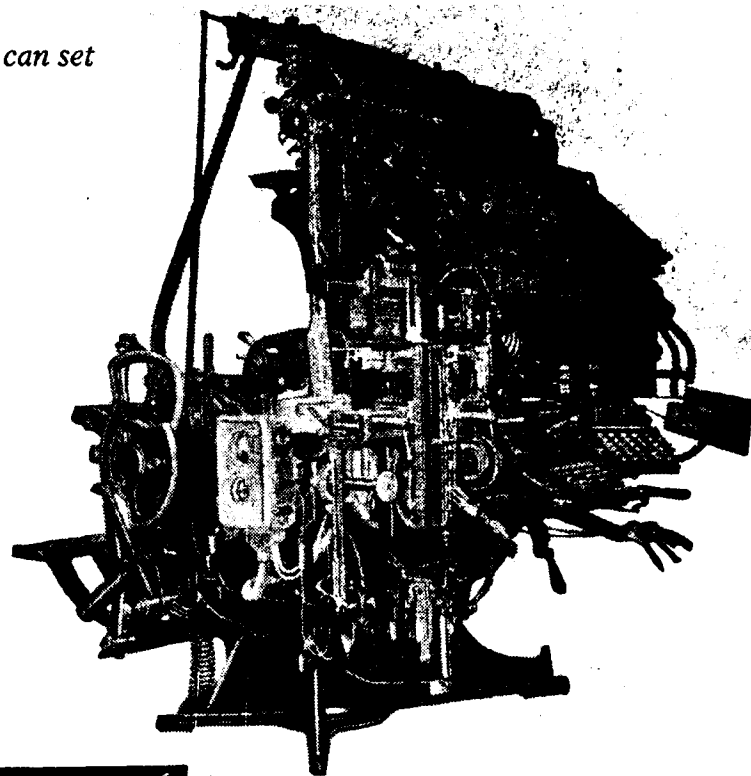
Within the machine are 10 double-sided sample holders which rotate around the lamp. These holders are so designed that each can rotate on its axis for every revolution of the holder base, thus allowing 20 samples to be alternatively exposed to the lamp. A water jacket surrounds the lamp and a fan is fitted below which blows cool air over the samples. Humidifying arrangements ensure that the temperature and humidity inside the instrument are approximately the same as those in the room in which the equipment is installed.

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## **SEMINAR ON BOOK PRODUCTION**

*at*

**HYDERABAD**

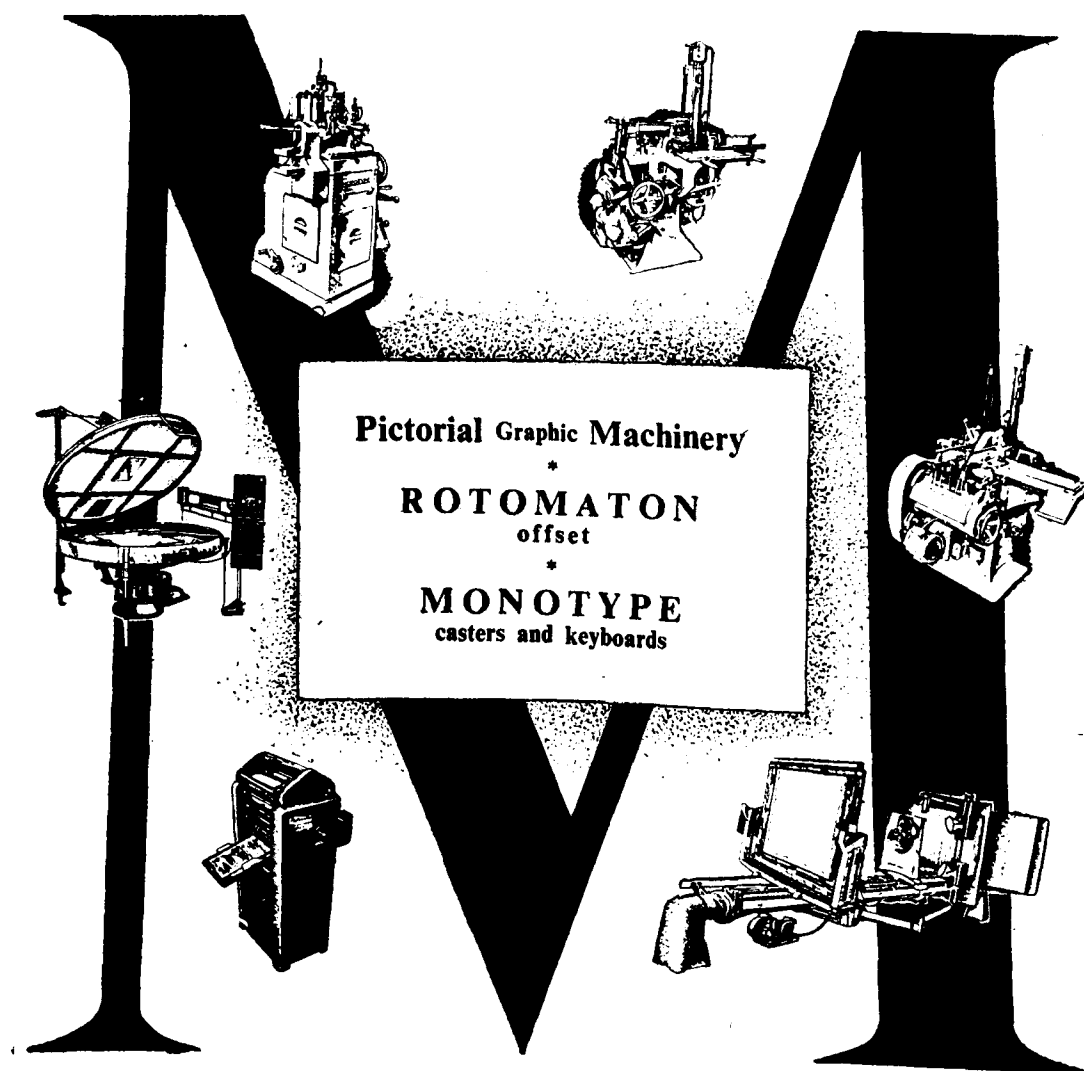
### **SUPPLEMENT**

THE Seminar on Book Production at Hyderabad organised by the Southern Languages Book Trust and the Book Industry Council of South India was inaugurated by Sri Bhimsen Sachar, Governor of Andhra Pradesh on the evening of the 31st Jan. '58 amidst a distinguished gathering of authors, artists, publishers, printers and officials from all over India.

FEBRUARY 1958

P-2

# A Strong Team



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DR. S. GOVINDARAJULU NAIDU,  
Vice-Chancellor, Sri Venkateswara University, &  
Chairman, Southern Languages Book Trust

## Welcome Address

"FIRST of all I feel it a great privilege to welcome the Governor of Andhra Pradesh and the distinguished Ladies and Gentlemen present here. We are always lucky in the response that Heads of Governments have given to us for the various functions we held in different capitals: in Madras, in Bangalore, in Trivandrum and here we have received the utmost kindness from the Heads of Departments in encouraging our efforts. Perhaps, I might take a few minutes to explain to those who are not already acquainted with the aims and functions of the Southern Languages Book Trust and the associated organisation the Book Industry Council, what it is and what we are seeking to do.

I have all my life been a teacher, but my association with this organisation has shown me the importance of not assuming that everybody knows everything about ourselves. A certain amount of publicity therefore is not wholly immodest, particularly when the organisation is intended for serving the public. The Southern Languages Book Trust is a society registered with a board of trustees consisting the seven Vice-Chancellors of the seven Universities in South India and five more additional trustees co-opted by them.

What it is seeking to do is a comparatively simple thing; in its conception we have got two parts. One is to bring out in the four Southern Indian languages worthwhile books, particularly knowledge books by moderate poets. The main reason for this is this. There appears to be a gap in the knowledge possessed by those who have higher college education and others who do not have such knowledge. Our desire is, so far as knowledge is concerned, there should be no such gap in our country.

Any one who is able to read any language ought to have access to the knowledge of the world. The percentage of literacy is unfortunately extremely small. And even for the literates we have, those who know only the languages of this country, the books for them are inadequate. Therefore, the Trust is seeking to secure publication of books on a wide variety of subjects. We have no particular interest in any one subject. We are not a propagandist organisation for any particular purpose. Whatever kind of knowledge is available or ought to be available to a literate person, it is our desire to make it available to the people knowing any one of the South Indian languages. That is one part.

The other part, and this is equally important, is this. We felt that it would not do much good if a subsidized organisation comes forward and produces a few books till their funds are exhausted. Our entire work is sought to be done through the existing machinery of book-writing, printing, publishing and selling. So much so, our special effort is to see that the entire book publishing trade has taken a few steps forward, so that, unlike other organisations to which funds are available from foreign countries, we are not reducing them by subsidizing the books.

We want the books to be published by the existing publishers at perfectly legitimate business conditions. All that we do is to help them a little by way of loans, help them a little to produce larger editions and to help them with technical advice if they want it, and to help them in any one of the other ways which do not interfere with their production costs. Another, and even more important, is in the



Dr. S. Govindarajulu Naidu welcomes those present at the inaugural function

matter of publishing books in any language. This effort has been going on for many years in our country, not merely for the last five years. What however has not happened is that books have not been published in our own languages and the market for them also has been left wholly undeveloped. The general idea with regard to book-sellers in our country seems to be this: those who want books must come to them and buy books if they want. That is not good enough. Books are good things like many other good things. But good things have got to be brought to the notice, and if necessary to the doors of the people and they have got to be made easily available and at as many places as possible. Sometimes when people want to buy a Government publication—and I am not complaining about Government and I have been a Government servant all my life, they must pay twelve annas or so into a Government treasury and produce the challan for the book. Certainly, that should not be the way of making books available. This is a very important part of our work and it is here the book industry comes into existence, whereas the Southern Languages Book Trust may operate only as long as funds are

available. The Book Industry Council which is an organisation of all publishers and book-sellers in Southern India is intended to be a permanent organisation for the common good of the entire trade. They have at present about 400 members in the southern part of India and it is hoped that they would get many more. This common organisation is intended to be the main and permanent organisation in this field. We are going to work out this in trade and business. While competition is legitimate and necessary, and without free competition there could be no progress, there is wide field of co-operation. That is all they are going to discover now. The competition itself is made more healthy by way of co-operation in many directions. It is this the Book Industry Council is going to organise by wider sale of books through many different categories. One of them is that books need not be available only in book shops. Wherever a man has to go, it should be possible for him to be able to pick out a book, whether it is a barber's shop, a grocer's shop, a cinema, etc. This is an organisation we are going to establish and encourage. Our object is a general improvement of printing and publishing work.



Shri Bhimsen Sachar, Governor, Andhra Pradesh inaugurates the Seminar

Another thing that I have recently discovered is the amount of technique that is behind publication of books. One would assume that the publication of a book is merely handing over a manuscript to a printer who would hand it over to a compositor whose composition may or may not be correct, and the book is produced. Apparently there is a tremendous amount of technique involved in the matter of producing attractive books. The Seminar that is being organised here highlights some of those problems. There is a tremendous amount of technique for the purpose of making a book attractive and useful to the person who is going to use it.

We know that the Governor is interested in all kinds of artistic and literary things and we are extremely thankful to him. Dr. Adishesayya, Assistant Director-General, UNESCO, is also deeply interested in spreading technique of publication of good and cheap books all the world over.

I find the Vice-Chancellor of Osmania University is amongst us and is sitting down below without my noticing it quietly. May I welcome him to the dias as one of our trustees and also thank him for all the assistance that is

being given by this college which falls under his jurisdiction.

I once again welcome you all for this Seminar and I take it that everybody who is interested in any part of the book-purchasing work will look a little later at our Exhibition."

*The Governor of Andhra Pradesh, Sri Bhimsen Sachar, inaugurating the Seminar on Book Production, said:*

"I have great pleasure in inaugurating the Seminar on Book Production organised under the joint auspices of the Southern Languages Book Trust and the Book Industry Council of South India. The usefulness of seminars as constituting a forum for dissecting and analysing complex problems and evolving appropriate solutions for them is being increasingly recognised and Seminars are being organised with fruitful results. Book production is a very technical and complex subject, and I have no doubt that a seminar on this subject is sure to yield beneficial results. I find from the programme that you will be dealing with the various problems connected with book industry and that you will have the benefit of the mature experience, advice and suggestions of experts connected with this industry.

With the increasing demand for books of all kinds, the problem of book production has assumed enormous proportions. The ramifications of these problems are many-sided affecting the producer, the author, the seller, the reader, and perhaps many others connected either directly or indirectly with this industry. You would no doubt be dealing with the various technical aspects of this question.

book, but a question of producing "the right type" of book. The production of the right type of book is necessary for another reason also. The facilities available for producing books have not always been properly used with the result that what Ruskin called "The Books of the Hour" are being produced in amazingly large numbers. Such books like the "Crime Thrillers", "Comics", etc., are within

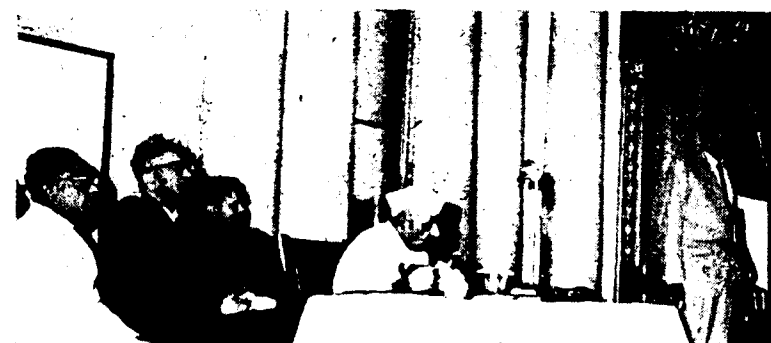


A section of the distinguished gathering at the seminar

However, I feel that there are a few general points which could be enunciated.

The orderly and democratic growth of our country postulates public enthusiasm which could be generated only when people know what is required of them. In other words, there is an imperative need for the spread of education which in these days means mainly knowledge from books, that is, the right knowledge from the right type of books. Hence, it is not a question of producing any kind of

the easy reach of those who should legitimately go in for better type of books. The production of the right type of books will have to meet this competition and overcome it; it will have to counteract the influence of the cheap variety of books, cheap from the point of view of intellect and not money. Besides there are also influences which are a menace to the development of the reading habit. The fast tempo of our life and the many-sided attractions available make it at times difficult



Sri C.S.S. Tatachari, Chairman, Seminar Committee proposes a vote of thanks

for persons to devote considerable time for the study of books which have to be studied in detail, if one wants to acquire knowledge. It should be the object of book production to try to overcome the influence of these counteracting influences also.

Another aspect of this question which is rather peculiar to our present day need is the need, not only to produce books, but reproduce some of the existing books in languages other than the one in which such books are already written. This need for translating books of value becomes all the more necessary in the context of our developing regional languages. Our regional languages are rich in their literature and with a view of making available to others the wisdom contained in literature of a particular language, translation is necessary.

While, no doubt, recognising the need for producing books as means of spreading education and culture, the economic aspect cannot also be overlooked. The vast section of the people who go in for books belong to that strata of society which cannot easily afford to spend large amounts on the purchase of books. It therefore becomes necessary to make available to this section books at rates within their easy reach. Their economic incapacity should not act as a restraining agent in the spread of knowledge.

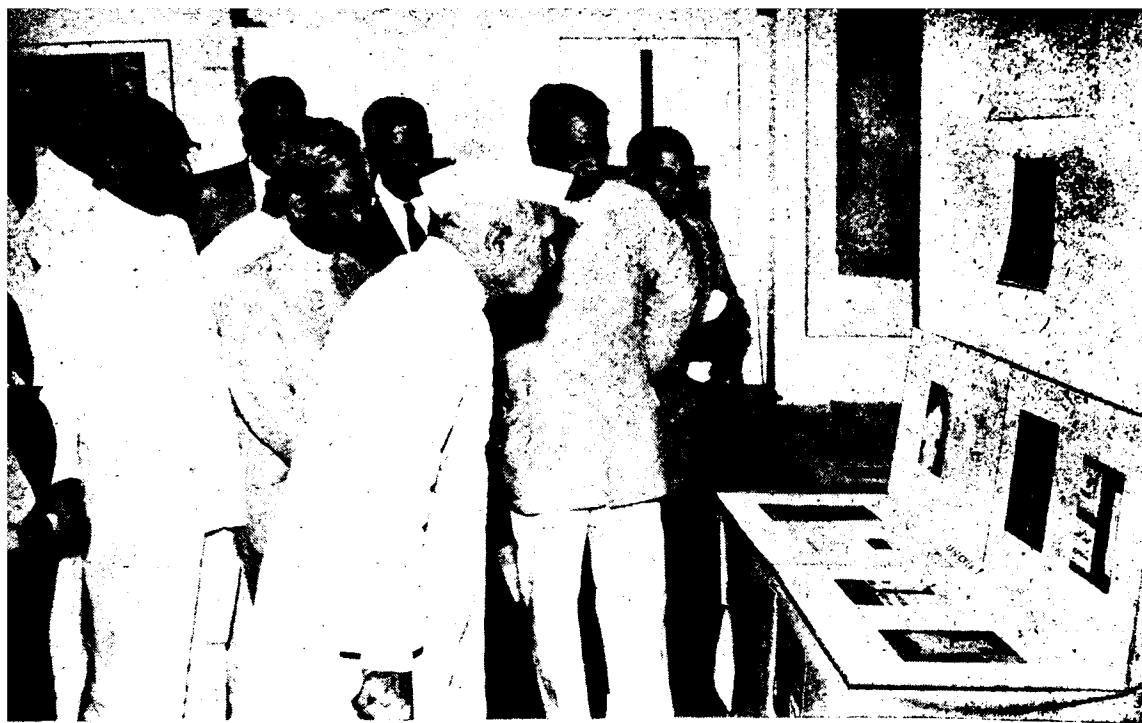
In this connection it is gratifying to note that the Southern Languages Book Trust has been established with a view to making avail-

able "high-quality low-priced books" to a larger number of people. It is seen from their programme that they will be issuing books in the four languages of South India covering various fields like Indian and World Classics, significant current and traditional



The Governor inspecting the Exhibits

works in history, philosophy and science, good fiction, poetry, drama, how-to-do it, etc. Appropriately it has been decided to devote a considerable portion of the issues to represent Indian conditions. The objectives before the Trust are praiseworthy and the programme should go a long way in meeting the requirements of the people of this part of the country. The production of books which



The Governor evincing keen interest in one of the exhibits

are an effective instrument for the dissemination of knowledge amongst the masses is indeed a noble task and it becomes more so when it is done without having an eye to the profits to be made, but with the sole idea of benefiting the

people, and I wish the Book Trust all success in this noble venture."

Sri C. S. S. Thathachari, Chairman of the Seminar Committee, proposed a vote of thanks. ★



Shri Bhimsen Sachar, Governor, Andhra Pradesh, admiring a pencil portrait of his, drawn on the spot by Sri H. V. Ramgopal, a prominent artist of Madras and a participant in the seminar

Dr. M. S. ADISESHIAH  
Assistant Director-General, UNESCO

## Production of Books

Your Excellencies, Ladies and Gentlemen,

I would first like to associate myself with the congratulations offered to the Southern Languages Book Trust and Book Industry Council of South India on the timeliness and wisdom of convening this All India Seminar on Book Production. In the short time of its existence, the Trust has pioneered for the country several important initiatives in the production and distribution of books—a field of immense importance for the present and great significance for the future. I am also impressed by the wealth of professional talent and business experience assembled at the seminar and at this opening meeting, and it is with considerable hesitation and some diffidence that I, as a layman, venture to offer certain general comments on the subject of the Seminar—the production of books.

For, in producing books, we are engaged in a process which is at once challenging and ennobling. The process is challenging because we are, in books, dealing with the substance of human experience down the centuries. If each generation had to start from scratch and build up its own experience, even with such elemental necessities of life, as the recipe for making Thosai and sambhar or for gauging the time of the year when it is right to transplant the young paddy seedling, or the means of transforming cotton into yarn, I suppose that we would still be in the stage where the paleolithic or neolithic man found

himself. We look to books—as we in this country look also to the oral tradition—to record for us the distilled experience of our fathers and forefathers, so that we can start the business of living from where they left off.

The production of books is also an ennobling process, because it is a record of human thought and a means of communication between humans. Here there is a double function which

books perform. They not only open up for us the treasures of the mind and spirit which our forbears have built up for us, they are a means of our grafting *our* thought, *our* ideas on to those which have preceded us. Books therefore, bear the same relationship to man's rationality and spirituality as the fresh water of the young tender coconut fruit bears to the conditions under which the coconut tree grows.

This double characteristic of book production or the book trade, which is a trade in human thought and human experience, sets for us certain criteria that we might well bear in mind in discharging the responsibility we carry as instruments of production in this field. One obvious criterion is that books should be both creative and non-repetitive. That is, they should add to the sum total of knowledge and should assist in avoiding the burden of working out something which has already been worked out. When I say that a book should be creative, I mean that it should stimulate the most potent of all human resources—the resources of the mind and



spirit. It does not mean that every book should be an original contribution to knowledge. That is not necessary or desirable, despite what ever enthusiastic book covers and advertisements say. We have in some senses to-day a surfeit of new knowledge—a plethora of original inventions and discoveries proceeding from the human mind. I mean rather, that the material should be presented in such a manner, within such a framework of thought, that it stimulates a person to think, to absorb and make his own what is presented. At the same time it should be a short cut to accumulated knowledge and experience. It should obviate the unnecessary waste of mental and spiritual resources involved in a person having to find out for himself, the type of knowledge and information which is known. Judged from this stand point, there is room for improvement in the books that are produced today in our country. Too many of them are not aimed at stimulating man's creative mental and spiritual energy. Too many deal with well-known and well-worn subjects in such a way that the reader at the end is left without a clue as to what is meant and has to work out for himself some very simple well known truth.

Another consideration that needs to be kept in view is that our books should convey to us the wisdom and knowledge garnered by the ancients and at the same time should deal with matters of moment for the present day world, in which our people are living. Here, there is something of a serious gap in our country. We have an abundance of sacred works, commentaries and exegeses in both poetry and prose, coming down from the past. The growing corpus of Knowledge that is building up in our country around biographies and autobiographies of great and wise men, belongs to this same group. When it comes to the present day world of thought, of life, of society, of economic and scientific developments, we find a somewhat serious gap. Here we have to turn to books produced in countries of the West to learn something of the modern world in which we live our lives. May I suggest that we address ourselves to filling this rather serious gap in our

production of books—a gap that arises from an abundance of sacred and historical works on the one hand and works of entertainment, on the other, leaving a void in the practical everyday business of living.

It is at this point, that the person of the author arises in our thinking. Till recently, the author had some opportunity for exercising his talent if he dealt with our sacred literature, straightforward entertainment or text books. In school text books he has to some extent a field for exercising his judgement and creative talent. But the haste with which he has to produce the book a time limit which, I understand, is growing steadily shorter deprives him of even this limited advantage. Of text books for universities and colleges, both the demand and other circumstances have resulted in their being, in the main, repetitive summaries of lectures in the form of what we used to call—bazaar notes—in my university days. But thanks to the Sahithya Akademi, the Southern Languages Book Trust and the Council, and some very forward looking Publishing Houses, the author in this country with a message, a talent and a creativity is beginning to come into his own. However, it is no more than a beginning. The enormous wastage of our creative writers and artists in the past now needs to be corrected and it is my hope that the organisations, firms and houses, represented here, will plan steadily and increasingly corrective action—action which is in their own interests because there is a potentially large demand from the public awaiting them. The public wants the author who can speak to the India of to-day, who can touch the hearts and minds of the one hundred million Tamils, Telegus, Kannadas and Malayalees in their own languages, to tell them something of their hopes and longings, their sorrows and frustrations, and above all the means for succeeding in the difficult complex but joyous business of living.

This is particularly important because in the India of to-day, we are committed to the position that books, as an instrument of knowledge and as a means of communication, should be accessible to all people, and not only to the

one percent of the English speaking population. Here, we have a sound oral tradition which has kept every man and woman in the country knowledgeable, though the majority of them has been illiterate, cultured, though till recently unable to read and write. As we campaign in this country to eradicate illiteracy and put into school gradually every child of school going age, we are opening the frontiers of knowledge to every man and woman, to every boy and girl. In this process, reliance on the oral tradition will no longer satisfy the demands of the newly literate man nor is it in consonance with the fundamental rights enshrined in our Constitution. Our books to-day must cater to all our people, as instruments of knowledge they have to be universal instruments of knowledge, as means of communication they have to be means of mass communication. This means devising a production schedule which will expand at about the same rate as the eradication of illiteracy, a price schedule which will bring books within the range of the man with the low per capita income which still characterises our country, a programme and content schedule for our books which will meet the different demands and needs of the varying groups of consumers.

In this connection, I should tell you about an experiment in this field being conducted in Latin America. There a production agency is producing a rural library of 150 books which is sold to each of the more than one hundred thousand villages in the American Continent. Most of those villages in countries like Mexico, Bolivia, Ecuador, and Brazil, which I know well as I visit them annually; are not much better off than our villages. And yet one of the effects of the community development programme in these countries has been to induce the Village Council to purchase this Library. The Library itself covers subjects of interest to the villager, dealing with Government, Economy, Religion, Fiction, Science, Life in other lands; and its production, though not subsidised, being based on modern production techniques on the one hand and a large market on the other, results in it being sold at

the equivalent of what we would call Rs. 50. Is there anything here that can help us to plan a similar production programme for the 25–30,000 villages in each of our four Southern Language States?

But at this point I would like to address a few remarks to ourselves in the role of consumers of books. In this matter we have a somewhat mixed social tradition. On the one hand we have a tradition of honour and reverence of books and Saraswathi Pooja and Vinayaka Chaturthi are annual reminders to us of this tradition. On this occasion we take our books down from the shelves, dust them and paint them in reverence. On the other hand we have no tradition in this country of buying books as we buy dhoties, sarees or above all jewellery. We have no tradition of presenting books to our friends as we present eatables or fruits or garlands. We have no tradition to speak of, of lending or borrowing books, as we do money. In fact I recall, as a school boy my master teaching me that there are two things in life, I should never lend, my book, my pen, and when I asked the reason for this admonition, the reply was that in these two cases the object lent will never be returned in the same condition in which it was originally given out. In the forty years I have lived in my country I have been presented with eight books, whereas in the seven years I have lived in France, working in UNESCO and travelling in Europe and the Western Hemisphere, I have been given over 200 books. Now, how can we help our people to develop the social tradition of (a) buying books for ourselves as readily as we buy clothes or jewellery and (b) buying books for presenting to friends as we do fruits or flowers. This is an important and urgent job that has to be done. I believe it can be done by proper teaching and practice through our schools, our universities, our public information media and our many voluntary societies. More immediately our publishing houses and distributors can through proper promotion activities, libraries, Book of the Month Clubs and book circles initiate this tradition. Only recently I went

into a publishing house in London to purchase some books and came out becoming a member of one of their four Book of the Month Clubs. In Moscow and Tashkhand, the largest number of shops that I saw, were bookshops—shops stocked with books, in original and translations, on matters of everyday life and on other lands and cultures. I could not drink a cup of coffee in a drug-store in New York or have a hair cut in a saloon in San Francisco without stacks of attractively published books inviting my attention. The New Outlets programme of the Trust, of which I saw some samples in simple book-filled wooden racks, at little cost, displayed at pan-shops, grocery stores, etc. all over Madras city is an imaginative initiative in this direction. These and similar efforts should make the possession of even a small and modest library by every person as vital a possession as the idol or pictures of a god, goddess or ancestor which adorn even our poorest homes. Until this tradition is developed in the country, the book trade can never carry out the ennobling and challenging tasks entrusted to it.

For there is yet another sector of unsatisfied demand in the area of books that awaits this and other countries. Books are one of the important means by which we in this great land, peopled by many diverse cultural groups, can grow into a people. It is through well written, readable books both in their original and in translations that we can develop in India an inter-state understanding and share in the intellectual richness and spiritual wealth of the other great languages of the land besides our own. It is at this point that I would like to refer to the satisfaction with which I received the invitation to address this Seminar and the readiness with which, on behalf of the United Nations Educational, Scientific and Cultural Organisation (UNESCO), I accepted it. UNESCO is of course, by the nature of its organs involved, committed and interested in books from several points of view. But for purposes of this meeting I will refer to two basic points of interest. The first I have dealt with and that is the nature of books which are

a means of making knowledge accessible to all people in every country. The second point of interest is that they are a means of promoting understanding between peoples of all countries, because the books of any one country record depths of experience and thought, where differences due to customs, conventions, governments and economy became of little import.

It is against this background that we have in UNESCO, as part of our world wide programme for the promotion of international understanding between peoples and international co-operation between governments in the areas of Education, Science and Culture, established a small programme for promoting and assisting the production of books and reading materials in this South Asian Region comprising the four countries of Burma, Ceylon, India and Pakistan. In these countries programmes of national economic and social development have been launched and the problems of illiteracy are being tackled vigorously by the governments, resulting in the need for the production of books and reading material by various agencies at least at two levels. The first level aims at meeting the needs of the new literates just emerging from the literacy classes or primary schools. The need at this stage is for graded follow-up material written to suit their level of reading skill, tested for readability, clearly and attractively illustrated and generally presented in large, clear type. Its preparation involves educational techniques and should be related to the teaching methods and materials used in the schools and literacy classes. Although primarily intended to develop the skill of reading, it should be at the same time attractive, informative and of immediate interest to the reader.

The second level of book production is concerned with those, whose reading skill is established and whose reading interest has been aroused. Here the need is for an ample supply of attractive and informative literature in cheap editions. This need is especially urgent, as I have pointed out, because such material can provide an effective contribution not only

to the great effort that these countries are making for their economic, social and cultural development but also for the promotion of that international understanding and intercultural co-operation on which in the last analysis, the peace and security of our world rests. It is for these reasons that UNESCO has been since 1955 assisting governments, organisations and individuals, in these four countries, to improve and increase the supply of reading material for both these levels of consumers.

To achieve this, one of the essential, if long-term requirements, is in basic and applied research, to determine and clarify the problems arising from the production of books. Here not more than a bare beginning has been made in such matters as vocabulary studies, and word frequency tests, of the written and spoken language. UNESCO stands ready to assist any organisation, agency or individual in pioneering work in this field. Let me list some of the more urgent areas in which research is needed to help the process of book production. Field testing of vocabulary lists to ascertain what words people know and do not know: Orthographic studies to establish criteria for introducing the many characters found in some languages: Research into reading interests, needs and abilities of various classes of readers: Study of the principles of grading and various methods of introducing and limiting vocabulary, syntactical structure, idea content and characters: Experiments in the testing of readability: Studies of the effectiveness of various types of pictorial illustrations, in aiding comprehension and creating interest: Methods of establishing co-operation between book producers and publishers on the one hand the technical governmental services in social education and community development on the other: Experiments to determine the best type of paper, binding and printing techniques, costing, accounting and estimating: The evaluation of reading materials and the effect of various types of content, style and presentation on the communication of ideas: Research into effective methods of distribution and means of aiding the distributor: Market

research to determine the size of the potential markets, the effect of price and other factors on sale and the most effective methods of distribution and sale to the various groups of consumers. I notice that the Trust is doing valuable pioneering work in this area, through its programme of seminars, consultants and publications. In this seminar you will be reviewing somewhat briefly some of these basic problems I have referred to. The publications of the Trust particularly its brochure "Marketing of popular books in South India and its present research on book prices are a first real beginning in Market Research. These seminars and studies show that there is unfortunately no short-cut to this complex problem. May I appeal to the Trust and the Council in South India and other agencies in the North to prepare carefully a programme of research in any of these basic problems and use the resources that UNESCO is able to place at their disposal.

UNESCO's second major area of action, is direct assistance in the production of books in this region, with a view to improving their quality and increasing their quality. For the newly literates, we have entered into contracts with production agencies in the four countries, for the publication of a series of technical booklets on community development subjects; for preparation of illustrations and manuscripts in the national languages on conservation of nature and natural resources: study kits of basic documentation and manuscripts in English on the subjects, so that producers may assist local writers in preparing their manuscripts: translations of selected model reading materials produced in other countries into the languages of the four countries. For the general reading public, we are assisting agencies through such bodies as the Trust in South India, Jamia Millia and the National Book Trust in the North, in the preparation and publication of a series of books on peoples of other lands which aim at promoting international understanding by bringing home to readers in this region the salient features of the history, geography, culture, and economy of other

countries; books on every day science which aim at showing the readers the impact of science on every day life; books on economic and social development subjects relevant to the country. In addition assistance is being given in the planning and preparation of a number of model manuscripts in national languages, by established writers, editors and translators of simple world classics, science fiction etc. To stimulate this programme UNESCO is offering a number of prizes through the National UNESCO Commissions to authors and writers in these four countries.

The third form of action undertaken by UNESCO is the organisation, or assistance in organisation of meeting conferences, seminars and workshops to stimulate the production and distribution of books. In 1956 a four country seminar of writers, publishers and governmental agencies on production of reading materials was held at Murree, Pakistan, which resulted in initiating co-ordination in the processes of book production in the four countries, and drawing up a programme of UNESCO action which I have been describing to you. In 1957 a second four country workshop on production problems was held at the Burma Translation Society, Rangoon, at which writers, illustrators, directors of production units, printers and publishers received practical training over a 6-week period. It is our hope to organize the next four-country seminar to deal with distribution problems in 1959 in South India with the co-operation of the Southern Languages Book Trust. In addition to these international meetings, UNESCO stands ready to help agencies like the Trust and the Council in organizing national training courses or workshops on specific production and distribution problems. I should like to take this opportunity to add UNESCO thanks and gratitude to the Ford Foundation which has extended to us, its technical help and co-operation in our programme, as it has provided its far sighted inspiration and technical and financial help to the Trust and Council in South India, as well as the Burma Translation Society in Rangoon, on their very important initiatives.

UNESCO also makes available to the four countries a number of fellowships every year for training abroad in problems concerned with book production, book illustration, book distribution and book trusts. A further service which we offer is the provision of technical documentation to agencies, organisations and individuals engaged in producing reading materials. UNESCO has available a limited number of small technical reference libraries, and collections of sample reading materials from other regions of the world, which it is prepared to donate to production agencies in the four countries. We have now reached the point, when we have decided that our programme in the four countries should be run from a Regional Office on the production of Reading Materials, which we are establishing in Pakistan, in agreement with the governments concerned. This office will be equipped with an international documentation centre and clearing house, a permanent exhibition on Book Production and a small technical staff which will work with governments, agencies and individuals on all aspects of the production and distribution process.

May I say that we in UNESCO look forward with great interest to your deliberations and conclusions, as a means of improving and expanding our programme of action in this field and for this region. There are already two important lessons that I have learnt as a result of my study of the work of the Trust and the Council, lessons which will help UNESCO in its action in South India. The first is, the soundness of the basic principle of the Trust and the Council, at least so far as South India is concerned, which is to achieve our common objective of increasing and improving reading materials for our people, by working through, aiding and stimulating the existing net work of authors, illustrators, publishers, printers, book-sellers, and distributors, rather than by intervening directly with subsidies and grants which would disrupt this growing net-work. The second important lesson is the standards being established by the Trust and the Council for all those engaged in the process of production

and distribution so that a healthy and self-supporting growth of this important sector of social life may be assured for the future.

There are other aspects of the production and distribution of reading materials such as popular and learned journals and newspapers, books for specialists and scholars, libraries of various types, which I shall not attempt to deal with here. But I would like to conclude by referring to one aspect of the production of children's books. Here again the problem is not only quantitative, i.e., to increase the number of books so that they may be available to all children but also qualitative. This latter is both a long term and a short-term issue. In the long-term it is curricular changes and a patient analysis and examination of schools textbooks—in both of which UNESCO is actively engaged—that will assure the quality of books our children deserve and desire. Recently I was visiting two countries which have been at war with each other for over 400 years and which are to-day participating in our programme for the examination and revision of their text-books. In one country's textbooks, the nationals of the other country were referred to as "the enemy" whereas in the text-books of the other country the first country's nationals were referred to as "the barbarians". History books in one country stated "We fought and defeated the enemy" and the other country's books read "the barbarians began the invasion of our fatherland". In this situation we agreed that the first step in the direction of international understanding would be achieved if

both textbooks referred to the other country's nationals as "the enemy". This is a rather pointed example of the slow and laborious uphill, longterm path that textbooks present. But in the short-term, in the immediate present, we can on the basis of our research findings, produce books for children which conform to appropriate standards of instruction, enlightenment, entertainment and intercultural understanding. There is today an urgent need for this and it is not possible for us to wait for curricular changes and revisions of existing children's books, which have to go on simultaneously and which can yield results only in the long term.

For, children's books produced today present us with a rather unique opportunity—the opportunity not only to present information but to assist the development of the mind and personality of the child, at an age and in a stage, where there has been no time for the arteries to harden, for superficial or erroneous mental impressions to freeze into stereotypes, at a time in which it is still possible for the child to develop a passion for curiosity rather than submissiveness, for truth rather than untruth, for reason rather than unreason, for neighbourliness and love, rather than suspicion and hatred, qualities which may make our world of tomorrow, a safer and saner tomorrow, a tomorrow when the children of today could live together in peace, security and happiness, in this and all other lands. ★

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## Photographic Illustrations for Books

BEFORE starting on the aspect of photography for illustrations, two or three things are taken for granted by the sponsors of the Seminar and most others.

One, that books, children's books, text books, novels, technical books, all sorts of books, are necessary. At least in this great country, which can boast of a civilization for in advance of many other countries (from where we are now learning about modern methods of book production and the kind), our ancients evidently did not think of printing as an important adjunct to the furtherance of knowledge. With a civilization dating back to perhaps 4000 B.C. India has given to its vast population Vedas, Upanishads, the Puranas like the Mahabharata and Ramayana, Sankara's Advaita Philosophy and a host of other things. In 200 B. C. the percentage of literacy was higher than today. It is said in Bengal for instance, before the coming of the British, there were 80,000 schools, one to every four hundred of population. Children went to school at the age of five and sixteen to the great universities in Benares, Taxila, Vidarbha, Ajanta, Ujjain and Nalanda. India, through the ages, has produced some of the best brains in practically every aspect of life—but all this without the printed book. So I would humbly suggest a study in the ancient methods of imparting education without books, in spite of the fact that all of us have taken for granted that printed books are a necessity.



Two, that illustrations are necessary for books; this is also taken for granted. Neither in the great Mahabharata and Ramayana, nor in the poems of Kalidasa or Panchatantra were there illustrations, but the image produced on every Indian Child's mind is more explicit than any modern illustrator can hope to achieve. But, still we have got the fixed belief that one illustration is better than ten thousand words, without questioning it seriously.

Three, that for illustrations for books, photographs are good. We are also accepting this without much argument, that instead of a line drawing or a wash drawing, a painting in full colours or a wood-cut, a photograph is better

I suppose it is due to the urgency of our requirements and the economics connected with it that we want to use a lot of books, that we want to illustrate these books, and that we want

to use photographs for illustrations.

Naturally black and white photographs are much cheaper than drawings and other illustrations and can be had much quicker. The modern colour photographs are very much cheaper and quicker than oil paintings or water colour sketches or poster coloured illustrations.

I suppose others before me would have explained what the photographs should represent in illustrating books. There must be an idea in the picture, there should be interest and there must be an impact.

The idea in the picture could illustrate good habits, present good manners, depict chivalry, bravery, or cultivate aesthetic sense by presenting beautiful flowers, scenery, artistic forms and so on. The idea could also be the portraits of great men, important events or the explanation of some action.

Interest is created by familiarity and novelty. A scene or a situation must be familiar to the reader so that he can take interest in the photograph. To hold that interest, there must be an element of novelty or originality in the photograph.

Impact may be explained as a peculiar feature which emphasises some aspect of life and incident.

The next thing is to see that the picture conforms to some simple forms of the laws of composition.

The important elements must be fitted in such a way that it conforms to one or more of many basic compositions. This "Composing" of a picture may be done while the photograph is taken or can be properly composed from the photograph with the aid of two "L" shaped cardboards or metal cut outs. In this way, a pleasing picture may be produced which may be vertical, horizontal or square. Normally horizontal pictures suggest placidity and peace and vertical pictures strength and stability. Diagonal elements in the picture indicate action and energy, but must have a support.

Then the lighting of the picture is important. Where force and drama have to be depicted, the picture must be of a low key, i.e., it must be a contrasting picture with vast masses of black and patches of strong high light showing plenty of harsh details. For suggesting a poet or a child or delicate womanhood, a soft picture a high key is indicated. For taking photographs of flowers and flower gardens against-the-light pictures are very effective. In portraiture and other big objects, the lighting must bring out the modelling and texture very nicely.

The size of the picture must have a relation to the size of the type page. For a 10"x15"

book, a small illustration of a man in 1"x1" will be horrible. Equally for 7"x5" book, a flush cut illustration occupying 5"x5" leaving 2" for text and margin will be ridiculous. Anyway there is no set rule for this. Eye—a trained eye—is the best judge.

Next to the size of the photograph, in relation to the text, is the quality of the photograph, in relation to the typography. If a light type like Caslon O. S. or Goudy O. S. is used, the photograph should not be dark. There must be an overall softness to match with the light grey mass of the type. If the setting is in Bodoni Bold or Cloister Bold, the photographs must be heavy to match with the type matter. It is superfluous to mention that the photographs throughout a book must be more or less of one quality—not a mixture of high key and low key pictures.

Regarding the width of photographs in books of very serene nature, it is better to keep them to the width of type matter. Flush cut pictures, that is photographs extending to the margins, are not usually used.

In books for the younger ones, a certain amount of liberty regarding the size of pictures could be taken. Pictures can be large just like large types for text. Care should be taken in all details in the picture since children are very observant of very minute details.

Flush-cut or bleed pictures have come to stay as a modern refinement. But they should be resorted to with discretion. Badly trained designers over do the bleeding of pictures. When pictures are used as flush-cut, there must be variety and harmony. If one is used horizontally, another may be used vertically, but they should balance perfectly. When photographs are used to cut flush on two adjacent sides only, the size of the picture in comparison to the size of the page must be such that the overall balance is maintained.

The habit of using outline for pictures is due to a lack of knowledge of composition. If pictures are composed properly, there is no need to have lines to hold the pictures together.

Photographs for text books are reproduced mainly by two processes—Letterpress and

Offset. Gravure is used only by one press in India and that also for Calendars and for a weekly magazine.

Out of the two processes, letterpress is used much more than offset in this country for text books. In letterpress, if coated paper is used, fine screen blocks 133 to 120 line can be used for blocks. If super calendered or imitation art paper is used, 80 to 100 line screen can be used for blocks. If machine finished or coarser paper like newsprint is used 60 line screen block can be used. When coarse screen blocks are used, details will not come out as much as fine screen blocks. Both for fine and coarse screen blocks the original photographs must be quite sharp. The tonal range must be quite good. In all cases before being sent for reproduction, pictures must be sized properly and spotted. Very often retouching of the negatives or the finishing of photographs will be necessary. Especially in the case of machinery, furniture, etc., there will be unwanted glare, shadows without details, want of clear outline, and so on. These will have to be touched. While making blocks, a certain amount of alteration in tone can be done. Portions can be made lighter by etching or slightly darker by painting up before etching. Proper instructions will have to be given to the block maker for this. Special effects can be obtained by joining and super-imposing photographs. Some times line designs are drawn over photographs, before block making. Negative and positive are sandwiched slightly out of register to produce a relief effect. Unusual effects can be produced by using different type of screens in the camera, like mezzotint, grapholine, etc. By using special slits in the lens of the process camera, various effects can be produced like lines instead of dots in the reproduction, different types of dots, etc. Before sending photographs for reproduction, how much they have to be enlarged or reduced has to be indicated. Best thing will be to draw a diagonal and mark off from the length or breadth the desired length, and measure the corresponding length on the other side.

For reproduction by offset process, the original must be as sharp as for the letterpress. Fine screen can be used even for rough papers, details will be retained in the reproduction even on rough papers. Since in offset printing, a certain amount of water emulsifies with the printing ink, and the image is first made on rubber which again imparts the image on to paper, blacks tend to grey a little and the dots get a certain amount of softness. So the dense blacks won't be as crisp as in letterpress normally. But highlights of a halftone picture can be completely white, whereas in letterpress you will have pin point dots in the high-light area.

The great advantage of offset for reproduction is using a cheaper, rougher paper for fine screen work, duplicating numbers of pictures easily, and a faster running machine and very little make ready on the machine. For longer runs, offset is definitely cheaper.

For both offset and letterpress reproduction, it is preferable to have the photograph on a glossy paper. When such an original is lit up by the arc lamp of the camera, the reflection is much higher and the reproduction will be very good. In the photographs, it is always advisable to avoid vast areas of dark shadows without relieving white spots, especially for offset reproduction. The result will be disappointing. There must always be spots of high light in shadow areas to relieve the eye. If you want sparkling reproductions, dispersal of the volume of highlights and shadows is necessary.

For reproduction of colour transparencies, care must be taken to see that they are absolutely sharp. Normally, the colours being more concentrated, to the naked eye the transparencies look quite good. But when enlarged, they look terrible. The best practice is to blow them up through a magnifying glass and see whether they are sharp. Secondly, though they are usually colourful, unless they are exposed correctly and produced properly, colour rendition in transparencies is not accurate. Usually when making separation plates for positives, a certain amount of detail is lost owing to

improper filtration in the camera. Modern methods of masking rectifies this defect to a certain extent. But a skillful colour etcher is essential for a proper reproduction.

The photograph may be good, the plate may be excellent, the paper may be first class, still the reproduction will be hopeless, if the printer does not do proper make-ready on the machine, does not adjust his rollers properly and take the correct ink. Metal mounting, pre-make-ready technique and ink testing are all aids for better work and cheaper production.

When huge editions are to be printed or when original blocks have to be preserved, plates will have to be duplicated. Stereotyping, Electrotyping and Plastic Stereos are the solution for these.

In addition to the conventional process camera which is being mainly used for making screen negatives for block making or offset, recent introductions are electronic instruments which produce blocks by scanning of lights. Machines of this type are Scanagraver, Kilscho-graphs, Elgrama etc. Newer processes are being perfected like the Coloblock system based on the old Collotype process.

Before closing, we might touch upon the comparative cost of the two processes, letterpress and offset, for reproduction.

Taking two machines of the same size, one offset and one letterpress, the price is more or less the same. As such the factors going into the cost of production—depreciation, interest on capital, will be same. Since both occupy more or less the same amount of space, rent will be same. Power consumption is also same. So also will be the maintenance. Wages and salaries will be slightly higher for offset, since there are not so many machines yet. But extra wages will not affect the over-all cost of production very much. Maintenance also will be the same.

Comparing the running speed of the machines, the offset Rotary is much faster than the letterpress cylinder—more than double. Even the new letterpress where curved stereo is used instead of a flat forme, the speed is 20 to 30% less than offset.

In make ready time, offset scores tremendously over the letter press. In this country, since the majority of printing presses have not got a proper costing system, they do not understand about true cost. In spite of the above factors, the rate of charges per 1,000 pulls is being charged much higher for offset than letterpress, whereas it should be the other way round.

Just before printing, let us compare block making, mounting and imposing for letterpress as against negative-positive making, laying out, printing down and deep-etching for offset.

The cost of 16 gauge copper sheet is much higher than 25 thou. zinc plate. The printing down time is same, but the etching time is much less in offset. The comparative wages of the fine etcher in block-making to the wages of the dot etcher in offset is same. So there again the offset process is cheaper for plate making than letter press block making.

As for the paper, we have already pointed out that on a rough finish paper, fine half tone screens can be printed by offset. There again there will be a saving of 15 to 30% on paper for text books.

The one complaint that was all along made against offset was that there was a soft overall haziness as against the crispness of letterpress. With modern development in ink making with more concentrated colours deep etch process of plate making and the introduction of litho finish papers, some times it will be difficult to say which is letterpress and which is offset.

We have not troubled about photogravure for reproduction, as we pointed out earlier that there is only one press doing photogravure. All over the world, the focus is on offset. Letterpress is striving to maintain its hold. No great effort is being made in the advanced countries to push up photogravure. In spite of some minor drawbacks, we are of the opinion, in course of time, photogravure will become as popular as offset, if not more, sheerly by the quality or reproduction, speed and low cost for long runs. Let us be watchful.

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Mr. A. SENDALL  
Associated Printers, Madras

## Illustrations with special reference to Children's Books

WHEN considering the general subject of the production of Children's Books with particular reference to illustrations, the age of the child for whom the book is intended must be the first consideration. Every child commences stretching out its hands towards a book long before it can read, so if the child's ardour to possess the book is not to be dampened at this early age, then the book must be a collection of brightly coloured everyday objects, easily recognised and preferably within the orbit of its early surroundings. What better than the family cat or dog or pictures representing their first boys, such as Teddy Bears, Bunny Rabbits and so on. As the intelligence quotient of the child grows, so must the book grow with it.

As the subject under discussion is book illustrations, the choice of picture, linedrawing or sketch, call it what you will, must be looked into both from the educational value to the age group under consideration and also to the best method of re-producing the same. Reverting to picture books for children, it is obvious that the artist with his water colours is the best medium to undertake this task, a task which could be considered as one of the most important factors in introducing the young life to the great world of books. It is to be hoped that artists, who paint pictures for this purpose, are well schooled in infant psychology and therefore are able to turn out only art work, but what is more important, work of good educational value.

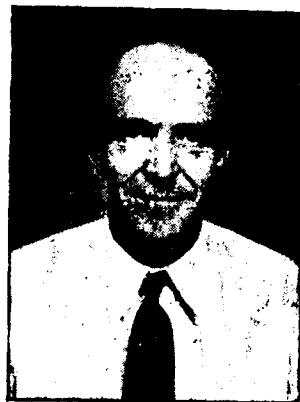
The publisher must now satisfy himself that the artwork is suitable material for the child to receive, before passing it on to the printer.

It can be presumed that the question of the selling price of the book has been satisfactorily dealt with.

The printer is now faced with the task of producing the book a child's pictorial book. Undoubtedly, the best method of production

is by photo-offset, for the job on hand represents a fully illustrated sheet to be printed in three, four or more colours by the line and halftone process. An old saying is that the printer must follow his copy even though it blows out of the window. This statement must not be taken literally, for it is always the duty of the printer to make suggestions to the publisher in the interest of economy of production and ensuring a well turned out book. For

e.g., artwork which may need five colours for faithful reproduction can often be slightly amended without any loss of lustre or effect, to become a four colour job. Then the size of the illustrations with relationship to paper size must be considered. Too often a printer finds that the illustrations passed on to him are out of correct proportion and, unfortunately, too many printers correct this anomaly by indiscriminately masking or extending the picture. Then a third devil arises when the art work is sent by post, carelessly packed, resulting in ugly cracks running across the illustrations. How many printers accept this state of affairs



and so, therefore, start off their job on the wrong foot!

Proceeding on, the stage is reached when readers are to be produced for the First, Second, Third, Fourth, Fifth and Sixth form children. Here typography takes its place alongside the illustrations and quite naturally the illustration takes on a different view. No longer is the multi-coloured picture required, for the illustration must now share or take second place to the type set word.

The most economical method of illustrating such readers is by the use of line blocks made from Indian ink drawings. This is undoubtedly the best method, but from the study of many such readers, the authors and the artists seem to give little thought to the best way to arrange them in the page for speedy and consequently economic composing with the type matter. It is not at all unusual to find as many as six line blocks scattered over a crown octavo page with the addition of about fifty five words set in 18 pt. Surely if so many illustrations are necessary, they could be incorporated into one or two blocks for insertion in the page.

The readers intended for Forms One, Two and Three often contain approximately 120 blocks spread over a like number of pages and it could almost be said that among the 120 blocks there are very few of the same size and they bear no relationship either to the column width or page width. Composing pages of this type, where cost of production should be the first consideration, is thus made laborious. If due attention is paid to the sizes of the blocks at the time of making them, then the compositor will find it easy to compose them into pages with the type matter in a minimum period of time.

So far, the halftone block has not shown its face, but as it is the most used method for the purpose of illustrating in the printing world to-day, we must discuss it at this stage.

Leaving Children's books aside, most books whether they deal with the arts, science, geography, biology, travel or biographies, etc., need the inclusion of photographs to assist the

reader to fully absorb the knowledge the book has to impart. Furthermore what better means have we at our disposal for obtaining an original than the photograph?

It is well known that in the world of commercial art, objects are photographed with the intention of reproducing them in catalogues, leaflets, etc., so there should be no reason why the ensuing photograph should not be a perfect original enabling the process worker to do full justice to his craft and pass on to the printer a first class block. But in book illustration this is not always the case. Often an author has to delve into the archives to unearth old photographs, which often have not been too well cared for, for the purpose of using them as originals to illustrate a passage in his book. This does not mean that a poor illustration in the book must necessarily be the result. A little care in retouching, cleaning and perhaps trimming the edges of the old or damaged photograph, before block making, will worth any time spent. A publisher would well always be advised to consult his printer when he is considering making blocks for any particular book he may be preparing for publication. Whether a zinc or copper block is to be used will depend on the number of copies to be printed or on the type of illustration that has to be reproduced. A well made zinc block should give up to 75,000 impressions and a similar block made on a copper should give up to 1,50,000 copies. It is generally considered that to reproduce a comparatively small number of copies from a line drawing a zinc block is all that is needed. This is generally true, but it must always be borne in mind that copper should be used when fine lines are used in the drawing and a correct reproduction is necessary.

In planning the making of halftone blocks to be printed in single colour, the foregoing remarks have still to be considered, but more important is the fact that the quality of paper to be used, must be taken into consideration before a decision can be reached as to what screen is to be used. It can

broadly be said that when using an absorbent paper, such as, newsprint, a coarse screen block, say 85 screen should be used, a calendered paper or an imitation art paper 100 screen, a second class art paper would need a hundred and twenty (120) screen and a first class art paper, such as would be used for art plates, a 133 or 150 screen. It must also be borne in mind that it is not possible to get a good illustration by using a 133 screen halftone block if a newsprint or inferior printing paper is to be used for printing the book. Finally it must be accepted that no matter what screen or paper is used a printer cannot reproduce an illustration superior to the original supplied to him.

Trichromatic or four colour halftone blocks should never be printed on any paper other than a real art paper and it is always advisable to use copper. The casein coating of an art paper provides the necessary base for trichromatic inks to suitably combine and so result in a bright sharp picture. Should an imitation art paper be used, then the result will be dull and lifeless, this being due to the inks being absorbed into the paper rather than drying naturally and combining harmoniously on the coated surface as in the case with art paper.

When a number of art plates are to appear in a book, due attention must be given to their position both in respect of the relationship they have with the text matter and also to ensure that they may be easily bound in with the rest of the sections. They should be arranged as an independent section or in a section that could

be wrapped around another signature. Pasting a considerable number of single art plates into a book is laborious and costly and so therefore should always be avoided if at all possible.

Block making is a highly skilled craft and it is always advisable to use the services of the best craftsman when making blocks. In Madras city rates charged by block-makers for halftone blocks vary from 30 nP to 50 nP. per sq. inch on zinc. There is obviously a great deal of difference in the rates charged, but also there is often a great deal of difference in the quality supplied.

So, never let the price be the deciding factor when placing your orders.

By way of a final word to anybody who may be contemplating the choice of illustrations for a book, always endeavour to prepare the original either by photography or by employing an artist to suit the book in question rather than treating the choice of illustration casually and adopting an attitude of "this will have to do". The writer regrets straying from the subject matter which the title implies but it must always be borne in mind that the foregoing remarks do very much apply to illustrating children's books also. The child's mind is most receptive and what is more it accepts what it may be taught in very good faith and accepts it as being correct. So make your pictures correct in every detail and ensure they are well printed. Authors and publishers of children's books are carrying out a social service and the children should only have the best service possible.

★

H. V. RAM GOPAL  
School of Arts and Crafts, Madras

## The artist and his contribution

THE artist today is in a dynamic and ever-changing world and if he is fully alive to his surroundings and to contemporary expression, he may, by careful study, contribute his share of powerful work to the science of designing. By experimenting, the artist may enrich the techniques of expression, and even perhaps aid the author in presenting complex ideas and feelings.

For successful book cover designing, first of all the designer might well study the progress made by other serious artists of today, and after understanding the spirit of their work, apply this knowledge creatively instead of merely copying the patterns with all their details.

Secondly, the artist should try to know, by reading the manuscript for himself either in original or in translation, the main feature of the author's work, so that he can design the cover in such a way that it will stand as a visible symbol of the contents, revealing its nature and character. Thus the artist will be doing justice to a work of literary art by making his cover design in tune with the contents, and at the same time attract attention by giving a simple, bold and effective design, instead of an accumulation of unnecessary details.

Thirdly, the artist who designs book covers should know something of the techniques of reproduction, as well as keep abreast of the important recent developments, both in India and foreign countries. He should visit book

selling concerns and make a survey of the varied book cover designs displayed with this knowledge the artist should be prepared to work his ideas into a harmonious whole.

With regard to the use of colour the artist should try to work out a scheme, bearing in mind that colour contributes greatly to the visibility of a design, and that colour is the least mechanical means for getting attention.

To this end he can use his imagination and his experience gained in experimenting with colour harmonies, giving special attention to the use of primary and complimentary colours. It should be remembered that in reproducing a full colour original a three colour reproduction will rarely give successful results. The artist's original may be good, but in reproduction it may be disappointing to see the result. In order to avoid these unhappy results, the artist

should use a limited number of colours; for certain subjects fresh primary colours are safer and ensure a better result.

For getting an effective display of the whole cover design, the artist must take all the units into consideration; the lettering, including the title of the book, the name of the author, name of the publisher, the name of the artist if the art work is an important part of the book, the seal, if any, and the price of the book. He must consider whether the illustration should be in lines or masses or decorative symbols, whether in black or colours, whether in dots or masses of patches or geometrical



forms, whether all or some of the figures should be in silhouette. The artist must consider as one of the primary items the background texture or surface colour of the paper on which the design is to be printed, in order to keep unity. Various types of lettering, sometimes descriptive ones, may be used by the artist according to the type of composition he chooses, after knowing the subject matter of the book which is to be published.

All these several aspects the artist should try to work into an effective design, at the same time giving due weight to the title, and to the name of the author. In so doing, he must bear in mind the historical period of the symbols used for designing, as well as the period of the literature of the book to be printed. It requires a good deal of imagination and thought to find the idea of a new design with a fresh approach on the part of the artist.

There are several techniques which may be used in preparing art work for covers. The artist should study various ways of handling the crayon or brush, either in colour, or black and white. Scraper board technique is often useful. If the scraper board work is painted in one colour on a paper of another colour with an interesting texture, this may form an effective design for a cover. But this work involves a good deal of labour and precision from the artist.

Most covers lose their individuality because the work of the artist who makes the design lacks the significant qualities involved in good designing. Sometimes the covers do not do justice to the imagination and character and style of the particular artist who executes them because they are done in a rush, taking an old design idea, or merely copying the format of a book cover that is already existing. Another sin is repetition; that is, repeating the same design over and over on a cover, and still another is crowding the cover with details. Too many details in the design of a cover are monotonous; they barricade the entrance to the on-looker at the first impression.

The artist should try to form an idea as to how his work will look when finally reproduced

by the platemaker from the original. The approved original cover design is sent to the block maker, where it undergoes many processes, mechanical and chemical, in screening and colour separation. The plate-maker must try to reproduce the effect of the artist's design faithfully, otherwise a change in a tint or a break in a line will cause a missing link and this will affect the result in a way which is beyond the artist's control.

For his part, an artist should be aware of the technical difficulties in printing before he undertakes a design for a book cover, and he should not be confused, or feel that too many limitations have come his way. He has to tackle them with patience and venture and understanding, otherwise he may not be able to work out a good design.

For some books, photographs can be used for cover illustrations. In arranging photographs, an artist should use his knowledge of composition to place them in an interesting and significant manner in relation to the background space on the cover. Here also the title and the author's name must take part in the design. The tone of the background and the tone of the photograph thus used for the cover design should show contrast and at the same time reveal the idea and the beauty of the combined effect either in mono-colour or in different colours.

Sometimes an effective book cover design can be done with lettering alone, giving proper display to the title of the book, the name of the author and publisher. In so doing the artist has to use his sense of discretion and experience by arranging the types of letters in a rhythmic manner or jumbled way, as the case may be, for getting a better effect.

In arriving at a design to show the publisher for a book cover, the artist has to work out as many rough designs as he has ideas in order to see comparatively and select one among them. When he is first called in to consult with a publisher, there should be a definite understanding between them as to payment for the work. This amount should not be affected by the number of

of sketches which the artist shows for if the publisher has enough confidence in the artist to think that he is the man for the work, the artist, on his side, should try to find a solution. However, if no agreement is reached, and the artist does not make the finished drawing, he should be paid at least one-third of the amount agreed on, to compensate him for his time.

Often the artist finds it difficult to work for book publishers. In many cases the publisher does not describe his requirements clearly to the artist. After the artist works out the cover design, the publisher may find it actually contrary to his mental picture and expectation. This is quite possible, as the design is not done in words, but in lines and colours, and at times the tastes of two persons differ. The author himself is not always a good judge of a cover design, because he thinks in terms of words and literary concepts, whereas the artist thinks in terms of graphic representation. The publisher should be the link and try to interpret them to each other.

The publisher should tell the artist his requirements carefully, in detail: about the desired size, whether he wants only lettering display or art work in line, colour or wash. He should give him full scope in preparing rough sketches. He can make suggestions on the work, but not interfere unnecessarily with the technique of the artist's work, or come in the middle. The time when the work is to be completed should be clearly understood between them. The publisher and artist should also discuss and clarify the question of reservation of copyright of the cover design, as the

design may be used for the book when it is translated into other languages, or it may be used for some other book by some other publisher without permission. The publisher should make it a point to include the name of the artist somewhere on the cover or in the preliminary matter.

The publisher would find it worth his while to approach individual artists, including free lance artists and artists from the younger generation, in order to bring fresh and new designs for book covers. If the publisher gives all the cover commissions for his publications to one well-known publicity concern or a commercial artist guild, there is every chance of getting stale work, as all such book covers will be touched by the same group of artists. It is better if he gives different book cover designs to different individual artists, as he can then get variety, and at the same time gain time in execution.

The publisher must co-operate with an artist sympathetically, and with confidence based on seeing his earlier work. If he feels like trying an experiment with a talented new artist, he should boldly embark, after discussing it frankly beforehand. The publisher must choose better artists, and at the same time allot the work intelligently, commissioning the particular artist for the type of work he can execute well. The artist has an important task. He has to take up willingly the burden of developing good taste in book cover designs, and thus help in spreading knowledge of all aspects of nature and human nature through books to the rest of mankind. ★

SRI S. S. KALATHIL

## The artist and his contribution

I am very thankful to the Secretary, Seminar of Book Production in giving me an opportunity to present a paper on *The Artist and his Contribution* in the production of well-made books at reasonable cost. I am only an artist and not a journalist. So you cannot expect me to present this paper in the full journalistic form. I shall try to state from my own experience about the vital role of the artist, and his contribution.

In the efficient and economical production of books to meet the ever increasing demand, the contribution of artist is very significant. Books with attractive covers really do invite readers. They reach the readers quickly, directly and forcibly. In other words the cover and colour act as good media for quick sales. It is only the artist who present the book finally to the public.

In the execution of good, imaginative and original designs and layouts, the artist will have to be imbued with much enthusiasm and ego and his spontaneous co-operation obtained. But the artist in India especially those connected with the production of books is facing so many problems. For the cover design or any illustration the artist is often approached at the final stage in a casual way and in great haste. The publisher only thinks that his book should not be without a cover design. So he often approaches the artist for a "name-sake" design giving him only the title of the book and its author's name. In fact the cover design of a book should be in consonance with

the contents and intention of the book. It is therefore essential that the artist, before starting to visualise a design, has to know and understand the contents of the book, and the aim and intention of its publication. This aspect is often neglected by the publishers.

Sometimes the very imagination and ideas of the artist is subjected to great strain and limitation by the publishers. Often the publishers dictate the type and nature of the design. The artist is the man in the field and he knows better than anybody else the right type of design required for a particular book. It is his job to give the publisher original imaginative and specific suggestions in the design. He shall certainly entertain constructive amendments. Hence to limit the imagination of an artist within the frame work of the terms and nature dictated by the publishers is nothing but suicidal.

Again the artist is often judged by the manual labour done in drawing a particular design. The imaginative and original ideas evolved by the artist is often not given the due weightage. It is the idea visualised in the layout by the artist that is to be judged and appreciated. The time taken for the execution of the layout is entirely different but unfortunately the artist is often paid for the manual labour done on a design. The remuneration so got is also invariably far from lucrative. The artist is also a man and he too has to survive and so sometimes much against his conscience he has to confine himself to the "Dictation"



of the publisher and the result will naturally be low standard and out of place designs. What I am driving at is, that to get the unstinted co-operation from the artist in the economic production of the books the artist has to be properly viewed and approached. For that, the present attitude and outlook of the publisher will have to be thoroughly changed.

About the technical aspect of designing for commercial production I should say that the artist has to exercise great care for a balanced layout, correct type of lettering, typography and finally the colour used. The layout should be well balanced with a proper stress on the title of the book. The design should as far as possible symbolise or represent the quint essence of the contents. The very intention and aim should also be satisfied and should have an individual approach. The design should show imaginative, fresh and individual character either in traditional or modern schools. The right type of lettering should be chosen and the use of photograph or figures also has to be carefully decided taking into consideration

many other allied aspects such as block making, typography, printing etc., at a moderate cost. Here I should stress that without actually employing pictorial elements and figures the mood and subject should be effectively conveyed by the correct choice of lettering, layout and colour scheme. Some stress should also be given to the psychology of the common man and their inquisitiveness or curiosity should be tried to be stimulated upon by the artist in his cover design.

In conclusion, I may state that the artist has much to contribute in the efficient and economical production of book to cater the growing demand. For this, his utmost co-operation and enthusiasm should be sought. He has to be encouraged and paid properly. So it is the imperative need that the publishers should change their present casual unimaginative approach and attitude towards the artist.

I shall once again thank the Secretary and Executive Committee of the Seminar for allowing me an opportunity to present my humble opinions. ★

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Sri C. J. THOMAS  
Art Director,  
Southern Languages Book Trust, Madras]

## The Art Director's Function

BETWEEN the author and a finished book there is a chain of specialists of whom the Art Director is the rarest specimen. It is a difficult job, and it is equally difficult for the layman to understand his role. That there must be an editor no one would deny. But what is the need of an art director? I will try to answer this question by describing him as the liaison officer between the editor and the artist.

It may very often happen that except in the case of very large firms, the production man acts in the capacity of the art director. Whoever fulfils this function, we are concerned here with the question of how he is to work it out successfully. With the publisher he works out what kind of a book he wants to produce and decides what particular item of art work goes into it. Once this is done, his duty is a two fold one—he has to fix up an artist and get him create what is needed.

The first part of this involves a wide familiarity with a large number of practising artists. The wider this circle, the better. He must make a careful study of the personal character and working methods, as well as the special ability of each artist he comes across. This information has to be as reliable as possible, because it would be extremely unwise to reject an artist as unfit. I don't say this eventuality can be completely ruled out, but it is very unpleasant for both parties. The artist is a very sensitive kind of animal, and rightly so. Hard-boiled businessmen make poor artists, com-

mercial or otherwise. He may take it as an insult if you make him feel that he is not the man for your job. In fact you may be after a cruder kind of work, and your rejection may not reflect adversely on his work. But you can't guarantee that the artist will take it like that. Mistaken choices have to be avoided as far as possible. It would be profitable to keep a file on them, with available specimens. Any information as to monetary considerations also must find a place in this record as it will be a helpful guide in negotiating with an artist, once you have decided to approach him. (Of course it does not need to be told that this is not to be used as a lever to obtain the cheapest rates from him!). Whether you have to keep alive the acquaintance as that may turn out to the mutual benefit some day. Not just a personal relation only.



The art director has to keep in touch with the growth and development and the changes in techniques achieved by the artist. So that at any time you will have an opportunity to approach the artist whose work will approximate to the design you visualise.

Once the artist is fixed upon, the second part of the duty begins. You have to explain your need to the artist, make him work, and pay him suitably. Here you have to refer back to the publisher, editor, and the production man (if he is a separate individual). They will have worked out a programme of the production in accordance with commercial literary or technical requirements. He must

know what exactly the publisher wants. It may be that he wants a cover to suit a particular kind of book. Or again the book to be made needs illustrations. Both these elements come into play in children's books. The publisher may have worked out the question of costs more or less clearly. But as regards the actual art work to go into the book he will have only vague ideas—vague from the angle of art. Though vague, these ideas are valuable inasmuch as they carry the weight of experience from the fields of production and sales. The artist will find it extremely difficult to grasp what these ideas are. We might say that the artist thinks in a totally different jargon. For example, the editor wants some sketches in the book. It has to be in one colour only. May be the publisher has decided to use antique paper too. He cannot afford to have the book printed by offset. The editor won't know how to explain these things convincingly to the artist who may be thinking of Indian ink was as the suitable technique. It is here that the art director comes in. He knows what the editor wants and knows also the various techniques used by the artist. He tells the artist to do the sketches in charcoal on a rough paper. And the resultant sketches can be easily reproduced by letterpress. What he has done is to make tangible the vague ideas of the editor. He has translated those ideas into jargon which the artist knows. Of course this means that a good art director will be acquainted with various techniques in art and methods of reproduction as well as the business aspect of all these activities.

Or again there is the problem of the limitations of particular artists. An artist may not be able to draw comic faces or again may not be able to do good work in water colour. Here there are two alternatives. The first one is to drop the artist and find out another who can do it. But this is more easily said than done. Artists are not so plentiful. An intelligent art director in this case would attack the problem in another manner. He would consider if it is possible to find out an alternative kind of art work, which is suited to the peculiar capacities

of the artist concerned, and which at the same time keeps within the economic frontiers. (This is especially true when the art work is more important than written matter.) If he succeeds in this he can explain it to the production man and get his approval. Here it is a case of translating the artist's language into the production man's jargon. Either way, the art director must know both production and art work, and also the different languages used in these fields.

In the performance of his duties, the art director of a publishing house is handicapped by a social factor which has to be mentioned here. There is a trend of thought in this country which claims to be utilitarian, but is neither utilitarian nor puritan. It just is vulgar. It abhors any attempt at beautifying a book. I don't say this is anything peculiar to the book trade. Even on the national scale it is true. Look at our big buildings, bridges and roads. The idea of beauty is something which is eschewed consciously. This is a sweeping generalisation, but it is justified because not a few of our bigwigs have been known to oppose any effort to beautify books on the score of increased cost. As elsewhere the publisher is asked to champion the 'poor' masses who have created world records in our film industry. And even those who depend the idea do it on the plea that it helps to sell more books. Nowhere do you find the idea of beautifying a book accepted as an ideal in itself. Beauty does not need the apology of better sales to justify itself. Beauty is a function of life. When the blind forces of evolution created the peacock's tail, at least the pea-hen must have been endowed with a sense of beauty. So with the flowers that attract insects for pollination and fruits which manage distribution of seeds. Indeed for all these a motive is alleged, but somewhere there must be the basic motive itself—it represents the pleasure as that represented by literature. And if beauty is talook, good literature will be washed down the same stream.

But I am digressing. This is the problem that the publisher has to face with regard to art. So, if on the one side art work is little appreciated, on the other side artists shy at working to order. They prefer to work unhindered and untutored in their own seclusion and leave success to chance. They are afraid that they may come into conflict with those who place orders with them, as these people do not understand the intricacies of art. There is a lot of truth in this fear. And it is the duty of the art director to handle the artist in such a way that his confidence can be won. Fundamentally it is a problem in human relations. But it is not enough for you to be on intimate terms with the artists. You have to be more than mere friend to be able to establish business relations—and in extreme cases avoid wrecking the personal intimacy even. How can this be done?

Obviously a thorough knowledge of the artist's profession will be the first. He must know the various media in use to-day as well as the peculiarities of each. It is only by understanding the actual process of artistic creation that you can win the confidence of an artist and guide him the way you want without inhibiting him. Imagine a publisher asking a cubist for a photographic illustration. In a few minutes the artist will find out if you know anything about his work. At that stage your useful suggestions will find a hearty welcome. But if you give the impression that you are just a buyer asking for something the character of which you don't understand the artist will withdraw into his shell. But does this mean that you have to agree to all the views of the artist? By no means. You can explain all the limitations under which the publisher has to do business. How costly it is to have four-colour blocks made, how you can't have surrealist illustrations for a mass market book, how you can't use art paper, or how difficult it is to insert double spread pictures. He must be made to understand that your stipulations are not the arbitrary tastes of any particular person, but are limitations imposed by economic or technical reasons. When the artist has

accepted these as valid frontiers within which he has to work, you have succeeded.

I may also say in this connection that I consider these limitations are not really mere stifling chains over creative work. Artists have always had to work under limitations—the composer by the instruments available, the sculptor by the material used. The peculiar shape of panels in European churches have given the world a good many miracles of composition. In fact the frontier instead of cramping the style of the artist is a challenge which gives a spurt to the artist's initiative. And it is the work of the art director to explain it as such.

But you can't get away with this with every artist. In spite of all your care your choice may have been wrong. How to prevent this? The only practical way is to be familiar with the work of as many of the available artists as possible. Sketches, paintings, books, anything which reflects the particular genius of the artist, should be collected. A record could be kept of these artists, about the various techniques they are proficient in. Of course an artist may one day come up with an entirely new thing, but as a rule an idea about the work of people will prevent totally improbable expectations. For example, very few artists are good at lettering. Personally I have found this to be the biggest problem in dealing with artists. When people talk glibly "use some good bold type", they feel they are asking for something quite easy to obtain. Typography is an extremely difficult art. And from the period of the missionaries who designed our types little has been done to reform them. The Roman script has had the aid of numberless artists like William Blake. We, with our many languages and endless characters, will not find any "good bold type" to use. I understand that in some Indian languages there is only one type face available. It may happen that on the same cover the lettering done by one artist has to go on the sketch done by another. This needs tact besides a designed cover is harmony between the various elements that comprise it like weight, colour, and

shapes. Maldistribution in the use of dark and light colour alone can destroy the beauty of a good design.

Let me use this opportunity to say a word about the lettering on the face of books. The ugly pictures which now pass for book covers has pushed the name of the book, like the camel, out of the tent. I could have exhibited a few samples here if the publishers would not take offence. It is rarely that you now find the name of the author or publisher on covers. Seeing the grudging space allowed to the name of a book I wondered why that publisher did not put it on another book. It has to be laid down clearly that the lettering should not be affected by whatever picture you put in. The principle is not affected even when the pictures are excellent. The idea that pictorial covers will sell books is only a half-truth—and like all

half-truths more dangerous than falsehood. India with its lower margin, smaller sales, higher material cost, shortage of materials and cut-up markets can't afford these pictorial covers. Not that we don't need good art work. In fact we need the highest which is simple and lasting.

The cover sketch is not a picture; it is only part of a design. The design includes the lettering too. All these must come out in a homogeneous proportion—homogeneous in colour, shape, weight, and what not. In this he will have to persuade the artist or artists to adapt the location, size and colour to the service of the pattern as a whole.

And the man presumes to do all these must have a delicate sense of taste and deep knowledge of craft—in fact be critic and creator in one. ★

#### I. F. P. T. LIBRARY—LATEST ADDITIONS

The Hony. Secretary acknowledges with thanks the receipt of the following publications:

**John Dickinson & Co. Ltd., Madras**

The Endless Web

An outline of printing processes

**Mr. T. Brown (Author) of M/s. Samuel Jones & Co. Ltd., London**

Introducing Paper

**M/s. S. C. Philips & Co. Ltd., London**

The Paper Market

The Paper Maker

The Paper Box & Bag Maker

NORMAN A. ELLIS  
Editor, Indian Print & Paper and  
Supdt., Baptist Mission Press, Calcutta

## Reproducing the Cover Design

THE extensive notes given in the excellent tentative programme show that very strictly speaking you do not wish to hear about book covers *in extenso*, but as they apply to the popular books that are such a feature of publishing to-day. Otherwise, I fear, we should be confined to a discussion on stiff covers with only blind and gold stamping and plain printing on cloth or stiff board covers.

The field for discussion of such covers as glossies and other popular editions, including the Penguins and their local equivalents, is wider and gives us more scope. At the same I have only one page to go on and other speakers have the whole book!

May I say here that I speak as a printer—a letterpress printer—and that, of necessity, my thoughts will be those of the printer, plus those of the ordinary reader who, because he is a printer, is interested not only in the content of a book but also its presentation in print to the reader.

Before we proceed to the technical aspects of book cover production, may I point out several factors that should be remembered and acted upon in any study of the production of books? (That is, again, from the printer's point of view). In doing so, I will quote from my own experience.

Do have your printer in on your discussions of production right from the start. Make your planning as complete as possible, with artist, printer, and you, the publisher, all together. I recall a drawing sent to the press where I work with a note from the customer saying that it would be easy to reproduce as the artist had worked in a press used to colour reproduction. The book was to be inexpensive

and simple. We got down to working out costs on the drawing and the customer had a shock when we gave the cost of reproduction of that one drawing. It would have taken eleven colours, and other tints and hues. We advised redrawing to fewer colours and the cost was minimised.

At a meeting in Calcutta held to discuss the arrangements for the Master Printers' Federation Conference a member of the committee suggested that an article in the brochure for the conference should be on three-colour reproduction, as he, an advertising manager of a daily newspaper, knew nothing of it and he felt others would be interested. This was readily agreed to and it was pointed out that there could be more than three-colour work, whereupon one of the finest litho printers in the East said, 'You can have 14 Colours if you like—and *then* you won't get it exactly as the original.' The other printers at the meeting ruefully agreed. Don't expect miracles of your printer and do keep it simple if you want to make your editions cheap.

Then there was the customer who supplied his own paper to a press—and did not allow for the bleed-off design and the technical matter of grippers on the machine to hold the paper when printing.

One book we had sent to us, to sell in our bookshop had a half-tone reproduced on a rough cover paper suitable for line and silk screen only. That was the fault of the press, which should have known better.

If you have a good printer he can point out the flaws right at the start, make suggestions and save a great many headaches in production.

Then, do remember that type is not made of rubber. It is two-dimensional and no more. It is possible to alter shapes and proportions of letters but we have not that means in India. It is still now in the west. You can blow up or reduce but you cannot make an expanded face into a condensed one. Do remember, too, that if you want to reproduce to a different size, it is advisable to letter space slightly, for every reproduction of a letter thickens its strokes. Don't think about thin letter strokes for reverse blocks (i.e., with cut-out letters). You will find the ink can enter the cut-out portions of the block and obliterate the wording.

I was once in a press, watching a cover being printed. It was a simple job, in one colour. The machine was capable of taking a double crown sheet, but was printing pages 1 and 4 of a book sized crown—5" by 7½" inches uncut. I asked why they could not print four pages upon the machine and it was pointed out to me that the paper was two-sided. The "outside" had the design of the paper—say linen finish—and the inside, of course had the reverse, so, to do the job properly, the printer could only print one side at once. The fact that, had he a duplicate set of cover blocks, he could have printed two up and reduced the run on the machine by half had never occurred to him. The cover blocks were very simple and would not have cost more than ten or so rupees. As it was, the customer was paying for single printing over a run of at least ten thousand when he could have saved considerably more than the cost of the blocks by cutting the printing costs. In this instance, the printer was to blame for not pointing this out to the customer. I should add, by the way, that the blocks would have been perfectly in order for another title in the same series of books.

The same can be applied to special makings of paper, if the making is big enough—it has to be big, of course, but a big edition or a series of titles to be produced on the same kind of paper or board can justify a making.

Again, the principle applied to your block-maker. You may order your own blocks or the

printer may have them made or make them himself. In my experience, it is impossible to get good blocks that are cheap. There are standard rates and the block-maker who gives cut rates can often give cut quality. A publisher once told me he could obtain blocks at half the rate we pay for them in Calcutta. He showed me the specimen of the finished job—and it was awful. 'But', I pointed out, 'look at the way the colours are out of register. They're hopelessly out'. The reply came, 'Oh, but that is the fault of the printer'. But it wasn't. I could see where colours never could be made to register with those blocks. Months later, I saw the printer of the books and mentioned the job to him. His reply was very forceful. 'You should have seen the blocks given to us to print from. They cost half what I should pay for them and the mounts were so soft that the plates sank as we did the job.' You know the old saying that you cannot make a silk purse out of a sow's ear. Neither can you print good jobs with bad blocks.

I could go on for the twenty minutes allotted to this paper in talking on what to do and what not to do. I will simply repeat—get a good printer and see that he knows about the job before he gets it—in detail.

In any discussion on cover design and its reproduction the question arises: which process shall we use? And the answer to that depends on several factors: the number to be printed, comparative costs, the cover design, and the materials to be used. If you have an edition of more than, say, two thousand in mind, then litho can give the answer. If you want mass effects of colour on your cover, litho again is the answer, although letterpress can also give effects and more cheaply on short runs. If you want to reproduce a good deal of lettering on the front page, keep to letterpress. For on art-board cover, letterpress generally: for cartridge-offset of course. The design, the paper, costs, all enter into it basically.

When considering covers to be done by letterpress it should be remembered that gradations and variations in one colour can be done by the use of tints and screens—half tone

that is. From pale pink to a rich red can be obtained in one printing by using screens or tints in the blocks (not ink colours). Also, overlapping of colours can produce vivid effects. Another point is that the inkmaker today can produce just about any shade or tint of ink that you require. He can, equally importantly, produce the ink for the job.

Ink is a highly important part of production and inks that have been oiled for so-called economy or for mistaken speeding up the job can ruin the effect of a well designed cover. If you want to get the right ink for the job, give the inkmaker details of the substance, finish and weight of the Paper, the kind of machine it is to be printed on and its speed, rubber or composition rollers, and if the press is in a part of India that has climatic variations of an extreme kind and the time of year it be done. (In most cases, of course it will be close to the time of the enquiry). Inkmaker who has the good of his customers in mind will be glad to help and advise to enable you to do a good job in the least expensive way.

I know that this paper is being read to people some of whom are many miles from an inkmaker, but the post doesn't take long these days.

Your programme suggested that I should describe the differences between platemaking by letterpress and offset. Before I do so, however, I think the differences between the main processes of reproduction would help. Letterpress and litho are the two best known here.

If you can identify the best-known kinds of print you will be helped in choosing the process to be used for your work. Letterpress prints from a raised surface and litho from a flat or slightly recessed one.

Letterpress can be printed on almost any surface of paper. A glance at the back of the printed sheet will show the indentation of the type—except in the best kinds of print. Heavy indentation is bad printing. The letterpress printer, in general, is more concerned with the papers of smoother finish. The litho printer, also in general, prefers the rougher paper.

There is an exception in the lithographer's use of chromo art.

The use of a magnifying glass in examining good print will show that at the edge of letterpress print there is a fine line of lighter colour followed by a rim of deeper colour where the impression of type on paper has squeezed the ink out from between the type or the block and the paper.

Litho has no impression on the reverse of the printing side and no ridge of ink. Under the magnifying glass a solid litho colour remains solid, even and smooth, whereas a letterpress solid tends to show mottle under magnification. On the other hand, a letterpress half-tone shows sound, round formation of dots, with a smooth, even effect, whereas litho half-tones may seem mottled and uneven. (I have left aside photogravure, collotype and silk screen, as these do not effect long edition runs in India—well, in most parts of India!). Silk screen can give excellent, vivid colour effects on short runs, for advertising your books.

Before we go on to a description of the two processes, especially as they concern the reproduction of book covers, let us look at what can be reproduced by letterpress blocks. What kind of block should you use for reproduction of original art work? Here are the answers. Half-tone photographs, water colours, pencil drawings, crayons, oil paintings, combined wash and pen and ink drawings, charcoal and engravings. Line blocks—pen and ink and line drawings scraper board work, pencil drawings, crayons, writing, typewriting charcoal and engravings. Dry point and etchings reproduce only fairly well on both. Maps and plans are best produced by line, although half-tone can give a fair—and *only* fair—result. Half-tone can reproduce scraper board work but only just and, generally, is not recommended.

If you use a photograph on your cover, see that the original for block making is black and white, on glossy paper and not on matt finish. As sharp and possible, it should have good high lights. Flaws can be 'helped' by

retouching or artist's work. The less retouching, the less the cost of the block.

The blockmaker can 'lay' tints to give varied effects from one printing. Simply state the areas to be tinted—don't try to supply the tinting effect yourself.

The method of line blockmaking is first to bring the original sketch down by photography to the size that the finished block is required. This negative is opaque in the white parts and perfectly clear where the lines are shown. When dry, the negative is printed on to a piece of metal which is to form the finished block. A piece of zinc is coated with a solution of albumen and ammonium bichromate and dried by whirling round in a current of warm air. The negative is then placed in a printing frame with vacuum air pressure to ensure perfect contact when the coated metal is placed in contact with it. Powerful arc lights print the line-drawing image on to the plate, which was made sensitive to light by the ammonium bichromate. After the required exposure time, the zinc plate is taken off and rolled up with an ink-covered roller. When this is finished, the excess ink is removed by placing the zinc plate under running water and gently swabbing with cotton-wool and the insoluble line drawing is left on the zinc. Then, after dusting over with dragon's blood (a powdered bitumen substance—not real dragon's blood!) and heating to form a resist over the image, the unwanted metal is etched out with acid. Several applications of this, and 'routing' out of the large expanses of unwanted metal, and the line block is ready for proofing and finally mounting type high.

The tones of a half-tone block are reproduced by breaking up the image into a series of dot formations and give to the eye an impression of continuous tone. If you examine a proof of a half-tone block closely you will see that it is a dot formation only. With coarse screen blocks, as used by newspapers, you can almost see the dots with the naked eye. The dots are produced in a half-tone block by putting a ruled screen in front of the sensitized

plate during the copying of the original picture on to the negative. The exposing of the negative for a half-tone block required more skill on the part of the operator than that for a line block, as, where with a line drawing there is only black and white, there are now many depths of tone to consider. After the negative is made it is printed in similar style to the line negative. The coating not affected by light is then washed off, and the plate soaked in a dye to show up the now dot-formed image. Upon transfer to an electric etching machine, the unwanted copper is dissolved. Still another etching is necessary, and some hand tooling by an expert. The bevel is then put on the edge of the block to facilitate mounting, and after proofing and passing, it is mounted type high.

Colour half-tones are negatives, filters are the same way, except that in making the negatives, filters are used to keep back various parts and only allow certain colours to pass through, so that each block is a reproduction of some of the colours of the original, which, when printed over each other, go to make a reproduction of the original.

Lithographic printing may be based on three principles:

(1) The natural principle, that grease and water do not mix; or, that grease is not wetted by water.

(2) The foundation principle, with two parts: (a) image formation. Certain substances affect the litho stone in such a way that they attract waterproof printing ink; (b) image control. Gum arabic inhibits further image formation by establishing a film which has a preferential attraction for moisture. This control of the image is increased in effectiveness by the application of (3) a chemical principle which is most important in all lithographic work.

The principles of lithography apply generally to printing from both stone and metal, but there are certain differences. Stone is porous. It absorbs water and does not oxidize. Zinc and aluminium oxidize readily and do not absorb water. The metal surfaces are therefore treated with an abrasive to produce an even, granular effect.

This treatment is known as graining, and the coarseness of the grain is largely decided by the grade and quality of the abrasive which is used. The grain serves to retain a film of moisture; it 'holds' both the image and the non-image films and the texture makes possible the production of tonal values by the chalk method of direct drawing. Graining increases the surface area several times and produces a condition in which the various chemical solutions which are used to react much more rapidly.

The production of the direct drawing and the transferred image is very much the same on metal as on stone. Before applying the image, the plate is given a sensitizing bath. Nitric acid solution is used in the case of zinc, and the effect is to deposit a film of basic aluminium sulphate on the surface of the metal.

Aluminium has a natural film of aluminium oxide and needs no further treatment if washed thoroughly and used in the state in which it is taken out of the graining machine. Usually the plate is given a dilute bath to remove traces of grease, such as fingermarks, which may accumulate. In the case of both metals an aluminium compound (chiefly aluminium oxide) is retained on the surface.

There is no appreciable penetration into the metal of either the image-forming or the water-attracting materials, but the forces of attraction are so strong that they withstand the friction of printing work remarkably.

The etching operation on plates is very different from that on stone. Different etching solutions which are used, but they usually contain an acid such as gallic, chromic or phosphoric, or phosphate salts such as ammonium dihydrogen phosphate. Gum arabic is

also often used in the etch, but this is optional; and pure gum arabic solution may be applied after the etching. Gum in an etch retards the action and it also assists local control.

The etch forms a chemically neutral phosphate salt on the non-image sections of the plate and changes the ink-receptive nature of the surface to a condition which will not readily attract printing ink.

Etching takes from one to three minutes (according to the type of etch which is being used), the etch is removed and a thin film of gum solution applied evenly to the whole of the surface of the plate and dried quickly. The application of the gum thus has a cumulative effect in building up a more vigorous and durable water-retaining section, which then controls the image by means of its opposite and balancing actions.

I have little time for discussion of the papers for cover printing. Briefly, these are confined to those made in India at present and vary from cover papers and art papers and boards to cartridge papers for litho. It is a case of choose your process and do your best with what is available just now. At any rate, shortage can be a challenge to ingenuity. For instance when are we going to use indigenous materials for covers? I have seen bamboo covers, but only a very few. Are we bound down to paper and boards? There are plastics, of course, which are still new in comparison with some other materials, but can anyone bring a really *Indian* contribution to book covers?

Lamination and gloss inks are there for our use now. And so back we go to where we started the artist and the publisher and the printer. Can they between them make use of to-day's restrictions to produce something new?

★

Mr. M. B. GLICK  
Director of Production  
The Viking Press, New York

IN this paper, although I may speak repeatedly of the technical knowledge which the Production Manager brings to his job, I wish first to emphasize that the Production Manager, as I see him, takes great interest in the broader aspects of publishing. He feels genuine pride in the cultural contribution of the books he produces. He devotes his skills to the production of good books, whether for entertainment or instruction, or both, because of his great desire to make books both attractive and economical. And his share in the dissemination of such books to a growing number of readers has a value to society which is the mainspring of all his effort.

Let us now take a look at book publishing to see who this production fellow is, and why?

The most obvious functional divisions of general book publishing are editorial, production, accounting, and marketing. It is not unusual for a man to start publishing in a small way with little or no staff. When this happens, the proprietor must carry on all these functions himself—working with an author, preparing the MS. for typesetting, seeing the book through the press, paying the bills, selling his books.

In each of these operations, there are many technical aspects which require special skills and close attention to detail. In total, they soon add up to more than any one person can handle competently all by himself and if any of them are handled incompetently, the already hazardous business of publishing grows ever more precarious.

## The role of the Production Manager in a Publishing House

The result is that survival in book publishing demands progress toward a high degree of competence in planning and performing the various functions. This progress leads to growth in at least a modest degree. First the one-man publishing house tends to acquire an experienced salesman or distributor and perhaps next an accountant. Then the publisher may see that he needs the help and the technical knowledge which only a production man supply.

### When and why does a publisher need a production man?

In the past, publishers used their printers as their production men. I yield to no one in my admiration for printers and I am sure there is no more conscientious group of businessmen in all industry than printers. However, both the publishers and the printers have come to realize that here is a dual responsibility

which even the most conscientious printer cannot properly carry out. The publisher's production man provides a knowledge of publishing which the printer does not have, and a knowledge of printing which the editor, salesman, and treasurer do not have.

When I first entered book publishing, I came into a small firm to assist one of the partners who was an editor but who had been handling production as well. As I took over the production work under his supervision, he impressed upon me the importance of the *production man's* role as the service department of the publishing house. If the editor feels that a certain manuscript should be rushed through the press to meet



some special publication need, the production man must exert all his ability toward fulfilling this need; if the editor wants preliminary plans and cost estimates for a possible publishing project, the production man spares no effort to provide full and accurate information to guide the editor's decision.

Management has the right to expect a rather special kind of intelligent loyalty from the man in whom is placed the responsibility for producing thousands of finished books from the manuscripts the editor accepts for publication. It can happen, that with his technical knowledge the production man can obstruct the carrying-out of the editor's ideas or can reduce the effectiveness of a promotion and selling effort through failure to coordinate and co-operate to the maximum degree. Such a negative attitude is, of course, intolerable and one need hardly mention it except to emphasize the positive value to a publishing business which an alert, informed, flexible-minded production man can contribute.

The production man constantly does battle to balance the cost, quality, and time factors in the production of every title. It is his job to provide his firm within the manufacturing budget with books which are as attractive as possible, and to get them made within a reasonable or sometimes less than reasonable period of time. The attention to minute detail which this balancing job requires, means long hours of work but it also yields the personal satisfaction of a useful service to society when the job is well done.

At a certain stage in the growth of a publishing house the skilled production man contributes a degree of efficiency to its book-making operations which more than pays the cost of adding him to the staff. Throughout the world this is demonstrably true. You may call him production man, production supervisor, production manager, or what you will; and you may well combine his duties with those of art director and book designer, all in one job; or he may serve the firm in other capacities as well. May I say that in America we have some highly competent production

women so that I am using the term production "man" in its generic sense.

Whatever you name him, his duties include cost estimating, planning specifications, placing orders with the most suitable sources of supply, making and supervising the keeping of production time schedules, maintaining quality, checking production bills for payment, and keeping the necessary records.

When these duties are carried out efficiently, cost savings can be very large indeed. When not well done, the financial loss can be equally large and though sometimes hidden, such loss is none the less real.

To a large extent this efficiency arises from orderly procedures and clear, complete specifications. Office forms for many of the informational and purchasing records facilitate this. The suggested minimum needs for book production would be a cost estimate form, time schedule form, composition order, text printing order, cover printing order, binding order, a general order form to take care of miscellaneous purchases, and a cost record form. The cost record and the cost estimate forms normally will be divided so that one section shows the Plant or Plate cost and another section shows the Sheet or Edition cost. Plant cost comprises all fixed costs which are incurred regardless of the size of the edition such as art work, block-making, typesetting, translation expense. Edition cost is made up of paper, printing, and binding—the items which vary with the number of copies printed.

Circumstances may very well suggest separate order forms for paper, for block-making, for letterpress printing, for offset printing, etc. Order forms and estimate forms should be very complete so that no specification is overlooked. Printers and all other suppliers welcome clear, complete specifications because their own efficient operation is thereby promoted. Information forms for scheduling, follow-up, and record keeping need to be highly selective so that they are sufficiently complete to be useful but not so laden with

detail that they become too burdensome to keep up to date.

The organization and arrangement of office forms must be liked by the people who use them. The best way to gain this is to have them devised by those very people. If my associate wishes to keep schedules on a large composite chart for all titles or if he chooses to keep individual title schedules on small cards, it doesn't matter to me as long as the information is accurate, complete, and readily available.

One of the Seminar Exhibits shows a selection of office forms which may be adapted to your needs. These forms will also be reproduced in a production booklet to be made available at a later date by the Southern Language Book Trust.

In planning or adapting forms for your own use, may I suggest that you avoid unnecessary repetition of the same information or at least information in the same amount of detail on more than one form. It is useful also to have separate forms for temporary information and for permanent data, so that a production schedule, for example, need not clutter your files after the delivery of the finished book, whereas copies of orders which give final specifications will be retained as a permanent record for future reference.

Another very important money-saving aspect of the production man's job is his knowledge of how and where to get each part of every job done economically and well; when shortcuts are a genuine economy and when they would be unwise, and why; when to use offset and when to use letterpress; when and how changes from the usual practice can be introduced to solve special problems: how to win the confidence and respect of suppliers so that their best efforts will be placed at his service.

It should be remembered that the cost of manufacturing books is the largest money outlay of any one publishing operation and the waste of a small fraction of a rupee per copy amounts to a substantial sum when multiplied by the thousands of copies produced by even a small publisher each year.

### The Production Budget

Here in India the publisher's discount to his purchasers (wholesale and retail booksellers and some individuals) on general books should average 25% to 33 $\frac{1}{3}$ %. In these circumstances, the retail price must be about 4 times the production cost. The exact multiple depends on the average discount, the royalty rate on any given title and a realistic allowance for overhead and profit. (Overhead as used herein includes the promotion budget as well as general office expenses). Royalty normally should average 10% of the retail price but should be less in the case of translations. If the royalty rate were to increase, the percentage of retail allowable for production cost would necessarily decrease. To put in another way, the royalty and production cost combined should not exceed  $\frac{1}{3}$  of what the publisher gets for each copy he sells.

For example, a book selling in the bookstore for Rs. 3.00 would yield you, the publisher, Rs. 2.00 per copy. One-half of these Rs. 2.00 must cover royalty and production. If the royalty is 10% of retail or Re. 0.30, that leaves Re. 0.70 for manufacturing expense.

The retail price of children's books which usually are budgeted even more closely than adult books, is likely to be only 3 to 3 $\frac{1}{2}$  times manufacturing cost. In all cases translation cost is added in as part of production expense for budget purposes.

The suggested budget is to be considered as a basis for the average book. Every publisher probably makes occasional exceptions to the budgetary rules. If it is confidently felt that there is likely to be more than one edition of a title and that the budget should be met by averaging two or more editions, the management may so decide.

Whatever the correct budgetary relations of production cost to retail price may be, the production man plays an important role in consultation with his associates who are responsible for management, editorial, and marketing as to "how much book" can be offered for how much money. Clearly it is not simply a matter of producing the cheapest possible

book and selling it at the lowest possible price. If a particular title has sales possibilities as a gift, for example, the addition of illustrations, or better paper, or large type and therefore more pages, or a better binding may help sales, or at any rate not reduce sales in spite of a correspondingly higher retail price. The wise publisher will utilize his production man's full ingenuity and skill in planning each title as carefully as possible for its special market. If management believes that a very great increase in sales and at least some increase in profit will result from cutting corners and producing a title at an absolutely rock bottom price, the production man will cut the corners intelligently, when the cost saving is greatest and the quality loss is least.

Management always remembers that the special case must not become the average. In the long run, overhead cost must be recovered; advertising and publicity must be adequately budgetted and carried through; and the firm's reputation may suffer from the authors' and the public's resentment of shod quality. All these considerations and the publisher's responsibility to himself add up to a constant careful weighing of all the factors which will make publication of each title a commercially and a socially desirable operation.

#### The Break-Even Point

Sometimes in considering the retail price in relation to manufacture cost, particularly on a project in the stage of advance planning when sales prospects have not yet been carefully examined, the production man figures the "break-even" point for an edition. This can best be explained by an example. Suppose we figure that it will cost us Rs. 3,750 to produce 5000 copies of a certain book. If we tentatively assume a retail price of Rs. 3.00 per copy and our distributor's discount is  $\frac{1}{3}$ , we receive Rs. 2.00 for each copy sold. But each copy we sell carries an author's royalty of 10% of retail or Rs. 0.30; so we really have only Rs. 1.70 in hand per copy sold. Disregarding all other expenses for the moment we divide Rs. 3,750 by Rs. 1.70 and we get 2206 copies, the number we must sell to recover our manufacturing

outlay. If we consider a different retail price, say Rs. 2.50, we receive Rs. 1.67 less royalty of Rs. 0.25 leaving us net income of Rs. 1.42 per copy. Dividing our Rs. 3750 by Rs. 1.42 gives a break-even point of 2640 copies. The break-even point should not be confused with the normal budget, for it does not take all of a publisher's costs into consideration.

#### Schedules

I have referred several times to scheduling and follow-up as the production man's duty. Making and keeping schedules is of great importance to the other publishing operations of publicity, promotion, advertising and selling. No publisher wants his books to come out in a haphazard fashion, possibly with several titles in the same category competing with other for reviewers' and buyers' attention because they happened to be completed at about the same time. The publisher who brings out a well diversified group of titles at one time and spaces widely those books which are somewhat similar, will find his promotion and selling results more successful. To achieve this desirable kind of planning, the production man let his colleagues know far ahead of time when each title is to be ready, make early revisions in his schedules to achieve a well-spaced publication list, and then must fulfil his promises.

Not only from the production man's standpoint but from the stand of management as well, the practice of rushing books through the press not become a habit. The rush job increases the probability of greater expense, or jeopardizes quality, or both. If rush work in any office be a habit, more staff will be needed, increasing overhead costs; or more will occur because of inefficiency and the work will become sloppy. The occasional necessary rush job is a challenge to production man, printer binder in which all willingly co-operate, but if the mad dash schedule happens constantly, all become weary with worry, and the economies your production man could achieve with normal schedules will fly out of the window.

The exciting corollary to all this from the production man's stand point is that technically speaking, he never finishes learning his job.

Even the best-informed production man always needs and wants to know his better. He has a lively interest in, and he makes good use of the many fine technical journals published in India, as well as books and periodicals from other nations. *Printech*, *Print-india*, *Indian Print and Paper*, *Paper Marketing News*, *Indian Publisher and Bookseller*, and the *Bulletin of the India Federation of Master Printers* are the excellent publications I have seen.

Probably I should add others to the list. This is a body of graphic arts journalism in which we may all take pride.

With the knowledge gained from such publications, a desire to get also well with all kinds of people, and the underlying cultural motivation to which I referred at first, the Production Man will be well equipped to look ahead toward more efficient production to meet India's Growing Need of Books. ★

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EVELYN HARTER GLICK  
Formerly Production Manager  
Random House, New York

## The Making of Children's Books

A delegate to our Seminar arriving from outer space might ask why the physical production of children's books is any different from the making of any other books, since paper, ink and printing go into all of them. The difference, as we know, begins with the difference in the reader. The child is still being introduced to the world, and must take what is offered in books as part of his introduction, whereas the adult is an old resident at liberty to choose good or bad company among books, as among people. Thus we have more obligation to children.

Children's editors in the United States are sometimes criticized for making books which parents or librarians will buy rather than books which children really like and want. We are not now concerned with editorial problems, but there is enough truth in the criticism to remind us that in thinking of the appearance of the book, as well as the content, we must try to understand the child's mind rather than that of his teachers or parents. Children's books should not be coy, or diadetic, or watered-down versions of adult books.

Very well, children's books are different; they should appeal to the imagination, the constructiveness, of the child's mind, it's desire-to-know which is always there unless it is beaten down. How can the physical appearance of the book contribute to this enjoyment and learning? Can the use of color, the sense of animation in drawings, the shape of the

book, the very size of the type and the feel of the paper become an integral part of what the book says? This is our problem.

Since we have just finished a discussion on photographs, we might ask whether they provide a proper method for illustrating children's books. For certain factual and scientific subjects, the answer is clearly yes: a photograph of Mt. Everest would be better in

a book on famous mountains than a drawing, just as a photograph of a cyclotron would give a more convincing idea of what it really looks like than an oil painting. Except in these informational books photographs are likely not to do as well as drawings which help the child to see what is important and which find the inner life of a subject for him.

Because of the close interweaving of meaning and the presentation of meaning a greater

amount of forethought on the part of the publisher is necessary for making a book for children than for making a book for adults, and also more teamwork from the author, the artist, the editor and the printer, who must consult at all stages, but particularly in the beginning.

For the purposes of a contest which the Southern Languages Book Trust is now conducting, books for children have been divided into two categories, those of fact and those of imagination, and into four age groups: 3-6, 6-9, 9-12 and 12-15. Although the artist is

of all ages, he is most important for the younger age groups. The older the child, the less assistance he needs from the artist in the imaginative category. On the other hand, in factual books diagrams and pictures are found useful at all ages; they make their points more quickly, are remembered better, and save space.

Let us suppose that we have a manuscript written for children about 4 or 5 years old, children who have not yet learned to read for themselves, but who like to look at pictures while their parents read. It will be highly desirable to have pictures in colour, especially in India, where colour is so much loved and used. This will mean the hiring of an artist, and paying him adequately. It means the making of colour plates, always an expensive process, as well as printing the several extra impressions for the additional colours. On the other hand, since the text is so very short and simple, the author should divide the royalty with the artist, in view of the latter's major contribution.

At this point the publisher must consider the risk as realistically as possible. If 10,000 copies can be sold within a reasonable time (interest on the investment must be covered) then more book can be given in terms of length, number of colours, quality of paper and sturdiness of binding than if, looking into the crystal ball, we can see only 2000 copies ultimately going over the bookstore counters. Closely correlated with this decision on quantity is the price at which the book is to be sold, for if the budget is too low, our project will be hobbled, and if the selling price is too high, our beautiful book may stand in the book stores getting dirty from being handled, but not from being bought. Lakshmi rewards those who understand her.

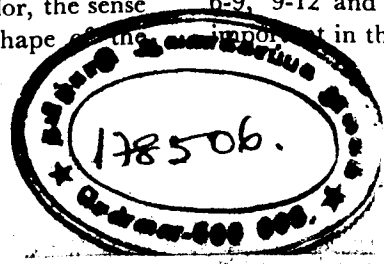
So. We must make tentative specifications, set a desired price and edition size, and see where we come out. If we cannot get what we want on this basis, we shall have to cut and fit; two colours instead of three, 24 pages instead of 32, fewer blocks. In all this, discussion with artist, author, printer should take

place, to make sure that the essential values of the enterprise are being saved, though the editor in consultation with the management must make the final decisions. Often it will be necessary to get a number of estimates, making various changes in the specifications, to bring the book within the desired price range in the size of edition which is being planned. This requires patience, but is rewarding in providing the most book for the money.

The contribution of the artist thus becomes a matter of varying importance in the production of children's books. If he provides few drawings, or a number of factual drawings to order, a lump sum may be satisfactory. If his contribution is large, he should have an advance against royalty as the author does.

The position of the book illustrator should be an honored one, so that the best artists in India will wish to illustrate a book occasionally, both for the special kind of immortality which a book bestows, and for the satisfaction of making a contribution to the joyous growth of young minds. I hope it will not be taken amiss if I say that I think you do not honor your artists enough in India, where so much that is artistic is highly honored. We do not honor our artists enough in America, either, but our good artists are now seeking to illustrate books. Your good artists have been led to think of book illustration as hack work, stuff done to order, poorly reproduced, and soon forgotten. This need not be the case. In the imaginative category illustration can add to the truth of the text all the power and delight of an artist's creative visualization; it can be valued by the general public, and it can have a life of more than one generation.

It goes without saying that artists should not be asked to compete with each other for jobs. When a book is to be illustrated, the most likely artist should be approached and asked if he would like to do a trial sketch. When this is done, if he is himself dissatisfied with it, or if the publisher finds that it is not what is wanted, this situation should be accept-



PRINTECH

FEBRUARY 1958

ed with perfect frankness by both artist and publisher as one of the occasional casualties. The publisher may then approach another artist.

If the author has a friend who wishes to try to make illustrations, or has already made them, this artist's work should be candidly appraised as to whether it is right for the book, and accepted or rejected solely on this basis. Often the author is not the best judge of art work done by people close to him, and an objective view is necessary, though an author may be a good critic of whether work done by an outside artist fulfills the spirit of what he himself is trying to do in the book.

In the youngest age group author and artist teams are often successful. One person may perform both functions, usually an artist who writes his own text, though occasionally an author will develop a crude style of his own which seems to serve, as in Munro Leaf's *Manners Can Be Fun* and other books. Sometimes there are husband and wife teams. In the United States we know of a pair of distinguished artists, the d'Aulaires, who write their books together and co-operate to the extreme extent of working on the same drawing at the same time, one using the right hand and the other the left hand!

There is one important point about the preparation of art work which should be borne in mind by those who are trying to guide artists, and by artists who have not done book illustration before. This is the necessity of drawing *for reproduction*, not to produce a finished work to be hung on the wall of a home or in a gallery. The picture as it finally appears *when printed* is the work of art, not the original drawing. How it looks in the book is the criterion of success. With this in mind, the artist will usually make his drawing one-third larger than it will appear on the printed page, so that any irregularities will be reduced rather than retained or made larger by the photo-engraving process. Consultations of artist and publisher and printer should be held on the technique to be used—whether pen and ink, dry brush, pencil, oil, wash or whatever—with

reference to the paper to be used for printing and the process of reproduction. If, for instance, wash drawings are planned, it may be decided to print the book by offset, or on the other hand to make high-light halftones and print on a smooth paper.

If the book has pictures in several colours, savings in cost can be made if the artist is willing and able to do the colour separations himself instead of leaving them to the plate-maker to separate photographically. As when making colour lithographs on stone the artist must visualize how all his colours will look when printed one on top of the other, so the artist making his own colour separations will make a separate drawing in black of the parts of the drawing which will be on each plate. Each colour must register correctly with the others and form a complete picture when the printing of all the colours is finished.

To do the separation the artist first makes a key drawing on board. He lays tracing paper over this, in order to get correct register, and draws the other colour areas on the paper, using black ink. One difficulty with this method is that sometimes the paper buckles and stretches. It is now possible to get other materials on which to work: glass, acetates and other plastics which have been given suitable grains and finishes.

There has been another development in plate-making of interest to all who wish to obtain faithful reproduction, as well as make savings in cost. It is now possible to eliminate camera work entirely in some cases where the artist is willing to work directly on certain prepared and carefully grained materials, such as vinylite. I have here a few samples of such materials which you may examine if you wish. When a drawing has been done on this material it is placed over the sensitized metal plate in the engraving room and light is turned on it just as it would ordinarily be turned on the photographic film laid over the metal. The metal from that point on is etched and treated as usual. Some artists find that this method gives them a more personal relation to the work and a more faithful result than they can

obtain by working through the usual camera process. I might also mention here the development of a fluoroscopic process for high-light halftones by which an automatic drop-out is possible, eliminating the necessity for laborious and often inaccurate hand-work in painting out the unwanted dots.

I have dwelt on art work because it presents the greatest problems in children's books. It stands to reason that a book for a child should be durable, the paper substantial—probably no less than 34 pound, the binding strong enough to be equal to the strain of repeated readings. The book should open out flat, and stay open. We should have no preconceived notions about size. Small—children like little books which fit their hands, and big ones to put on the floor. The shape may be oblong, or square or narrow, depending on the best presentation of the text. It is, however, well known that the older the child becomes, the more he prefers his book to approximate the standard sizes of adult books.

Also it goes without saying that a book for a child should be legible, that the type should be large enough and clear enough. How large is large enough? Since the alphabets of the Southern Languages are unfamiliar to me, I must leave it to you to determine how large the type should be for each age group, how long the line, and whether the style of the type face makes it easy to read. Are the type faces

available to you satisfactory, or do you need to work toward making improved fonts available?

Words should not be crowded on to a page. Paragraphs should be short. There should be loading between the lines, margins which give enough thumb-room at the sides and which are deep enough at the bottom so that the type matter does not seem to be slipping off the page. In the United States some experimentation is being done now on the colour of paper with reference to legibility, and questions raised as to whether it might be tinted, light pink, or light green, etc.

Perhaps all this adds up to the obvious fact that it is hard for any one person to go it alone in making a book for children. It requires too many talents. Above all, it requires a talent on the part someone for bringing the other talents together. It requires a realistic knowledge of the present market, and an equally realistic foreknowledge of how that market is changing. The most conservative view is not always the soundest. The customer standing in front of a display of books wondering what to buy with his 8 annas for his little daughter may willingly part with 12 annas if he sees a book so gay that a child will treasure it all her life. The publisher who anticipates the changes, who leads out with new ideas and fresh projects will have the stable and prosperous children's department of to-morrow. ★

Mr. M. S. CHINTAMANI  
Vauhini Prakashana, Bangalore

## New Methods of Producing Books

I must at the outset preface my remarks by saying that they are all from the standpoint of a small publisher. Knowing as I do, the South Indian publishing scene somewhat closely, I may say that the vast majority of publishers here are small publishers. It is for their edification that I am addressing these few words.

In the state of affairs as they exist today, there hardly appears to be any method at all in producing books. Be they text books or general books not much thought goes into its production, speaking by and large. Some school teacher has a book which he says is suitable for some class. The publisher agrees to give it a try. Some author has written a novel which the publisher thinks is very absorbing or the author is so well-known the publisher thinks that his novel must be good so he takes up the publication. A vast majority of the publishing houses being one-man shows, the sizes of the editions at present being small any method becomes impracticable and hence, superfluous.

But such a state of affairs cannot and will not last long. Already things are changing for the better. All publishers, even the one-man shows, have begun to show a keen awareness of the basic requirement of a good book. There is therefore bound to be a demand for newer methods of producing books.

First and foremost, the publisher should cease to think that once he has chosen a manuscript and turned it over to a printer his job is done. The progress made in the means of

producing books is so great that even if these means should become available to him, he should have the necessary organization to plan his production so as to be able to make effective use of those means of production. Take photosetting for example. If our publishers, had no trained staff to very carefully edit the copy, to lay out the pages and in every way to process the copy to finality, wholesale resetting—probably several times, would be the inevitable result. The publisher who wishes to look ahead should sectionalise his activities and put each section under the supervision of trained personnel. That in itself would so much improve the quality of books that the demand therefor would also increase. Even if such an increase in demand did not occur immediately, the care that went into the selection and processing the manuscript would give the publisher enough knowledge of it to plan for repeat editions. That sends him looking for new methods of producing books.

### Setting

His first problem is setting the copy. Here, although the new equipment available is indeed vast in its range, there is not much that would be of immediate benefit to the publisher in the South Indian languages. There is yet no linotype or monotype for any South Indian language except Tamil, which fortunately has the least number of characters. In this line the photosetting machines seems to offer the greatest hope to the language publisher. In the

photosetter, the underletters, the side letters, the top letters, the bottom letters and so on that so much complicate the script of these languages no longer present a problem.

Lack of variety in type faces, which is a bugbear to the publisher in our languages, is over-come in a vast measure on the photosetter. It is claimed that upto eight different sizes of type matter can be set up from the same fount of matrices, and for the entire range of regular sizes from 4 to 36 pts two founts of matrices only are required. It is claimed also that a photosetter equipped with four magazine and eight lenses can produce 32 different type faces.

To the creative typographer in the languages, the photosetter offers an easy way of creating new type faces for he does not have to possess costly and complicated die-cutting and punching machines to apply his creation to practical use.

The other advantage that appears to emanate from the photosetter is that we can make-line-cuts of the type setting without elaborate process equipment and the line-cuts can be stored away for repeat runs. Or we can go in for offset printing at will.

Surely, this machine is out of reach of the small publisher. But it should be possible, what with the Book Industry Council of South India and the Southern Languages Book Trust, to devise a method of co-operative ownership of such costly but extremely useful appliances.

### Printing

When we come to printing the matter that has been set, it becomes a lot simpler. Although many wondrous new machines have come on the market, with an amazing range of time saving gadgets, there is plenty of leeway yet to be made up in the full use of the older machines. A publisher would have to give them up only when the size of his editions and the number of his publications increase enormously. When they do it is easy enough to

choose from the numerous machines that are on the market, either in the letter press or offset line.

### Illustrations

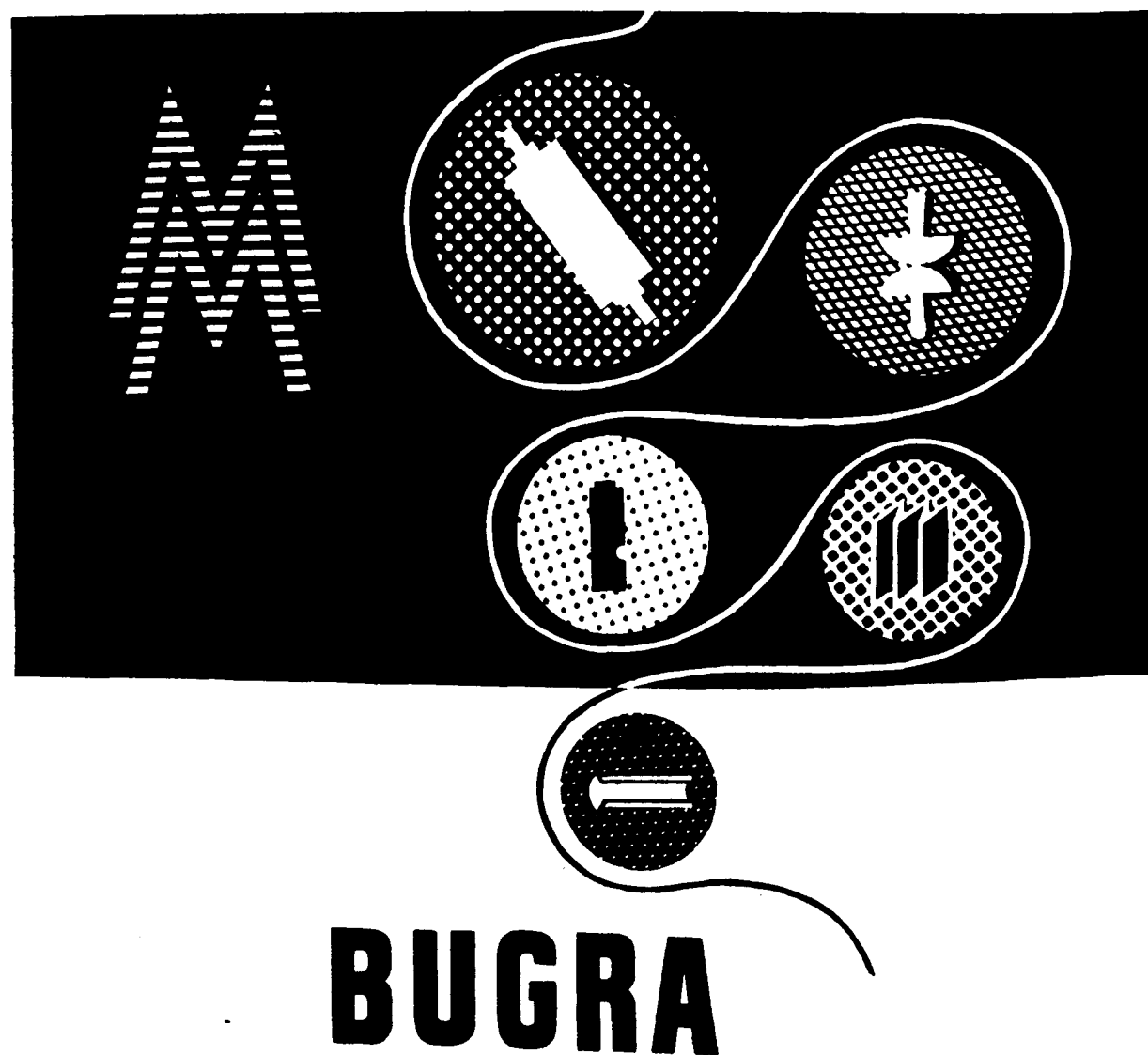
For quite a time to come, the halftone and line cuts will continue to be the only reliable way to illustrate a book other than by offset. But in so far as coloured illustrations are concerned, the recent improvements in making blocks directly from Ektachromes allow a vast scope for photography in book illustration inclusive of cover illustrations. This is a process to which the publisher can always resort to safely, especially when he has difficulty in getting things done by his artist on time.

### Book Binding

Here, too, the existing methods are quite enough for present requirements. But, as the demand grows the publisher should have access to the speedy folding machines, gathering machines, book-sewing machines, case making machines, threeway trimmers and a host of such automatic binding machines. The publisher who is planning large editions of popular books should think of the "perfect" binding, which is a glued binding which can be much cheaper than other book-binding methods on large jobs. The technique has been improved in recent years after the innovations of plastic adhesives.

### Looking Ahead

Thus, in outline, I have shown that there are newer and newer machines that are available to the publisher who can make use of them. As I have said before, he will come to need them, if he puts his business of book producing on a scientific basis. Such an organized effort at producing a book on the part of the publisher will have such an influence on the printer that he will do his best to keep up to expectations; he will do his best to overcome the limitations in his equipment. This initiative on the part of the publisher will go a long way to provide the momentum for the printer to reach out to new horizons. ★



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## Problem of Cover Design

LET us look at some book covers.

### Exhibits 1-3

Here is a trio printed in at least four colours. They are all successful jackets, on which the title and author's name are easy to read, pleasantly coloured, and with the pictures accurately reflecting the nature of the book for which they have been designed.

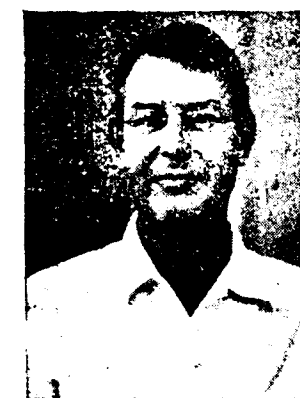
### Exhibit 1

You can guess at once that *The Bitter Berry* is a love story of the nineteenth century, set in the tropics. The woman's dress, with its long sleeves, long skirt and high collar, dates her. The sola topee preclaims the tropics. The tense pose of the two characters shows that a struggle is going on, and as the two are obviously married and the man is absorbed in his plantation, it is the woman whose affections are straying. She is the central character, with planting in the background. She is an attractive person, capable (look at the apron and rolled-up sleeves), headstrong and proud (look at her pose) and with a worthy but rather unattentive husband almost a dummy. It is obviously a book about the open air, not sensational, not particularly amusing, but about normal, likeable people in a rather exotic setting. All this can easily be deduced from a rapid glance at the jacket, yet the general effect is not crowded; the design has indicated the tension between the married pair. The title is beautifully prominent, occupying about half the available space without in

any way spoiling the picture. The bent, cramped lettering is appropriate, but is not sufficiently deformed to make it difficult to read. This jacket was designed by Biro and is first-class. I have read the book and am quite sure the artist did so too. His details are not only accurate but significant, but his great achievement has been to suggest by his picture the nature and mood of the book. The author's name is there, easy to read but not unduly prominent, which is right for a first novel.

### Exhibit 2

Now look at this one. The colours are cooler, the drawing evocative instead of detailed, the lines hard and broken instead of soft and flowing, the colours slashed on in solid masses instead of shading almost imperceptibly into one another. This is a different sort of book altogether. No love story here, but a glimpse of a hard-working mountain community. All rather impersonal perhaps, the author is not going to parade herself and it doesn't look as if the people are going to be remanticized. It does not seem to be an adventurous story—probably not much happens during this visit to the Sherpas, but it is in itself a wonderful thing that any people should have been able to make homes for themselves among these high mountains, and we should like to know more about them. This is a good jacket because the artist has caught the serene mood of the book, but I don't think he (Harry Toothill) has solved the problem of lettering so well as Biro.



FEBRUARY 1958

P—8

The type is not in itself striking, and it is squashed in at foot and head of the page, an afterthought rather than part of the design. Either the title or the author's name should always hit you in the eye: here one sees only the picture.

Why do I think that the title or the author's name should be prominent in any cover design? Because books are only recognizable by their titles, or their authors' names, or preferably both. The publisher can recognize his own books by their shape or contents: if someone asked me for a demy octavo book, with a grey jacket, maps in the text and inset halftones, that I published in 1957, I should be able to identify the book without any difficulty. But the assistant in a bookshop is only too familiar with the difficulties of trying to identify 'the book about the Five-Year Plan that was reviewed in the Sunday paper' - which paper, or which Sunday, is never clear; or 'the book about Elephants in Ceylon' which the customer read when he was a schoolboy. In a crowded bookshop, as in a crowded room, books or people can only be identified by name. If I now ask, 'where is Mr. Visvanathan?' he can - if he is here - easily make himself known by standing up or speaking. Books cannot move of their own volition, and they must therefore display their names prominently. For the convenience of the assistant and 'buyer in the bookshop they must have title and author's name on the front cover, in case the book is lucky enough to be displayed in isolation. For both bookshop and library - personal or public - the name and title must also always be clear on the spine, of the book itself and of any jacket it may have. For the bookseller too it is a great convenience to have the publisher's name on the spine.

#### Exhibit 4

As in so many ways, Penguin Books are models of functional utility in this respect. Their spines are printed from foot to head (for they are going to spend most of their life on someone's bookshelf). At the foot of the spine is the number in the series - exceedingly useful to the publisher and bookseller, but unobtru-

sively printed because of no interest to anyone else. The the Penguin symbol, which tells the bookseller where to order more copies and the customer that he is looking at a Penguin book, probably therefore at a cheap reprint of an exceptionally good book. Then the title. And finally the author's name. The colour tells the customer what sort of book it is. But we will come back to Penguin later. Now let us have a look at the third jacket.

#### Exhibit 3

This is the most expensive of the three books, and it is made to look expensive. The design covers the back, as well as the front and spine, and the offset colour printing is of high quality on a heavy paper. The two pictures are perfectly appropriate - contemporary records of two of the great events described in this volume of Churchill's history, the battle of Trafalgar and the Declaration of American Independence. Both show the majesty and dignity of man; in the battle the individuals are dwarfed by the great sailing ships. In the council chamber the men are solemn and serious, aware of the momentous consequences of the declaration they are debating. This is a rich and dignified cover fit for the mature work of a famous statesman. The pattern is the same as that of Volumes I and II the top half proclaiming the author's name most loudly, and the title of the series almost equally loudly, so that the title of the individual volume, though it comes right in the centre of the cover, is comparatively insignificant. This seems to me a mistake. The title of this book is Churchill's *The Age of Revolution*, and that is what should have been shouted at us. *A History of the English-Speaking Peoples, Volume III* should have been in a lower key. Actually, this half-and-half arrangement is always difficult to bring off and I can only award a second prize to this jacket.

By this time it is becoming clear, I hope, that what a publisher looks for in a jacket is a name-plate. He wants to tell the observer the title and author of the book before him, to indicate the sort of book it is, and to do this in so pleasant and well-mannered a way that

the observer will be tempted to pursue the acquaintance, take up the book, sample it, find that it is all the cover promises, and finally buy it. And this of course brings us to the subject of price. Somewhere on the cover the price must be printed where it can quickly and easily be seen. On many American, most French and some English paperbacks the price is not printed, but this seems to me a pity. The prices of books vary so much, and there are so many titles, that no bookseller can hope to remember what he has paid for his stock, or at what price he can afford to sell it. Therefore, if no price is printed on the book, the bookseller will have to write it in, in clear or in code, and will have to consult this pencilled note when selling the book. Surely it is easier and more satisfactory for the bookseller to have the publisher's price ready printed. When series of books are published, such as Pocket, Pan or Fontana book, it is still convenient to have a printed price, partly because, with the costs of manufacture rising so fast, different prices for books in the same series are hard to avoid, but mainly for the convenience of the bookseller and the protection of the customer. On a paperback the best place for the price is on the front cover; but a position on the spine or back cover is all right if it is easily seen. When a wrapper jacket is used, there is no need to put the price on the cover of the book itself or even on the outside of the jacket. The conventional position, inside the front flap, is the best. A publisher has always to remember that no cover design can be a good one if it does not provide a place to print the price.

#### Exhibits 5-7

Now let us look at a second trio of jackets. These are more modestly produced, two of them in three colours and the other in only two colours. Are they all equally successful? Or indeed are any of them successful?

#### Exhibit 5

*Room at the Top* shouts both title and name at you, and is evidently a novel about an ambitious but somewhat frustrated young man, but it is not in itself attractive. I don't know what these distorted mountains - or perhaps

they are waves - are doing in the background, the colours are a bit bilious and the type elephantine.

#### Exhibit 6

*Bitter Lemons* is also rather a puzzle, but the photograph indicates that it is not fiction, and about some part of southern Europe. The design in reverse on the yellow is so indistinct that it would probably have been better to leave it out. Look how much more effective that palm tree in black on the spine is. That (like the sola topee in the first jacket we considered) places the action at once. To combine halftone photography with line draw-



ing is always risky, and I don't think the result here is notably successful. In short, while both these jackets have the primary virtue of announcing title and author in no uncertain terms, they are neither of them so successful in capturing the mood of the book or in general attractiveness.

#### Exhibit 7

The third is a very queer jacket. The author's name is, rightly, much more prominent than the title, and those who like Henry Miller will have their appetite whetted by the names skewed across the bare branches of the tree. The colouring is, to me, repulsive, and the bare branches of the tree are a poor symbol

of the author's zest for life: something much more boisterous would have been better. But though the design is inappropriate, it is simple and distinctive, and it stands out well when surrounded by other jacket designs in a bookshop.

#### Exhibits 8-10

Now let us take a trio of more abstract designs.

#### Exhibit 8

*At Lady Molly's* is quite first-class. The colours are bold and a little shocking, the design balanced, the author's name very prominent. Anthony Powell is well known, and this Victorian sofa will tell his admirers that here is another carefully constructed story of English country-house life of the fairly recent past. The spine cleverly repeats with variations the elements appearing on the front.

#### Exhibit 9

In the next example too we have to do with a book which will sell on the author's name rather than the title, and what strikes one is the brilliant colour and strange shapes: these eyes are like microscopes, discovering unseen patterns. It is not the kind of vision Huxley describes in the book, but it very successfully suggests the new world of vision with which the book is concerned. Observe incidentally the title running from head to foot of the spine. On the assumption that a jacketed book is likely to spend a good part of its life resting face upwards on a table, stacked perhaps for display in a bookshop, it seems logical to print the title this way. On the cover of the book itself, however, which will spend most of its life vertically in a bookshelf, if the title cannot be set across the spine it is usual, and therefore desirable, to print from foot to head. It is exasperating to have to twist one's head first to one side and then to the other to decipher the titles on a shelf of books.

#### Exhibit 10

The third of these is the least successful. Title and authors' names are prominent, and will be easily seen, but the pattern and colouring suggest a children's book of fanciful beasts

instead of the serious archaeology that the book contains.

#### Exhibits 11-13

Now we come to a trio of Indian Jackets.

#### Exhibit 11

The first is printed in five colours. The lettering is highly ornate and fairly prominent though all in reverse. The colours however are badly assorted, and the strong horizontal bands of solid colour constrict the curious assortment of sketches which are intended to indicate the nature of the twelve stories. The drawing of the main figure is poor. I am afraid this jacket is not going to attract many people.

#### Exhibit 12

The next jacket too, I fear, if a failure, mainly because there is too much detail and the colours are sickly. There are three colours, green, black and yellow, and they were chosen for the series because we wanted to show what a champak flower looked like, the series being called the Champak Library. The lettering on the spine is notably unsuccessful: the vertical division into black and white and the cow's head are striking, but one can see neither the title nor the author's name, and the publisher (the Oxford University Press) is just not there.

#### Exhibit 13

The last example, the simplest in design and conception and printed in only two colours, is easily the best. The title stands out very clearly, there is an indication of what the book is about, and the general effect is dignified if dull. If the dam had been a bit more prominent, and off centre, this would have been a successful design.

I should at this stage make it clear that I have not made any attempt to choose the best or the worst jackets available. All that I am displaying today has come from my own library and therefore only represents what I happen to have.

#### Exhibits 14-16

The next three jackets, of books in Hindi, all happen to be bad in design, but just as a doctor learns more from the sick than from the

healthy, I hope we can get instruction from these.

#### Exhibit 14

The first is a school book. The cover is printed in three colours, I think, but they are not well matched and far too much detail has been included. All these wonderful scenes, the fish and the husky dog, the Chinese kite and the Taj Mahal, the Eskimo and the Arab, with Snake-charmer, Kangaroo, Kutb Minar and aeroplane on the back all these, I suppose, are the things the child will read about in the book, and presumably the artist was told to put them all in. But when the result was seen, another artist should have been chosen and given a simpler assignment. In fact, as we have seen from our examination already, a good designer of jackets must read the book for which he is designing the cover and produce a result in keeping with the spirit of the book. In this particular case, the designer is faced with a book of selections and has almost limitless choice. Unless he is very skilful though he will restrict himself to a single subject, or make a design of small but separate pictures. To attempt a combination of this kind is asking for trouble.

#### Exhibit 15

In the next example, indeed, this is what the designer has done. Probably he is no illustrator, so he has drawn a simple, all over, two-colour design which is undistinguished but adequate. The publisher's name is nowhere to be seen, but the jacket has been visualized as a whole, with front, spine and back, and it is easy to see that the book is Premchand's *Premchansi*.

#### Exhibit 16

The next exhibit is printed in three colours, but how little benefit is gained thereby. The title itself is unmercifully squeezed into a small square standing on its point, and the design is a series of symmetrical rules and steps—meaningless and ugly. It would have been far better to print the title without adornment, and in clear type instead of this condensed hand-lettering.

Indeed, when I see the bookshops crowded with paperbacks, most of them with four-coloured representational covers—that is to say, like *The Bitter Berry*, or *Visit to the Sherpas*, or *The Age of Revolution*, and when I know how difficult it is to find in India artists who can in their drawings capture the spirit of the book they are asked to illustrate, I am more and more convinced that we in India should be content with simplicity. Good colour and clear lettering, is within the reach of anyone who will take a little trouble, and that is what we should aim at.

#### Exhibits 17, 18, 4

My final trio of examples are not entirely set in type, but they are all exceedingly simple and all economical, because they are printed in two colours only. All of them could equally well be printed on card, offset or imitation art paper.

#### Exhibit 17

Look at this Gollancz jacket. How many years has he been employing the same formula? Bright yellow paper, thundering great types and black and magenta ink. Everyone knows he's looking at a Gollancz book as soon as he sees the combination of colours, and whether you want to or not you can't miss the title and the author's name. The laudatory blurb or slogan on the front cover is a Gollancz trick too.

#### Exhibit 18

Now look at this French book. Two colours again, but this time on a thick white paper. No shouting here, but space and box rules used to make the author's name and title stand out clearly. The spacing has been very carefully contrived, but again it is a formula that has been constantly employed by French publishers for many years, and is easier to distinguish a title or an author's name in a window full of French books (which are mostly without picture covers) than in a shop filled with pictorial paperbacks.

#### Exhibit 4

Finally, let us look again at the old Penguin—not quite the original style, for the bird at the bottom and the lozenge at the top have

gradually been simplified. But what a brilliant layout it is. Clean, neat, easily adaptable, showing by its colour what sort of book it is, and displaying the title and author's name in perspicuous sans-serif type. There is the price too, plain but unobtrusive at the right-hand bottom corner. I am sad to see the variations which are creeping in—the

vignettes within rules and the full-cover pictures. A simple basic design of this kind is ideal for a series of books, but it can also—as Gollancz shows—be used for a great variety of titles, and I suggest that for India we should concentrate on plain card covers, with a simple design in two colours, which shows plainly the title, the author's name and the price. ★

Sri SADANAND BHATKAL  
Editor, The Indian Publisher &  
Book Seller, Bombay

## Regulations and Enactments— Some Thoughts

THE world we live in would be an easy place and perhaps a happy one if we were free from regulations. That would be a world dreamt of by Kropotkin, Tolstoy and the Mahatma. But this is not feasible or possible in the world of today. In fact we cannot in modern times even think of a state of society which will be free of laws and acts. There was a day when that government was considered the best which governed the least. However at least in the last four decades or so we have not only questioned our faith in this maxim but also felt that we need to be governed. We shall not go into the question whether it is the state, the government or the society that should regulate our lives. That will be a subject to be debated in a 'Politics' class. We may just concede here the fact that society has learnt to regulate its living in a set pattern. If we go into the history of mankind we shall see that society has learnt to regulate its living since the very beginning, - even when it was in a primitive state. Man could not have possibly survived against very heavy odds and difficulties existing in nature or created by circumstances if he had not accomplished with the help of his fellow beings an astonishing feat. That accomplishment was the sinking of his individuality in the composite character of his tribe. The primitive man did it through totems and taboos, the medieval through customs and practices and we the moderns have chosen to retain most of these in regulations and enactments.



This then is the keynote of how and why we should be prepared to be subjected to regulations. In order to be one with the world it is necessary that we make adjustments with those with whom we live. And the basis on which this can be achieved is discipline—self-discipline if we may name it so. The extent of the multitude and the severity of laws will depend on how much we are prepared to or are forced to discipline our life and work. And assuming that no regulation can be forced or imposed for long—let us in this brief survey of the present structure and the possible trends of the development of rules and laws study our willingness to accept self-regulation.

Especially after Independence we have begun to lay great stress on the rule of the Government in bettering the condition of the people in general and the industry and the trade in particular. Of course we do seek the aid of the Government when it suits us and denounce those regulations which impose on us a little worry and botheration. Again we look forward to enactments that seek to safeguard our rights, strengthen our ideals and better our prospects. In many cases it leads to a conflict of interests of the different factors that go to make up the booktrade. The case of the Copyright Act may be cited here as an example of such an act where the rights of the publishers and the authors clash.

The general situation during the last decade since Independence can be described as one of

### ALL INDIA PRINTERS' CONFERENCE & EXHIBITION SIXTH SESSION, COIMBATORE

The plans for the exhibition are well ahead and it is reliably learnt that at the time of going to the press, the following firms would be putting up their stalls:

- M.s. The East Asiatic Co., Private Ltd.
- „ Manubhai Sons & Co.
- „ Ramakrishna Industrial Works
- „ Rainbow Ink and Varnish Mfg. Co. Ltd.
- „ Ganges Printing Inks Factory Ltd.
- „ Hoogly Inks
- „ Swadesi Type Foundry
- „ Nelson & Co.
- „ Norton & Co.
- „ Madras Type Foundry

#### Stalls:

|              |    |                          |
|--------------|----|--------------------------|
| Minimum size | .. | 15' x 15'                |
| Rate         | .. | Re. 1.50 per square foot |

Details from the Honorary Secretary, The Coimbatore & Nilgris Districts Master Printers' Association, 7/453, Cross-cut Road, Coimbatore.

allround growing awareness and consciousness. At no time in the history of India have the people demanded so much from the Government and from each other. In general there is also a ready and willing responsiveness to these expectations.

In this paper I have after touching briefly on the theoretical basis of the issues involved in the discussion of the subject reviewed as to how much of our expectations from the Government and from the community have been fulfilled and what we should or could hope to achieve in future.

Before we consider this we should think of the conflict of ideologies that we notice in the world. In fact it is an age of critical transition in which we have been caught between two opposing forces - one that strives to establish liberty and freedom of the individual and the other that chooses to force state management and control. It will, of course, be extremely difficult to reconcile these two opposing forces particularly when we find that both of them have produced astonishingly good results. And yet there are three factors that should help us to foresee at least the immediate future though we may not be able to see in the far distance. Firstly we have decided to strike a balance between these two different standards of values. Just we think in terms of mixed economy and co-existence it should not be difficult to have a "balanced" culture. Another factor is the determination with which we have been establishing new values, creating new standards, and working out new goals and ideals. The young and the old are marching towards the goal with a light in their eyes and a glow in their faces to make the country better. Thirdly the goal has more or less been fixed which could be stated thus. We wish to expand our trade, develop the industry, increase our wealth and in the final analysis work up prosperity, contentment and happiness amongst the people.

It will be convenient to analyse the structure of the restrictions on the trade practices in three categories. First the one of self discipline

and self regulation. The other two are Governmental regulations - one of which is for the establishment of our rights and the other for the maintenance of law and order as one that demands our contributions to the public revenues.

You should pardon me if I may digress a little on the semi-theoretical aspect of the question. That is in regard to the existence of laws and regulations. As I mentioned at the outset we have discarded our faith in the absolute freedom of the individual. We have more and more sought to acquiesce ourselves in a world of rights and duties. Hence even the pleasure of freedom can be enjoyed by us not for ourselves only but for the benefit of the public. We can exercise certain privileges only if we are willing to perform our duties. And hence regulations take place amongst us primarily as rules of conduct to ensure workable social order and social intercourse. This brief analysis of the definition and place of laws is more important to us when we consider the question of self-discipline. We shall stress more on this aspect of the question and consider it first. At the risk of repeating what I said above, I should like to emphasise the idea of each society formulating its own conventions and customs that need to be followed and that these be enforced without the aid of any sovereign body. Hence it is necessary for individual institutions to build up a set of rules and regulations for the smooth conduct of its business. The first essential for this is an active, intelligent and wellknit organisation of the trade. It is an organisation which is based primarily for the purposes of satisfying economic needs but which must be capable of transcending these considerations. It is also an organisation that will subdue the effect of mutual differences and underline the points of agreement and accord amongst the members of the trade. In the booktrade in India we have been growingly feeling the urgent need of such organisation and the recent attempts and achievements have strengthened our hope in an organisation of this type. Once this is achieved it will be easy to regulate our conduct with reference to

a number of our problems and the rough ground can be evened. I am particularly anxious to emphasise this aspect of our study as the more we attain this self-discipline - the need for imposition in many cases can be minimised. Let us as an example take the case of censorship. It is common knowledge that the censorship of films in the United States of America is more regulated by the code of conduct laid down and followed by the industry itself. Censorship of the press or of literature in general could also be considerably saved from State interference. When such 'Self Made' rules govern our code - they in turn tend to guide the thought of legislatures who form state laws. All laws normally do take into account existing practices of codes of conduct.

In this category we should also consider 'Standards'. It is a healthy sign that most of our industries are anxious and eager to follow standards of production if these are already laid down or demand working out and laying down of 'Standards' in fields that are yet untapped. Codes of Conduct are important in business or commercial behaviour - and correspondingly 'Standards' are essential in Industrial production and trade. 'Standards' are initiated either at the instance of the member of a particular trade or most certainly for their benefit. Even if some sanction is sought to see that these are followed no standard will be established unless all the members of the trade have had an opportunity of debating it in all its aspects and all suggestions and criticism is called and weighed, public and expert opinion consulted and considered. Very recently the Indian Standards Institution circulated for opinion a draft for 'Draft Indian Standard Rules for Making Indexes' and 'Draft Indian Rules for Proof corrections'. Already a number of these standards have been formed amongst which the following should be of special interest to all of us.

#### Indian Standard

1. Canons for Making Abstracts.
2. Specification for Title-Leaf of a Book.
3. Practice for Alphabetical Arrangement.
4. Abbreviations for Titles of Periodicals.

5. Practice for Table Contents.
6. Practice for Author Statement in the Title-Page of a Book.
7. Specification for Half-Title-Leaf of a Book.
8. Specification for General Structure of Preliminary Pages of a Book.
9. Practice for Make-up of periodicals.

While we are dealing with the question it will be relevant to consider in brief some problems that we will be compelled to face in the near future. It was a great boon for the development of printing when there was a standardisation of the dialect, correct spelling and grammatical propriety. While the reorganisation of States and consequent encouragement gained by literature in the different languages is a very happy augury - it has placed new responsibilities on our shoulders particularly in the matter of standardisation of the printed word. I think so far we have not given much thought to this problem though publishers, authors and printers will have to soon compile a book of the 'Rules for Compositors' which should be a standard Dictionary. Of course we are struggling in some cases to reform even the writing of the alphabets and the differences of opinion in matters of transliteration, grammatical forms pronunciation etc., are of no less severity. It will be some time before these differences are strengthened out and the booktrade will also have to take its part in resolving them. Most of these problems are such that they should be settled by debate and discussion, research and reference.

Let us now switch over to the second and the third category of regulations and these pertain to legislation. Some of these are such as we would like to have and others that we resent. These may also be classified as procedural and promotional. In many cases both aspects may be combined. As it is difficult to classify them specifically we shall take them all in one group and consider some of these in brief. Let us start with the 'Press and Registration of Books Act'. The longish imprint line of books printed and published in India has always

been an eyesore to many discriminating publishers and printers and a challenge to their ability to 'layout' the imprint page. Anyway this is a minor point. However combined with the 'Deliveries of Books' (Public Libraries) Act and every book registered both with the local Authorities and important Libraries it should be possible in the near future to make periodic bibliographies of Indian books which can be made available to all the Libraries of the world and also the general reader! The importance of such lists can be gauged from the usefulness of the 'British Book News' issued by the British Council and the different bibliographies issued from the various countries of the world. Besides essential and useful statistics so vital to the growth of the trade could be obtained with regard to the production, pricing, format, quality and subject matter of published books.

The Copyright Act (about which there was a lot argument) which was passed recently has to stay at least for some time. Though we may expect it to be reconsidered after we have crystallised our ideas of property rights, there is much force in the argument that there is no reason to distinguish a Copyright which ceases to exist after a certain period of time when all other rights are allowed to continue without any such restriction.

One of the most vexed problems has been the Sales Tax. It will not, I believe, be a vain hope that very soon there should be a uniform policy in all States and tax on books removed. If we have failed so far in getting it removed it is because we have not treated in on a 'wartime' level. When such a tax was sought to be levied in Great Britain all men of letters rose to the occasion and treated it as a 'Book Crisis'. It is necessary to make our Legislators conscious of the crisis.

The most challenging legislation that has affected the Book trade is what may be termed as 'Nationalisation of Text Books'. These cannot be accepted either on grounds of economic considerations or classed amongst our political aspirations. And it will be necessary to combat any imposition in this respect. This is possible only if a unified front is developed in which teachers and the trade take an active lead. It will also be necessary to establish good standards in textbooks prepared by the trade and educate the public in proving its merits. A high standard of production and quality of material is essential in which production of supplementary and general books will also play a great part.

Today we are trying to reach the road to a bright future of economic prosperity, social well being and cultural progress which can be achieved only when there is security. It is important to note that the Government can create conditions where a number of people are enabled to give fresh light and air to progressive aspirations. The Government of India and the State Governments have by numerous activities helped the cultural development of the country through increased literacy and growth of education through schools and libraries and general encouragement given to authors. Yet it has yet to create an atmosphere of economic liberty which has been eloquently described by Harold Lashi as 'Security and the Opportunity to find reasonable significance in the earning of his daily bread'. This is possible when minimum returns are guaranteed for the labour put in by the bookseller and publisher and adequate compensation for the risks put in by him. Whether in a socialistic or a competitive pattern of society all regulations and enactments should be founded on this concept of 'Economic Liberty'. ★

ARTUR ISENBERG  
Consultant, Southern Languages  
Book Trust, Madras

## Dreams for the Future

Mr. Chairman! Delegates to the Seminar on Book Production!

WHEN the members of the Seminar Committee invited me to contribute a paper on dreams for the future relating to book production in India, they must have been anxious to get the views of someone who was not an expert on book production, not an expert on India, not an expert on the future, and not an expert on dreams. If that was indeed their desire, they could not have chosen a more suitable person than myself.

In the circumstances, I shall attempt to meet the expectations of the organizers of the Seminar by letting myself dream uninhibitedly. If much of what I am about to say seems fantastic to you, well, fantasy is of the essence of dreaming. If some of my remarks should eventually be vindicated by developments, well, we are told that dreams are occasionally prophetic.

The place of my dream is India. The time is the year 2000.

There has been no significant increase in the number of book shops in Hyderabad and other major cities. The book shops are, however, better appointed. Books are displayed more attractively and systematically. There are more customers, particularly more women and children. Almost every general book store has a large and varied Children's Books Section.

As I step up for a closer look I find scores of books in all shapes and sizes for the younger

children. There are tales from the inexhaustible supply of the Kathasaritsagara, Assamese folk tales, Malayalam bed-time stories, Punjabi fairy tales. It seems as if every corner of this vast and beautiful land and every nook of its course through time has been lovingly combed to instruct and entertain the children of India. But pride in a rich past has not been permitted to interfere with creative genius in the present:

there are just as many books about the India of the year 2000-books describing visits by children to installations where the furies of the split and fusing atom are being tamed for peaceful purposes, books describing routine flights to the moon and the planets. These are books, sensitively written for children, giving them a first glimpse of nature and of man's efforts through the ages to understand nature's forces and phenomena. There are books

about dolls, books about toys, books about the children of other parts of earth.

There are pop-out books, books with moving parts, books which form parts of educational kits.

All the books are well produced and priced to be within the reach of almost every one.

In this composite dream book shop of the year 2000, there is a large section of books, in all Indian languages on science for the layman, and, judging from the number of women browsers, for the laywoman.

I leave the city for a drive through the countryside. At first I notice nothing unusual.



Suddenly it dawns upon me that if my dim memories of 1958 do not deceive me, there has indeed been a revolutionary change. In village after village I notice small shops displaying books. I stop for a closer look.

Neatly arranged on a revolving stand are some 50 different books. They seem to cover all the major categories, fiction and non-fiction. Books for adults and books for children. As I look over the different titles, the store-keeper recommends two or three of the books, informing me that he himself has read and enjoyed them. I find his courteous, well-informed, counsel hard to resist and purchase one or two of his books. He inquires whether I need anything else from his shop, soap, tooth paste, sweets, or some refreshing drink.

The scene dissolves and I am back once more in a large Indian city. This time I notice that almost every neighborhood shop has its book stand in addition to whatever other wares may be its chief stock-in-trade. I seek a conversation with the owner of one of these neighborhood shops, a man who must be about 65 years old.

"How long has this been going on?" I ask pointing to the book stand. "It started in the late fifties. At first there were only a few neighborhood shops, such as my own, experimenting with keeping a few books for the convenience of their customers. The idea caught on and by the middle of the sixties, practically every neighborhood provisions store had its book stand," the old man replied.

"Did not the regular book shops object?" I asked.

The oldster smiled reminiscently. "Quite a few of them did" he said. "They argued that general shops such as my own would compete with them if they also sold books.

"But they were wrong, you know. If a man wants to buy a book, he will go to a book shop. He certainly won't go to a grocery shop to buy a book. You know, people go to grocery shops to buy groceries. But now and then one or the other of them is attracted by a

book and buys it although he may have intended to buy only a cake of soap. If that happens often enough, he becomes a habitual book reader. The time may even come when he will leave his house, determined to buy a book. In that case, the only logical place for him to go to is a book shop, where there are thousands of books, offering a variety of choice which the small general shops with our 40 or 50 titles can never begin to match.

"Come to think of it, you might say that the small general shop with its one or two book stands, has become a breeding ground for the book reading and buying habit, which has made such tremendous progress during the past few decades. Far from competing with regular book shops, we have actually contributed very handsomely to their expansion of business.

"Why, I remember when a publisher used to publish a general book in an edition of 2,000 copies and was satisfied if he sold them inside of two years. Today, if his book is any good at all, he can sell 30,000 copies in the same time. Mind you," he added — "that's only the average. If a book is really good, it will sometimes sell ten times as many copies during the same period of time."

Once again the scene dissolves and I find myself face to face with a kindly librarian. Graciously she conducted me through the neat, intelligently planned library building, past rows upon rows of open shelves. The library was full of people of all ages, busily reading books.

Later, in her office, she told me of the tremendous growth of the library movement during the second half the twentieth century. Where libraries once were the exception, they can now be found in every town and in many villages besides. She said that the most important single change had been the conversion of the average librarian from a mere and sometimes fierce custodian of books into a link between books and readers. More than that, she said, librarians took an active part in stimulating interest in books by arranging story telling hours for children and

book discussion groups for older children and adults.

My dream left me somewhat bewildered and I sought an appointment with a book dream analyst, in his office on the 22nd floor of the Book Industry Council Building. Patiently, he listened as I told him my dream.

"What does it mean?" I asked him.

The book dream analyst smiled, not unkindly. Placing his finger tips together and wiggling his index fingers a little bit, as he spoke, he said:

"The basic of your dream is obvious enough. It means that there will be tremendous increase in the demand for books of all kinds in India, and it means that the facilities will be there for selling books in much, much greater numbers than ever before."

"That much I had realised myself", I told the book dream analyst. "But is that all there is to it?"

"No," he replied. "That is only the surface meaning of the dream. We must now analyse its implications. If your dream is to have any real meaning, there must be incisive changes in India's publishing and producing of books.

"Publishers must obviously seek out and encourage promising authors, translators and artists, to assure high quality of contents.

"They must also consult very closely with printers and production experts. Your dream means that there will be a growing need, at first for better use of existing printing facilities and thereafter for more efficient printing machines to cope with the increase in the size of the print-runs or editions. Virtually all

soft-cover books will be printed on rotary presses.

"Something must be done about improving the quality of paper as well as increasing its supply. There must be more paper mills all over India, some specializing in particular types and sizes.

"Also, if your dream is to have any meaning, there will be intensive experimentation with new types, new methods of plate making and block making and improved binding techniques.

"You see, as the demand for books increases, and as that demand is being met, the reading public will become inevitably more discriminating. This in turn will mean that the successful publisher will move heaven and earth to strike a proper balance between high quality and low price. The shoddily produced book with its army of typographical errors, its shabby so-called art work, will simply not find any readers or buyers, even if it is priced a few Naye Paise less, when competing books of superior quality are available at reasonable prices.

"Book publishing in India will become much more production-conscious and much will be expected of India's book producing industry. "Personally," he concluded, "I have no doubts whatever that India's book production industry will rise to the occasion and meet those expectations fully."

The dream has been haunting me. I have thought about it at great length. And the strangest thing is that I no longer believe that it was a dream at all. ★

J. H. SHAH,  
Jaico Publishing House, Bombay

## Problem of Cover Design

It gives me immense pleasure to appear before you to participate in a discussion on the problems of Book Production. It is needless to stress the importance of such discussions. I welcome heartily the spirit of exchange of views and experiences. I feel confident of the final outcome of this, which will only be felt and reflected when in our future undertakings we shall overcome difficulties with considerable ease and better our standard of final product.

### The Problem

The problem of a cover design is theoretically present from the very moment we select a book or manuscript for publication. It ends only with the printed production. In smaller publishing establishments like mine, we cannot afford an independent Art Department to undertake full charge of production of a cover. Hence this job is to be accommodated within the available members.

A cover is basically packaging of a book. It must, therefore, fulfil the primary requirements of packaging, namely RAPID EYE IMPACT and SALES APPEAL. Another important requirement is that it must symbolize or represent correctly the contents of package, technically termed as EDITORIAL FIDELITY. Yet another requirement, equally important, is ARTISTIC TASTE. Each book, therefore, is a packaging problem itself and this does not permit a treatment akin to set mathematical formulae. Moreover, the continuous changes and revolutions in subject matters

and their specialization, result in similar changes and revolutions in packaging techniques. Let us now examine these three packaging essentials of cover design in detail.

### Rapid Eye Impact and Sales Appeal

Colour has come to be accepted by us all as a successful medium of introduction, and more often than not a colourful cover attracts human eye and invites prospects. However, a cover need not necessarily be colourful to be attractive. We have seen plain black covers which achieve the required results. I feel that the design, in a cover gives expression to its contents and as such should reflect the precise qualities of the text.



Colour takes its place in the cover either as a medium of illustration or as a part of design. As you are aware, the older school of thought laid more emphasis on painting in a cover subduing fully the design and the typographical layout. The present day trend, however, has come to discard this idea as obsolete, and believes in blending these together wherever possible. The other trend is either illustrating a situation from the plot or attaching preponderant dominance to any particular mood of the plot or the use of black-and-white photo to convey authenticity, or for that matter, use of well-known cine artistes or models as characters. Still, modern view-point prefers either to blend a colour photo and an abstract design or the use of inside title page with special borders for covers. This latter technique has come to be very successful in

either illustrating a situation from the plot or emphasis on typographical design and employment of rather unusual and striking design is also leaving its mark as a trend in cover designs. In the present conditions of our industry we can ill afford to experiment as an individual unit.

The old concept of the cover design of low-priced books was to give it a display value only. We to-day know that such concept may not be correct. Having discussed the primary need of a cover design, let us now turn to the second aspect, the Editorial Fidelity.

### Editorial Fidelity

What is editorial fidelity? Many of us, although adhering to it, may not be able to precisely define it. I too cannot do so. Editorial fidelity can be said to be the essence of correct introduction of the precise qualities of the book text—in design, or illustration, or both. The potential buyer should be in a position to form an opinion as to the contents of the book by mere glance at its cover. It is thus more in the nature of what we all have at some stage of school education come to know as 'Precis'. To achieve this we all know that the presentation of the theme on the cover must be more tasteful, more forceful and an honest representation of the theme. Yet while doing this our cover design must adhere to decency and respectability. In every fresh publication, maintenance of continual subtlety of design and freshness give an impetus to sales.

### Artistic Taste

The last but not less important aspect of a successful cover is artistic taste. The artistic taste in a cover illustration or design increases the value of the cover to the publisher in netting high sales. The cover itself can skilfully exhibit this taste by the high level conception execution and the general presentation of the layout design. I have put before you the requirements of a successful cover design. We have to strive to achieve these desired results from the material available on hand. This can be done by the person performing the art Director's functions. He

should explain to the artiste the salient point, the publisher wants to stress. He has also to bear in mind the process of reproduction and its limitations. It is also beneficial if the artiste designs the spine and the back of the cover simultaneously with its front.

The employment of full time artistes, rather than obtaining the work on free-lance basis will sincerely guarantee better results. Further talents can be nurtured in recognized forms, even from the art school levels, and by holding specialized contests. This covers our needs, at present. Let me, therefore, turn now to the last aspect of the subject.

### Publisher's Criterion of Successful Cover

There is no definite measure of judging sales composition attributable to the contents of a book and its cover separately. As publishers, our experience helps us to demark additional sales due to a cover. We know very well the influence of a good cover upon the reviewers. In the light of this predominance acquired by a cover, we should be prepared to bear extra cost of good cover with better courage. We should accept, with prudence cost of a cover as part of the entire cost of the book.

The problem which have been solved elsewhere, say for instance in Great Britain, Germany and United States in the past, are our present day problems due to our country's underdeveloped state. Fortunately we can derive great benefit from experiments of our foreign counterparts though not fully owing to certain difference, in the present conditions. I have placed before you my problems and views, most of which I feel are more or less in common with all of us. With a firm belief that we can improve them by mutual discussions and consultations, let me conclude.

I express my gratitude to the Seminar Committee for having given me this opportunity to express my views, and also to the Southern Language Book Trust for its good work in this field.

I thank you, my dear friends and colleagues, and I thank you, Mr. President, for doing me the honour of inviting me to the discussion. ★

FEBRUARY 1958

PRINTING, more so in the case of illustrations, as an art is only now gaining attention. Printing illustrations in a good way has not been of importance at all to the author or the publisher as both of them for over years are engaged in encountering frustrating experiences of the book trade. The illustrator and the printer are left to share the burden of producing a perfect 'illustration'. Lack of trained artists and printers is accounting for the disappointment in the finished result. Therefore production routines have been continuously made to move along black and white lines, and a colour illustration is a rarity in many a book published in our regional languages. Due to short runs, perhaps, we have been accustomed to traditional standards and few are bold in utilising any new technique in reproduction. Publishers and Publicists of fairly adequate means in competing race for improved sales, today only, realised the importance of a colourful illustration in their book or brochure. With the dawn of vernacularisation in studies and neo-literacy, sales appeared to be encouraging and infused courage to plan better programmes in publishing and thus adopt better techniques in printing.

Being inflexible perhaps due to restricted number of blocks and ink colours used, the Letter Press half tone results are beginning to fail the publishers' want for improved illustrations. Even in cases where the illustrating artist personally guided the etcher, the printed result fails to record the subtle tones of the original and the printed copy sometimes appears to be a poor colour imitation or an apology of the original. Also in cases where colour transparencies are channelled to block-making fairly uniform or dependable results have not yet been obtained.

## When to use offset for Printing Illustration

Even the error in the choice of screen to match the paper selectable by the publisher at a later stage or wrong registration of the three or four blocks is sufficient enough to yield devastating results. The publisher and the publication thus melt down to disappointment or dejection and exit.

The accent now being on eye-ful colours in programmes of ambitious publishing - Multi-colour Offset alone would stand a greater chance because of its detail and delicate blending of multi colours. Black and white illustrations may perhaps be less impressive in the offset work, but colour illustrations printed on mat surface offer an advantage over the letter-press work. My preference for OFFSET may carry the colour of a sales campaign, yet blending of this assignment with propaganda is perhaps due to myself being an offset printer. Edges of the picture are not visible!

The reference and preference of today is 'Children's Books!'. "When to use offset for printing illustrations" sounds hesitancy and postponement. Printing them by offset is only the recourse. Boldtype employment in the text matter, colour transparency utilisation for many kinds of illustrations and longer print order enable the publisher to achieve a fair and good objective in his trade. Deep etch processing made possible by the relentless scientific research carried by the graphic art wings of the photogoods trade offer the offset printer a perpetual education to benefit the publisher, enliven the reader and lastly profit himself. The author, the illustrator, the publisher, the printer and the reader do not stand distantly apart like primary colours showing their different edges but blend into a happy and unified unit.

★

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THE title of this paper appears to be ambitious for a person like me and let me first of all assure you that I am not attempting prophecy in every branch of Book Production. Book production is changing in many directions, as it has never done before, with every new invention in the printing industry—new types and type setting methods, latest high speed printing machines, developments in binding etc. India has the problem of copying with her immense printing needs. Literacy brings work to every branch of print and so does the peoples' growing desire for reading matter. Wider education has the effect of making people book conscious, books, books and more books will be one of India's important necessities in the years to come.

Apart from the Text books, in which most of us are engaged, what are the types of books which the Publishers are to publish in the future and what are the available markets for such books? I will not go into a detailed analysis of this but simply adopt Martin Levin's conclusions on this, as he had made a detailed study of all these problems and produced his valuable report on Marketing of popular books in S. India which the S.L.B.T. has published. In his view, there are four divisions in the market for popular books. (a) The Neo-Literate Market (b) The Children's Market (c) The family reading Market and (d) The "educated" reading Market. Books for the first three categories of the Markets should be

## Production and Planning

in substantially large editions and priced at reasonably low levels. Some books particularly for the Children's Market require two or three colour covers and two to four colours inside Text and should be attractively got up.

Mr. Levin's analysis and his conclusions may be taken as the correct indication for the future of the Book Markets. Having considered this and assuming that the Publisher plans

his Book Programmes to meet the demands of the growing markets, what will the Publisher do? It would be clear that a Publisher cannot price these books high and print them in smaller editions. The Publisher will have to think of much larger editions than he is accustomed to at present and price them at reasonably low prices and he must have his margin of profit because he is doing business. The books must be attractively got up to suit their tastes and

meet their requirements. How can this be done? What are the new developments in the Printing Industry which would help the Publisher to bring out the books in substantially larger editions and of which he can make use of and which would reduce his costs of production at the same time? Is our Printing Industry prepared to take up these new tasks? These are some of the questions and we shall consider them.

At this point it is worth while to have an idea of the various Printing Processes and the developments before we could have an idea of what exactly we want. As we all know there



are three basic processes of printing. They are in the order of discovery :—The Relief or letter press process, the Intaglio process and Offset Lithographic printing or planographic process.

Because of differences in the methods of printing each of the above processes require distinctive equipment, mechanics and techniques. The variation in the method of printing results in a variation of the character of printing and there are people who hold that a particular method either delivers superior production or delivers equally good reproductions more economically. The fact is that no one of the three processes is invariably the most effective or the most economical but each of the three have some specific advantages. Therefore the procedure for a publisher is to ignore generalised claims but to consider the merits of each in relation to specific printing requirements. The following factors may be borne in mind in choosing a particular process.

- (a) The fitness of a process to deliver the desired character of reproduction of a particular kind,
- (b) the fitness of a process to complete the work within the time allowed and
- (c) finally the cost of producing a particular printing on the most economic equipment.

Most of us in this country are aware of the only first method i.e. letter press and use this method for printing books. Photographic method is rarely used for book work. This can be used in wholly illustrated books with short introductory Texts. Offset Lithography has been in ascendancy in other countries and even in our country and some printers call this the Age of Offset Litho. "For years the prophets have been forecasting the decline of letter press in the face of the ascent of Offset Lithography" (George H. Wood, Director of Soldans Ltd., London). There have been remarkable advances in the Offset field and this process has made inroads upon provinces considered to be exclusively letter press. "But Engineers and Printers have long cherished the hope that a suc-

cessful marriage might be arranged between letter Composition and lithography in photographic technique" and it is of this equipment, we shall see briefly.

Let us first review the developments in Letter Press Process. We are all aware that there are two types of setting in Letter Press Process—Hand Composition and Machine Composition. The advantage of hand setting is that the setting of a well trained, intelligent and conscientious compositor is better than anything that a composing machine could produce, the latter's justification is that its support is much more. Hand setting is comparatively slow and therefore costly. In mechanical composition, we have the *Monotype*, *Linotype*, and *Inter-type*.

Monotype is the only method of mechanical composition in which the key boarding and Casting are independent operations. The copy is tapped out on a key Board which bears some resemblance to a very large typewriter. The depression of these keys causes punches to rise and perforate a paper ribbon, each letter, figure, mark of punctuation or other sign in the 'Copy' being recorded in this manner. When all the matter has been tapped the perforated ribbon (in roll form) is removed and it is used to control the operations of the independent, automatic type Casting machine. The Monotype system enables the printer to cast brand new text type for every job—type that stands up to printing runs of well over one lakh impressions, type that does not have to be distributed but which after printing can be sent to the metal bin for remelting and casting afresh for another job. The machine is equipped with various key boards to suit some of the Indian Languages—Tamil, Telugu, Sanskrit, Hindi, Marathi, Kashmiri, Bengali, Assamese, Gujarati and Urdu can all be set with ease and at speed on Monotype machine.

In Linotype the key boards and the casting system are integral parts of the same machine. As the operator depresses the keys, so the matrices of the corresponding letters, figures, marks of punctuation etc. are released from their respective magazines and the machine

assembles the individual matrices (before casting) into words, spaces and justifies them into lines, and casts the complete line type automatically in one operation; while the operator at the key board proceeds, to assemble the matrices for his next line. After the individual lines of type or 'slugs' as they are called, have been cast, the matrices, as many as 20 of which are provided for each common character, are automatically returned to their respective places in the magazines. Lino type machines are available in some Indian Languages as Hindi, Marathi, Tamil, Urdu, Bengali and Assamese.

The Inter Type is a line composing machine, differing in a number of respects from others, though its basic working principles have developed from the machine invented by Ottmar Mergenthaler (the Linotype). An Inter Type machine can now handle as many as 13 different alphabets in the same line with multiple distribution which is entirely automatic. We have it in Devanagari.

As stated above the long cherished hope of the Engineers and Printers to arrange for a successful marriage between letter compositor and lithography, in a photographic technique has been fulfilled. Basically while all systems of photo compositor aim at the production of sheets or strips of film or photographic paper (in negative or positive form)—from which the printing surfaces are produced—the methods adopted to achieve these vary considerably. Photo Composition is the most significant invention in the Printing Industry, which is likely to have a profound effect upon our book printing methods. The following machines may be listed: The Lino film Machine, the Fotosetter Machine, the Mono Photo Machine, the Rotofoto and the Photon Machine.

The FOTOFETTER (Inter Type Ltd. has a key board operated automatic photographic line composing machine, producing justified compositor in Galley form directly on film or photographic paper in one operation. The machine can produce positives or negatives, direct reading or laterally transposed for block making, litho offset or Gravure.

The Photon Machine has two units - a photo composing machine and a second machine for the rapid connection and make up of the supposed films. In the former there is a key board, a control panel and a photographic unit which houses the matrix disc. When the line is composed the operator is signalled and once the line has been checked and any errors corrected by over typing, justification is automatic and the line is released for photography. The operation of the key board cannot directly cause the operation of the photographic unit but must produce signals which can be stored until needed for controlling the photographic process.

The Mono Photo Machine is the film setting equivalent of a Monotype Composition caster, but the mould, pump and metal pot in the latter have been replaced by a photographic unit.

In the Rotofoto, four main machines are used. A standard Monotype key board, a modified Monotype Composition caster in which the mould, pump and metal pot are replaced by photographic equipment, a proofing machine and the make up machine to be manipulated by the operator in order to produce perfect, final transparencies for printing down on plate or cylinder.

The Lino-film machine has two units: a key board unit and a photographic unit.

Roughly the process involved is as follows :- The machine would be given to the compositor who would compose the matter line by line printing it as near as possible in page form, suitable spaces for drawings and blocks would be left blank as he goes on. The product will be sent to the readers for corrections and then corrected. The product would be sent to the artist to have the drawings inscribed and photographs, already made to size inserted and pasted up. The product would go to the make up men who would check up the page and headings etc. These would then be sent for final approval. When returned corrections if any, would be made and final perfect copy would be produced, which would be the original for all further work. Then it would go

to the plate making department, where plates would be produced exactly the same in size and measure. Plates would be imposed on the machine mounts and sent to the machines for printing. Hence what is required is a plant with a composing machine, a plate making section and a printing machine. All other work would be hand drawn at a desk or on the imposing surfaces. Since type, as we know it today, would be non-existent, much saving in working space, weight, handling and time could be effected.

The letter press section of the trade has not been left outside the orbit of film setting, for along with the development film setting process has been the practical introduction of rapidly etched Magnesium plates. So "leadless composition" has successfully invaded the sacred precincts of the letter press printer. For any kind of letter press printing duplicate plates are essential for long run work because of the economy of printing and re-printing as in the case of book work, because they allow type to be released.

Nylon Printing plates is one of the developments in the post war years which will have a tremendous effect on Book Production. Speaking on the process of making engraved plates from Nylon, Keith John of the Bochwalter Co. is reported to have said that a run of four and a half millions could be expected from such plates. He described their manufacture and application as follows:—"Ground Nylon is beaten together with a sensitizing material in a beater just like that used for making paper, and then extended into sheets of any desired thickness or size. The plate can be made up to 76 inches square, and the tolerance for thickness is one quarter of .001 inch. The elasticity is so controllable that the material can absorb very minute difference in height even when it is mounted, as is done by rotary press work on an aluminium shell so that make ready becomes a matter of minutes only. Rotary plates are extended in curved forms and the negative fastened in place on the plate and exposed. Non-printing areas are

dissolved by a very simple fluid which washes unwanted areas away rather than etching them. The result is a plate in which there is no under cutting and only straight walls under the printing area. No powdering or other treatment is needed". While offset has undoubtedly made great strides, the development of the nylon plate bids fair to put letter press right into stiff competition.

The advent of Dry Offset Process has provided interest for lithographic printers in the form of experiments in their works. It cannot replace normal planographic printing but may provide a wider field for lithographic establishments. Printing is generally done either from Zinc or Magnesium alloys. The latter is preferred for its quick etching time in addition to longer life during the run on the machine. The old etching method was more or less similar to the etching of Zinc plates for letter press blocks. The present etching process is known as the Dow Process. This process uses magnesium alloys as the printing surface, giving a straight down etch without powdering for protecting the sides of the line or dots. A newly designed etching machine is manufactured by the Chemico Photo Products Co., Glasgow, New York. Etchings is done very quickly as it requires 3 to 4 minutes to etch a plate of 17" 22" to reach a depth of 0.060". Dry offset may not be suitable for high quality work, but for long runs, there is the advantage for there is very little wear of plates, which are expensive. Printers who have realized the potential value of the process feel that by using a standard offset machine with the precision roller adjustments and accurate inking, the results are as good as normal letter press, particularly for book work.

Lithography has been advanced by the promise contained in the new plate making techniques. The new "deep etch" process and "bimetallic method" appear to be singularly well adapted to the needs of the book printer for sharp and durable images and long runs. The fast running Rotary Offset Presses have exposed the differences of the common letter press machine but the latter will remain as

long as the printer finds it economical and convenient to print short runs from type or plates. Fast running sheeted rotaries, printing from curved plates have an output of about 7000 an hour, which is more than three times that of a flatbed machine of comparable size. Web Fed Rotaries offer speeds in the 30,000 range. But this increases the cost of the machine.

Book binding has no competitor in the sense that we regard Lithography and Gravure techniques challenging letter press; but cheap binding competes with better binding. Unsewn binding has the considerable merit that it removes from the production flow the interruption of the separate sewing operation. Thus it is possible to pass a book through a Multi Station Machine, which automatically removes the folds from the back, sprays two coats of adhesive and applies a cloth lining strip or reinforcement. The remaining operations, leading to paper covering or casing in with a cloth cover, follow the normal routine. It is quite likely that this new technique will lower the binding costs.

In the foregoing paragraphs, most of the important developments in the printing world have been reviewed and in the light of that, what is it that we in India can make use of to meet the increased needs of book production, which would be economical and at the same

time increase output? Our country is a vast country with a number of languages. Letter press Process will have to play a dominant role in the printing Industry but we can hope to use mechanical Composition instead of hand Composing which will increase output and lower composing costs. Already the Mono, the Lino and the Inter Type have some of the Indian language key boards and it is quite likely that the other languages too will have the same benefit. The day may not be far off when we can have even Photo Composition in which case our whole book production programme may undergo revolutionary changes. For the children's books with three or four colours inside the Text, offset Litho opens up good opportunities.

Unless our Printing Houses equip themselves with some of these latest machines, the publishers will not be able to make use of these latest techniques for book work. So far in India printers have met the Publishers' demands in general but very few have thought of developing on new lines. As the Book Industry grows in India, with increase in literacy, printers will have to meet increasing demands. Tomorrow has far greater opportunities. Will the Printer visualise what is required and will he equip himself? Or will he continue along the old path? ★

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## Supervision of the Production of a Book Step by Step

THE scope of this subject should strictly be regarded as the whole gamut of book production, and not a facet of it only. But the guide-post notes I have been provided with, suggest the discussion of only three important stages of production, namely composition, machining and binding. Under modern conditions, production is an elaborate process, consisting of many stages and involving the activities of a multitude of people. Though the quality of a book is dependent upon the conjoint efforts of all those contributing to its production, yet much depends upon the efficiency, technical skill and practical experience of the co-ordinating hand—the person in charge of supervision—who is variously designated as Production Manager, his vigilance and zeal are necessary for achieving the best results. Though much of what I shall say may appear to be commonplace, yet I hope that, as an outline of the various stages of production, to the extent possible within the compass of a short paper, it may be found useful.

Let me now proceed to give a brief account of book production, stage by stage, from the stage a manuscript or typescript is in the hands of a publisher, ready to be sent to a printer for printing. The MS. should be legibly written or typewritten, on one side of a sheet only, in order to minimise the strain on the compositors and facilitate speedy composition. It is then sent to a printer, with particulars regarding

the following, and with a request to sent an estimate and specimen pages:

- (i) the size of the book (e.g. Cr. 8vo or Demy 8vo.)
- (ii) the typography desired
- (iii) the house style
- (iv) the number and nature of the illustrations to appear in the book
- (v) the style of binding and
- (vi) the number to be printed.

On receipt of the estimate and specimen pages, a rough cast-off is made and tentative decisions are reached regarding the quality and weight of paper to be used, the illustrations, cover design (if any) and the price. The printer is then instructed to put the work in hand and to send proofs.

I wish to pause here to remind you that this subject has both a wide and a restricted significance—it has a dual aspect. In one sense,

it may be taken that the publisher's approach to this problem is all that is meant to be discussed; according to another, only a description is needed of all the stages through which a book passes before it becomes a finished product. As I have already indicated, the comprehensive aspect—the publisher's approach—has been assumed by me as what is required. The person in charge of production in a publishing house is expected to have, besides other things, a good working knowledge of printing, to enable him to spot, at the proper time, the errors committed by the printer, to suggest



improvements and thereby to get his job done satisfactorily. The following sections outlining the processes of production commencing from "Composition" and ending with "Binding" do not, therefore, appear to me out of place. I have also given, under the heading "How to get better composition and proof reading", a few "Do's" and "Don't's" for compositors and proof readers in a printing press, to ensure better composition and better proofs. Towards the end I have also referred to certain other things to be attended to for co-ordinating and synthesising all the factors of production.

### Composition

*Hand Composing* (for letterpress printing) is the more usual method. The compositor stands in front of the type case and places the 'copy' in a convenient position without covering any of the types he is likely to need. He then takes his composing stick which is made of some metal, such as brass, steel, or gun-metal. The compositor adjusts the stick to the length of the line (also called 'gauge' or 'measure'), already determined, which is usually a specific number of ems. of 12-point. He then takes up the letters and sets them in the stick, word by word and line by line. The compositor should, as far as possible, aim at uniformity of spacing between words, but this is not always possible owing to the need to attend to what is called 'justification'. A line should, as far as possible, end with a complete word or with a proper syllable followed by a hyphen. To make this possible, spaces of different thickness will have to be used between words and this is called 'justification'. In any case, gappy or markedly uneven spacing, which will result in 'channels' through a page, or a cramped setting with an incorrect splitting of a word at the end of a line, should be avoided. A page should neither end with the first line of a paragraph nor commence with the last line of a paragraph.

The type in the composing stick is taken out and placed on a shallow tray called a 'galley'. Then a rough proof is taken for the proof-reader to check with the original 'copy'. The proof thus taken is called galley or slip proof.

When a correction or deletion affects the length of a line, matter from that line has either to be taken back or words from the next line have to be taken into it. This is called 'overrunning'. After the corrections are carried out, the galleys are made up into pages, with the heading and necessary spacing between lines and paragraphs. The type matter is then tied up with a twine called 'page cord'. Then the pages are imposed on an imposing stone.

*Mechanical typesetting.* Nowadays there are also mechanical typesetting machines, e.g., Monotype and Linotype machines.

The *Monotype* consists of a keyboard and a type-casting machine, which are separate. The *Keyboard* is in the nature of a typewriter and the required matter is perforated in a running strip of spool by tapping the letters in the keyboard. The keyboard has provision for seven alphabets, i.e., capitals, lower case, small capitals, italics, antique-caps, antique lower case and numerals. The spool is then taken to the casting machine and the type is cast, letter by letter, from molten lead. These types are taken in galleys and proofs pulled. After the printing is completed, the type metal is melted and made into slugs, to be used later in the melting pot to make fresh type.

In the *Linotype*, type is cast, line, instead of letter by letter. Also, the keyboard is not separate but part of the Lino. Molten lead is used to make the type, but the letters are formed by means of matrices, a large number of which in various sizes (i.e. 10 point etc.) and faces (i.e. Roman, Italic, Antique, etc.) are stored in what is called the magazine. But if a correction is necessary, the whole line has to be reset or cast afresh.

In a *Mono*, whenever type is required to be kept standing for some time for further printing, e.g. routine forms, the spool used is kept separate for later use, but type itself is released for other jobs. The spool can be used again and again until the spool paper is worn out.

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

But the *Lino* is preferable for running matter, book work (especially reprints), newspapers etc. It is also much quicker.

#### How to get better composition and proof reading

1. The place where compositors work should be well-lighted and properly ventilated and should be a little removed from the noise of the printing machines, to enable them to concentrate on their work. Their physical discomforts, while at work, should be kept at a minimum by a proper lay-out of the composing room and arrangement of the material required for their use.

2. Compositors should possess the ability to read manuscript fairly quickly and accurately. One who has developed the habit of reading is likely to be quick in deciphering his 'copy'.

3. Speed in composition is a matter of great importance to compositors. The amount of work done is usually calculated in terms of so many ens, per hour. Whenever payment is made for composition at 'piece rate', there is sometimes a tendency amongst compositors to give wide spacing so as to get an increase in their wages, thus disregarding the principles of economy and the conventional style in composition. This practice is to be deprecated.

4. There should be sufficient encouragement for those whose work is definitely better than that of the others in a printing press, in point of quality and or quantity. Proper compensation should be given to those who have to work beyond the regular hours. If there is no suitable reward or recognition for hard work or better work, enthusiasm and sincerity in their work will be woefully lacking.

5. Compositors should be asked to take special care to make every line fit the gauge, that is to say, they should attend properly to 'justification'. If each line is examined carefully to detect any errors of composition, spacing or punctuation, before proceeding to the next line, much time and labour can be saved, as the number of corrections will be minimised.

6. The quality and quantum of work of compositors will depend much on the final

'Press copy' given to them and on the amount and nature of the corrections made by the author at every stage of the proofs. Every printing press should keep on its staff experienced proof-readers.

They should give careful attention to:

1. The instructions given by the publisher regarding the size of a book (cr. 8vo, Demy 8vo. etc.) and type measure (width of the line and depth of the page).

2. The 'House style' or peculiarities of typography etc. followed by the particular publisher, e.g. having a lesser margin at the top than at the bottom, printing the first word of each chapter full out and in bold type, a special way of giving the running heads, numbering the pages at the top or at the bottom, at the edge or in the middle, etc.

3. Care should be taken at the earliest stage itself, namely when reading the galleys, to make all necessary revision and corrections so as to make the subsequent proofs easier to correct and to minimise the labour of the printer in the page proof stage when it is far more difficult to carry out extensive corrections.

4. Proof readers should be conversant with all the marks employed in proof correction as given in "Printers' and Authors' Proof correction" of the British Standards Institution. They should also acquaint themselves with the latest suggestions made in this regard at the recent Indian Standards convention held in Madras and also the recommendations of the Indian Standards Institute in regard to making-up of the preliminary matter.

5. The proof readers should critically examine the proofs not only for literals, broken types, wrong founts, bad spacing and the like but also for uniformity of style in regard to the spelling of certain words, punctuation, capitalizing, use of quotation marks etc. Any obvious mistakes or glaring inconsistencies in the 'copy' should be queried when sending the proofs to the publisher.

6. Proof readers should also give attention to various mechanical details, such as uniformity of the margins, style of the headings, appearance of the illustrations, continuity of the

matter, correctness of the imposition etc. These points should be specifically looked into when examining the machine proof.

The active collaboration of compositors and proof readers will result in better proofs and lessen the strain on the author and or publisher in the matter of correcting proofs.

#### Blocks and Plates

At the time of sending the 'copy' to the printer, or if possible earlier, arrangements should be made for the preparation of the required blocks. Good artists should be selected and they should be given an opportunity of glancing through the MS., or should be furnished with short notes regarding the illustrations required. If photographs are needed, they should be obtained from their owners, with the necessary permission for reproducing them in the proposed publication.

'Line' blocks (of pen and ink drawings) and 'halftones' (of photographs, paintings and wash drawings), if any, are then made and sent to the printer, with a set of pulls of them, indicating the places in which they should appear in the book. Usually the pulls are pasted to the corrected galleys in the proper places to enable the printer to insert the blocks when the galleys are made into pages.

Halftone engravings are made on zinc for the coarser screens and on copper for fine screens. Screens are *rough* (50 to 85 lines) and *fine* (86 to 250 lines)-used for printing on rough paper and fine paper respectively. The greater the number of lines in the screen used, the better the impression got. Fine details can be captured by using screens with over 150 lines. The blocks are in squares with or without a border, or cut into circles, ovals or other shapes or vignetted i.e. fading away at the edges.

To save the trouble and expense of composition and also for getting quick reprints of books at short notice, stereo plates (of lead) are made of all the pages in respect of quick-selling lines. These are nickel-faced or chromium-faced to give extra durability. Chromium-faced plates last longer than the

ordinary stereo-plates. Stereos are made from blocks or from any composed matter. These are made usually when long runs are required. For making a stereo, the composed matter is impressed in a flong. Flong is blotting tissue with a special adhesive. The flong with the impression is placed on a special stereo casting machine with steel gauges to get the required thickness of plate. Flongs of typeset matter may be kept with a view to make stereos later on for printing large numbers.

An *electro* is similar to a stereo, but stronger because it is given a coat of copper. Beeswax is used instead of a flong for getting the impression and the coat of copper is given first. The making of an electro is a complicated chemical process.

Sometimes printing is done from blocks. There is one inconvenience in this. Much storage space will be occupied by these blocks.

Plates and blocks should be carefully cleaned with kerosene, smeared over with white vaseline petroleum jelly and put into a box, with oil-proof paper covering for each, for preserving them in good condition.

To avoid the trouble involved in composition and proof-reading and to facilitate a quicker reprint, a book on Arithmetic, Algebra, or one containing a lot of tabular matter, is sometimes printed by photo offset process. For adopting this style of printing, two things are essential: the copy to be used must be clearly printed from type—preferably the first or clean copy of previous printing—and it should be free from errors.

#### Imposition and Machining

The type matter is fitted into iron frames called chases which are of various sizes. The chases are named after the paper sizes: Crown, Demy, Royal etc. After the pages are made up, with spacing between lines, running head-lines, page numbers and blocks, a check is made to see that the depth of each page is uniform. The pages are then imposed as formes of 8 pages or 16 pages, depending on the size of the machine, and locked up. As the preliminary pages are usually the last to be printed, they are numbered differently,

that is, in Roman figures (i, ii, iii, etc.) as distinct from the text pages, which are numbered in Arabic figures (1, 2, 3, etc.) Imposition or locking-up of type-matter or blocks in a chase is done in such a way that, when it is printed on a sheet, and the sheet properly folded, the pages would be in a consecutive order. There are two ways in which this is done: (1) the same forme is printed on both sides of a sheet, so that when the sheet is cut, it gives two complete copies, or (2) a different forme is printed on each side in such a way that each sheet gives only one complete copy. Normally, books are printed in sections of 4, 8, 16, 32, pages etc., as the case may be. At the foot of the first page of each section, a letter or number is given which is called its signature. This serves as a guide to the machine-man for positioning the forme on the printing press, helps the folder to determine how the sheet is to be folded, and enables the collator to arrange the folded sheets in order.

Special attention should be paid by the machine-minder to the 'make ready'. He has to contend against four factors—the forme, the paper, the ink and the machine. He should be capable of spotting quickly the difficulties that may arise, such as, slurring, spaces rising, set-off, creasing and bad register. His aims should be to see that the register is accurate light nor too heavy. For better results in printing, hard, medium and soft packings are used on the cylinder to suit the nature of the forme, and paper or card is placed under the mounts of blocks to bring them up to required level. The rollers should also be in good condition.

#### Paper and Inks

The quality of printing is also affected by the quality and weight of paper and kinds of inks used. There are special kinds of paper for taking half-tone blocks of various screens. M.F. (Machine-finished) paper is normally used where there are no half-tone blocks in a book, but if there are half-tone blocks, S. C. (Super-calendered) paper or Glazed newsprint should be used. For printing coloured illustrations in

two, three or more colours, Real or Imitation Art paper is used. Books are normally printed from standard sizes of paper, commonly crown, royal, demy or their multiples.

The kind of ink to be used for a job is also determined by its colour, strength, consistency and drying time. Driers are sometimes used to accelerate the drying of the ink. Different kinds of ink are used for printing by different processes, such as letterpress, lithographic, photogravure or colour printing. The booklet entitled "Printing Ink Difficulties" issued by Messrs. Coates Brothers, Inks Ltd., London, is a useful guide for selecting the inks suited to different jobs.

By giving adequate time for make-ready and by attending to the other details mentioned above, a fairly high quality of printing can be ensured.

#### Coloured Plates

Coloured illustrations in one, two, three or more colours, are usually printed separately and inserted in books, at the proper places. The printing is usually done with reference to progressive proofs of the colour blocks. In tri-colour illustrations, the sequence of colours is yellow, red and blue. When printing each colour, the illustrations should be interleaved to avoid copies getting smudged by the ink.

#### Binding

Binding is done in various styles depending upon the price of the book and the class of readers for whom it is intended. The following are some of the usual styles of binding:

- (i) Saddle-stitched or centre-stitched (with thread—usually with three stabblings—or wire), with wrapper
- (ii) Sewn with wrapper, with or without end paper
- (iii) Side-stitched with wrapper, with or without end paper.
- (iv) Paper boards, cut flush
- (v) Full paper boards, turned in sides
- (vi) Paper boards, turned in sides, with quarter cloth
- (vii) Full cloth boards
- (viii) Cloth boards, leather back and leather comered

- (ix) Sewn with white post-card board (blank) with cover-cum-dust jacket drawn on the board, pasted only to the spine of the book. Binding is done by hand or by machine, though the former is more common where large numbers are not involved.

The initial stages of folding, gathering and collating are common to all styles of binding. The signatures are checked carefully. Sometimes dark rules are made at the foldings of the formes, at regular intervals, to identify the signatures. Hand folding is naturally slow. There are folding machines which do the folding at a fast rate. In folding, attention should be given to register. Any leaves of a book which have no folds, or half-tone or coloured plates, will have to be pasted or tipped in the proper places.

In the case of paper cover binding, after sewing and gluing, the covers are merely drawn on. In paper cover binding, with a paste down, the end paper is pasted over pages two and three of the cover and then the cover is drawn on. For binding, with a fly leaf, a blank paper is stuck over the sewn book, at the beginning and at the end, before the cover is drawn on, with paste down.

The end papers are used to form the inside joint, to serve as lining for the inside of the boards, and to protect the preliminary pages. Cartridge paper is generally used for the purpose.

For binding in full paper boards, turned in sides, and full cloth boards, the binding cases are made separately, with spine of the correct size, with reference to either a set of the printed pages or a dummy copy, and letterings printed on them. The books are sewn with three or four tapes to strengthen the binding. The loose ends of the tapes are attached to the boards.

In the case of paper boards or cloth boards binding, after all the formes have been folded, collated and made ready for binding, light 'saw cuts' are made on the spine—three or four, at regular intervals—according the number of tapes to be used. Then sewing is done

by passing the twine through the 'saw cuts' so as to cover also the tapes. For leather bound books, fairly strong hempen cords are used.

After gluing (which is intended to make the sewing firm), the sides are trimmed or guillotined. The spine is then rounded and backed. A piece of muslin is also used over the spine. The book is then cased in. The case consists of two pieces of board, pasted over with cover paper, with thin glue, in the case of a paper boards book, and cloth in the case of a cloth bound book, with a hollow back in each case. To the inside of the spine of the case is attached a strip of brown paper, of the width of the spine, running to its entire depth. This is done to get a hollow back so as to make the book open freely. In leather binding, the binding case is not prepared in advance for casing, but the boards are placed in position on either side of the sewn book and the leather for the spine is drawn on.

Warping (bent or crooked state of the binding case) may be caused by shrinkage or by expansion. This may be due partly to the paste employed for drawing the cover or cloth on the boards being too damp (thereby damping also the boards and making them bend or expand) and partly to the poor quality of the boards. This may result also from defective pasting of the cover or cloth—if a little loose, creases will be formed. These defects are usually set right in a hot press.

While guillotining or trimming, the fore edges are trimmed first, then the tail and lastly the head. This should be done carefully with an eye to the desired uniformity of the margins.

The durability of leather backing is dependent upon the kind of leather and the process of tanning it has undergone.

Rooms in which books, particularly with leather binding, are kept should not be subject to extremes of weather—of heat or cold, moisture or dryness to preserve them from decay.

Library editions and books for presentation are given sturdy and decorative bindings. Attractive dust jackets with glossy varnishing or lamination are also provided for such books. The dust jackets are sometimes printed in

different colours, with the letterings on the front and back cover enclosed within ornamental borders, and with the blurb and note about the author on the flaps.

In cloth binding, letterings are printed on the binding case in silver, or gold ink or foil, and in leather back binding, gilt letterings are usually used on the spine. To ensure brightness of the letterings and evenness of the impressions, brass blocks are made of the letterings, which are heated, placed in contact with the foil, and then pressed on the binding case in the proper places.

There is yet another process employed in binding which is called blind stamping or tooling by which blind blocks are used to make hollow impressions of letterings, without ink or goldleaf. This may also be called 'inkless printing'.

For cheap, popular editions sometimes only adhesive are used for holding the formes together, but books bound in this way will not stand much wear and tear, and the sections will come off soon. This kind of binding may be adopted only for low-priced books intended for adult readers who may be expected to bestow greater care in handling them.

Certain kinds of gums and glues have a special attraction to insects. Anti-insect ingredients should, therefore, be used with the glue in order to protect the books from the ravages of insects.

#### Functions of a Production Man

He is expected to have some background in all aspects of production. The Ms. has to be carefully looked through by him before it is committed to the printer. The choice of type depends upon various factors—the class of readers for whom a book is intended (say whether a book is a textbook or a story book for children or a novel for the general reader) the need to use type to suit the surface of the paper selected, the need for freshness and originality in the type faces employed, avoidance of monotony, and so forth. As Tarr says: "A good book type is one that does not obtrude itself and that has no characteristics that disturb the smooth onward flow of the

reading". A careful record has to be kept of the proofs received from and returned to the printers. Queries, if any, may be made on the proofs for being answered by the author. Instructions for the printer should be clear and comprehensive. If the type is to be kept standing, necessary instructions should be given even when passing the first forme for press. Arrangements for illustrations and blocks should be made at the proper time, as mentioned already. Acknowledgments of illustrations should be checked carefully. In the case of new books where the extent cannot be accurately gauged in advance, paper is supplied to printers in instalments. Printing of coloured illustrations should be done in advance, as these take longer to print. The materials used for binding (tape, thread, glue, boards etc.) should be of good quality to make binding sturdy. The choice of the paper for the cover and dust jacket, and their designing, should receive special attention. Binding instructions should be given clearly—the style, how many to be bound and how many to be delivered in flat sheets. Bound books should be packed in flat bundles for easy stacking.

#### Conclusion

A successful book designer draws his inspiration from the cultural, social, aesthetic and economic standards of his time. Ruskin classified books into three categories—books for the moment, books for the hour and books for all time. Books for the moment come under the category of those which are merely of ephemeral interest, like newspapers and periodicals; books for the hour are those which should be intensively read and digested—good literature; and books for all time are the works of great masters of literature, history, science and reference books like large dictionaries and encyclopaedias that are of value for all time. The printing and get-up of books should be designed to suit the different purposes in view. If careful attention is paid to typography and printing, illustrations and the manner of their arrangement, the choice of the paper and the style of binding, readability and general attractiveness, a good book will command an ever-widening circle of readers. To achieve the maximum success, there should be unremitting supervision at every stage of production. ★

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## Planned Progress in Book Production

As in other fields, the business of book publishing has got a tremendous impetus in India since independence. But though it is a very complicated business, no formal training in this line is available anywhere in the East. Any one and everyone can become a publisher. As a result the complexity of the problem is in daily increase and the one-man publisher is finding his living daily becoming precarious.

It is a mistaken idea that the ownership of a printing business is a great help. More often than not it is otherwise; it is a handicap.

The business of book production does not end with the production of the book itself; nor does it begin with it. As Chandler B Grannis says in the opening paragraph of his "*What happens in Book publishing.*"

"Publishing.....is to make public, to send forth among the public—the words and pictures that creative minds have produced, that editors have worked over, that printers have reproduced.....To perform an editorial service alone, whether at a risk or fee, is not to publish; to purchase printing and binding services alone is not to publish; to promote sale is not, in itself, to publish; to distribute author's printed product is not, in itself, to publish. Book publishing is to do all of these things, in an integrated process.....It is the whole intellectual and business procedure of selecting and arranging to make a book and of promoting its ultimate use".

The above is a very succinct exposition of modern book publishing and when we ponder over the implications of the above statement we can appreciate the reasons why the one-man publishers find their business precarious. No one of the single items beginning from

selecting the book and the promotion of its ultimate use can claim preponderance over the other. It is in the nature of the publishing business that each individual performing a particular function must do all other aspects of the work and be able to see the entire project as a co-ordinated whole. No matter what a man's direct job is, in a publishing organisation, he must know about what his other colleague is doing. A specialist around a publishing business, as the President of the National Book League said once, is a nuisance.

In this article, I am dealing mainly about the production, the printing side of the business. It is the concern of both the publisher and the printer that the book should come out of the press in scheduled time and produced neatly. Though this sounds quite simple and business-like both the publisher and the printer know

that between the entry of a manuscript in the press and its coming out as a printed book there are a number of operations which are as complex as time-killing.

The perfect production of a book requires the collaboration and integrated co-operation of several agencies, viz., the publisher represented by his editorial staff, the author, the illustrator and the printer. If all these people know their own jobs and co-operate as a team then the production of the book becomes smooth and perfect. The copy editor must be a person who knows the intricacies of the printing so that as soon as the manuscript or 'copy'.



as we call it in our peculiar parlance, is received from the author he should go through it with extreme care and mark out all details in it to make it suitable for the printer. The co-operation of the illustrator is necessary in the preparation of the press copy for obvious reasons. The illustrator goes through the text first and selects with the editor the type, number and nature of illustrations that should go into the book. Of course, the budget very often limits the number and quality of the illustrations. The printer's function is to find out the reproduction suitability of the illustrations. He will co-operate with the editor in fixing the format of the book, the measure, *i.e.* the width of a line and depth of the printed matter in the page the type face and size not only of the text matter but also of chapter heads and other sub-heads, of the captions and legends of illustrations, the placement of the latter, the screen and other technical details of the illustrations, etc.

I have been told this seminar is not going to deal with the marketing side of book production though personally I think that the problem of marketing a book is the most serious of all the problems that confront a publisher. And the time has already arrived when the marketing problem should be studied closely and seriously. The publisher should no longer look after direct or indirect subsidies from Government or semi-government organisations nor can he depend on the few booksellers in the various cities. Every producer should not only aim at taking his publication to the door of the consumer but should also take the help of a marketing-specialist to find out how best this can be done. A marketing expert, whenever available, should be consulted along with the illustrator and the printer about the marketable points of a publication to which the production manager should give due attention.

The future of book production in the East is very bright. With all the National Governments making an intensive propaganda for reducing illiteracy in their countries, the producer of books now-a-days has a very prolific and prospective field lying

before him, provided he knows how to do his job best. The days of quacks are fast disappearing. And he must adopt proper scientific methods of production. The same thing applies to the printer also. To be successful in his business he, too, should devote his attention to the art and science of printing. The business of smearing a white sheet of paper with some black or coloured ink has definitely disappeared from our country and any one sticking fast and rigid to those days is doomed. But in a sense a printer in India in these days is luckier than his compatriots of pre-independence days. The days of unskilled printer is fast disappearing. Four Regional Schools of Printing Technology sponsored under the first Five Year Plan, in Calcutta, Madras, Bombay and Allahabad have already started functioning. Another School in Delhi is also expected to be started soon. While craftsmen in different branches of printing are being trained in these schools at present, the Advanced Certificate Course which aims at the training of junior executives, will be functioning from the next year. A Central School of Printing is also being established to give higher training in Printers' Science and Graphic reproduction. The institute will also serve as a Research Centre of the Graphic arts industry. All the regional Schools have in their night section taken up the task of giving scientific training in the art and science of printing to the apprentices and journeymen already employed in the printing presses. This has started influencing the quality of our printing already and it would be no gainsaying the fact that within the next five years the Printing industry of India will be able to shake off the trammels of old ignorant handicaps. It is also necessary that Indian printing has to shake off its trammels soon to enable it to meet successfully the demand of book production as also all types of commercial printing. Both of these are progressing at an increasing tempo and the printer has to rise to the occasion.

The handicaps which face an Indian printer may be classified broadly into two divisions: one, special handicaps which are peculiar to

this country and secondly, handicaps through which the world printing industry is passing. Of the first, I have touched only one respect, viz., lack of trained personnel and how we have been tackling the problem through our Schools of Printing Technology. Our other problem mainly revolves round the country's overall deficiency in the heavy industrial manufacturing line. We have to depend for our printing and allied industrial machines on the outside world. Though we have solved our problem of ordinary quality printing paper and board to a large extent, we have still to depend on the European countries for every sheet of coated art paper and board which our printers have to use for illustrations and other high quality jobs. Not that our paper mills cannot produce these, but they find it more lucrative to produce the cheaper varieties and so we are perforce to depend on foreign manufacturers for our art papers and boards. Then comes the question of process materials, like films, plates, chemicals as also process copper and zinc sheets which are necessary for our Process—engraving and Photo-offset printing. Only a few of the chemicals are being manufactured in the country, but for most of our requirements we have to depend on the foreign manufacturers entirely. It is high time that our industrialists should give their attention to this line.

Of the printing industries second handicap, which though universal, is still to some extent peculiar to India, is the multiplicity of scripts or languages. This problem is not only a great barrier to the literacy progress of our country but also a great handicap to the printing industry itself. In the European and American countries though there are quite a large number of languages like English, French, German, Swedish, Italian, Spanish, Portuguese etc., the script is one—English or as we call it Roman, barring, of course, the Slavonic or Russian script, whose field is quite limited. Except a few accented letters, the Roman script is most used in Europe (excluding Russia) and in the American

countries. But in India we have to tussle with a number of scripts. In Northern India there are Bengali, Oriya, Hindi, Gurumukhi and Arabic scripts; in the Western region we have Marathi and Gujrati scripts and again in the South we have Tamil, Telugu, Kannada and Malayalam, each one with a separate script and language. As printers, we are concerned with the script alone and this diversity stands in the way of the development of the scripts. Today we have a wonderful series of display and text types in the Roman letters and every day we find the genius of a type designer finding expression on the pages of a type catalogue. But in India this is almost impossible. The huge cost of cutting a new series of display or text types is a deterrent factor as the field of consumption is limited. It is only in Hindi that a few typesetters like Sree Type Foundry or Gujrati Type Foundry are making experiments. May I throw out a suggestion to the experts to think about reducing the large number of scripts of the country to only two,—Devanagri for the Northern and Western India and Tamil for South India? Almost all the North and West Indian scripts like Assamese and Bengali (both of which have the same scripts), Hindi-Gurumukhi, Marathi and Gujrati emanate from Brahmi, mother of Devanagri, which is not only the mother of these languages but also of the scripts. (Even Oriya and Burmese and possibly Telugu, Kannada and Malayalam emanate from Brahmi script according to some authorities.) If we can reduce all the various scripts now prevalent in India to Devanagri and Tamil, we think the printing industry of the country will receive a great impetus. The difficulties created by the diverse number of scripts and languages prevalent will be greatly reduced if we can reduce our scripts to two. Most of us know two or three languages including English, all of which have different scripts. It would therefore be much easier for everyone of us if the hurdle of learning different scripts can be crossed easily. One learning the Devanagri script can easily learn

Hindi or Bengali or Assamese or Marathi or Gujarathi as phonetically and derivatively all these and several other languages flow from Sanskrit, the mother language. Same thing may be said of Tamil. And as in Tamil, Telugu, Kannada and Malayalam we have a large number of words from Sanskrit and as Dravidian civilisation during its contact with the Aryan civilisation absorbed much of the mythological and religious trends of the latter, the cultural backgrounds of both the civilisations are almost the same. Just as many Aryan customs have impregnated the Dravidian civilisation so we find how heavily the Aryan civilisation has been influenced by the older civilisation of the South. It is, therefore, I believe, much easier for a boy of South India to learn any of the Northern literatures, the moment he can cross the barrier of the Devanagiri Script and the same is true of a North Indian boy.

But, I am afraid, I am encroaching on an arena, which is out of bounds for a mere printer. But you all know that Printing being the handmaiden of all arts and civilisation, just as a poor maternity nurse has access to the child, which she helped to come to earth, in its every stage of life, in its young or old age, in its poverty and affluence, so has a printer the privileged liberty to encroach on every field.

This reduction of the large number of Indian scripts to two will help the printing and consequently the publishing industries of India immensely. I commend this to the leaders of the country.

The next thing which naturally suggests to a printer from Northern India like me is the very large number of letters which a compositor has to handle. In the place of 70 or 80 letters of Roman, our type cases have to accommodate nearly 480 letters. Every compositor has to manoeuvre with such a large number of letters. The inventive genius of a group of literateur, artist and printer of Bengal under the guidance of that Great Printer, the late Sri S. C. Mazumdar, led to the reduction of the number of Bengali matrices to 269 from the usual 480, which made its use possible in

the Linotype and Monotype composing machines. Sri Mazumdar had also perfected a system before his untimely death which he was confident of the use of the Bengali script in the standard 90-channel Linecasting machines, without the use of side magazines. We have reduced the Hindi and Bengali letters suitably for their use in mechanical composing machines. But the hand compositor has still to struggle with his four cases. These must be reduced to two.

Another problem which suggests to me affects the entire world of printing industry, i.e., the type height and type measure. At present two measurements are in vogue: anglosaxon, i.e. the Point system and the Cier or Didot, which is prevalent in the European and Latin-American countries. This has affected the printing industry of the world in various ways—in the free circulation of the machines (both printing and composing) and in the free use of types. Both these systems are not based on any accurate and recognised linear measure like Metric or Inch. In the Scandinavian countries effort is being made to replace the Didot type measure by one based on metric linear measure. The problem was discussed in the Eighth International Congress of Printers held in Venice in 1955 but nothing tangible has come out of those discussions. It is high time that the printers, printing machine manufacturers and typefounders sit together and fix up the matter once for all.

The type metal, the alloy made of lead, antimony and tin, is a heavy, and cumbersome material, which has also a tendency to affect the health of the large number of careless compositors, has served its purpose so long quite well. As a matter of fact no other metal or alloy of metal has yet been found, which has all the qualities necessary. But can we not hope that in these days of various plastics, we will find one day a synthetic product, which is light and hard, moulds easily, takes and transfers the ink to the paper and is economical for throwing out after the end of its useful life like a sheet of film, or liable to remoulding? Of course, in these days of advanced technology

celluloid film is gradually replacing lead from the melting pot of mechanical composing machines but our engineers have to look for a substance, which suits our type cases to improve the modern composing room.

The demand for a large quantity of books which everyone of us is envisaging, must lead to the manufacture of a variable size web-fed Rotary printing machine, both in Letterpress and Offset. For mass production of books, Rotary machines are obvious choice but at present they are limited to the production of only one size of books. Efforts are being made to produce variable size Rotaries for some time but so far those produced have not been commercially popular. We hope for a better and economical machine. Photo-offset is decidedly the ideal process of printing for producing printed materials in a mass scale. In this process also a variable size Rotary printing press will prove a great boon. In the flatbed letterpress printing machines, the Perfector presses, which produce two sides of a sheet at a time, have a great future but their cost to-day is prohibitive.

The problem of make-ready in a printing press is a time-killing headache to the printer

everywhere in the world in spite of many pre-makeready presses and equipments having come to the aid of the printer. As precision is the ultimate word in makeready may we not depend on our engineers to evolve a printing press which will make up for all the deficiencies of the machine and type and banish this headache for all time to come?

In the reproduction of illustrations, automatic machines have appeared, which have a great scope. At present their function being limited, they are mostly preferred in newspaper offices.

There is great progress in the printing technology and I have every faith we will find publishers and printers taking the fullest advantage of all this progress. We also hope our industrialists will have the help of our engineers and technologists in producing the machines and equipments which will lead to better, quicker and cheaper production of printing materials.

Let the participants in the Seminar work for progressive book production and help to reduce the illiteracy problem of the country. ★

## All India Printers' Conference & Exhibition, Coimbatore

April 19, 20, 21—1958

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Last date for receipt of entries for competition in printing 20th March 1958

All entries should be sent to:

Hony. Secretary

**THE COIMBATORE & NILGIRI DTS. MASTER PRINTERS' ASSOCIATION**

**7/453, Cross-cut Road, Coimbatore**

FEBRUARY 1958

P—12

S. K. THAMBA  
Regional School of Printing, Madras

## Designing of Books

ALL of us read books and handle them every day, yet how many of us think about the intricacies and technicalities involved in the production of a book. Most of us cannot define precisely what a book is either. The Columbia Encyclopedia says "the book is a collection of sheets of paper, wood or other materials sewed or bound together.....The primary meaning today is however a written work either in manuscript or in printed form that is of substantial length. The printed book is distinguished from a pamphlet in that it is larger.

The printed book is distinguished in size by the number of times the original large sheet of paper on which the book is printed has been folded as folio, quarto, octavo, sixteenmo etc. These sizes have now been standardized".

The very remarkable characteristic of a book is, that the shape or format has not changed over since the introduction of the first printed book early in the fifteenth century. Among all the varieties of printed materials, the book lives for ever, passing on from hand to hand, sometimes travelling longer distances than most human beings. The older the book and the rarer it is, it becomes precious and more costly. If one glances through early printed book in the languages of our country, the general treatment and shape of the books are not much different from the modern books. The Carey Exhibition of "Early Printings and Fine Printings" held in Calcutta in 1954 revealed some of the early printed works in the Indian Languages. It is believed that the first Tamil Book appeared in 1723 (a Tamil Bible) printed at Danish Mission Press at Tranquebar. But there are records to show

the existence of press as early as 1575 in South India, at Cochin Port, owned by the Portuguese. Some of these earliest printed books, a Malayam cum Tamil translation of St. Francis Xavier's "Doctrina Christao", said to have been printed at that time, a grammar book in Telugu (Third Edition) printed in 1849 at the "Hindu Press" and a Malayalam book dated 1839 printed at the Mission Press, Madras, can be seen to this day at the Madras Government Connemara Public Library.

Few Publishers have in the past taken pride in maintaining high standards in producing their publications. Early in the 20th Century eminent designers like Eric Gill, Rudolf Koch, Ernst Schneidler, to mention only a few, had completely transformed the continental trade books by excellent designing of the title pages, lettering and type designing. Similarly in America, the awareness of design in book production had been kindled by personalities like Dwiggin, Burkelle Updike, Bruce Rogers and others. In our country, after Independence, the reading habit has increased and spread considerably and publishers are paying special attention to the problem of producing well-designed and good books at low prices, particularly in the regional languages of the country.

The designing of a book is not always easy, as the Designer has to bear in mind the theme and thought of the author. This brings us to the important question of "Who is a designer?" and "What are his qualifications?" In our country, we do not have as yet designers as such with any of our publishers or printing houses. But we do have in a majority of the well-established printing presses all over the

country, a lay-out department which definitely deals with the planning of the book. So, I would like to use the word 'designer' in relation to a planner for whom we have today a layout man. We do not call him 'designer'. To me, it appears, that a designer need not necessarily be an artist, but on the other hand he should be one who is fairly conversant with various kinds of type faces, their arrangements and the technicalities of the Printing Processes. The designer should possess the ability to visualise every stage involved in the production of a book.

The designer should first of all ascertain the size of the publication. To some extent the size is controlled by the nature of the title, whether it contains illustrations or not, particularly in the case of Text Books and in Technical books, this is a major problem. Here the designer has to so plan and arrange the illustrations or in sequence with the text matter or as close as possible. The design may vary if different paper is to be used for these illustrations.

The birth rate of books vary according to the reading habits of the country. The number of books born can be grouped as children's books, Scholastic and collegiate text books, Scientific books and reference books etc.— The designer has to treat these groups differently on the merits while designing the books.

The designer, has to estimate the manuscript (by one of the different methods of casting-off the copy, the most accurate method being the character count method). The character count in a majority of the languages have not been worked out and made available by the Type Founders like the Foreign Type Manufacturers, and visualise the number of pages the work will make. He should select a Type face which is legible and suitable for the quality of paper and process of printing use. Sometimes this has to be sacrificed owing to the non-availability of the right kind of paper due to reasons beyond the control of the designer. Financial considerations also often limit the discretion of the designer. But good designing

need not necessarily suffer on account of the need for economy. A book can be designed to look attractive, legible and readable within a reasonable cost.

In the Indian languages there are not so many varieties of Type faces as in English. Designing of new type faces in these languages is not so easy due to the technical difficulties as a result of the number of characters involved and their peculiar construction. In spite of it, we do have quite a number of good and attractive faces produced by our type foundries.

The designer visualises the book as a whole, consisting of the different parts like the Prelims, the text, the Appendix, before designing. The Prelims contain the Bastard title, list of other works by the same author or books in the same series, frontispiece, title page, imprint, dedication, preface or forward, acknowledgements (which may be in the Appendix also) list of contents, list of illustrations etc. All of these may not be present in a book but the order given is normally maintained. The text proper consists of the chapter titles, the running heads and the folio lines. The Appendix contains Bibliography, notes, supplementary matter, Index, Colophon and advertisement (if any). There are no hard and fast rules in the designing of the Appendix. But it should be in conformity with the design for the rest of the book. And the choice of Type body size should be in relation to the size used for the text.

Since the main bulk of the matter is text he decides on the width and depth of the page, allowing for the margins. On their relationship between these depends the margins. It would be desirable to have 50% of the paper space for the margins but some may think this proportion a criminal waste of paper. But not less than 25% of the area should be reserved for the margins. In some of the large-paper editions produced in the west as much as 80% of the space is allowed for margins.

The available space for the margins is allotted usually in the proportion of 1½: 2: 3: 4

i.e. 1½ for back, head, 3 for forehead and 4 for tail. This is an old and good rule but should not be used too rigidly. It would be better, if two facing pages are considered as a unit while designing the margins. The designer should bear in mind that he gives the reader (from the children their primers to the elderly people) the real pleasure of reading.

The fore edge margins should be generous, as otherwise the thumb of the reader which rest there might cover some portion of the reading matter. Certain books which are intended to last for a long time should have wide margins so that they can be rebound. I would therefore personally prefer to set up a few specimen pages as per the style of the design for a page, with chapter headings, folio line, the proper sinkage and leading and paste these in different positions on the size of the paper to be printed and choose the one that is aesthetically appealing to the eye and then decide upon the margins. This method of preparing the design of the page is not likely to deviate from the accepted conventions regarding margins. Good margins are of importance in the book as they contribute to the comfort and pleasure of reading, offering ease to the eye of the reader and dignity to the book.

The spacing between words should be reasonably close and uniformly equal, but not too close or too open to offend the eye of the reader or become illegible and difficult to read. The interlinear spacing in the type matter bears a relationship to the whites around it. Some times the nature of the design of the characters of the Type face in the Indian languages, is such that it warrants for wide spacing in between the lines so naturally the margins around the page should be relative.

The designer should consult his own aesthetic sense for determining the shape of the type page in relationship to the size of the paper on which it is to be printed. The salient features of a page are the text lines proper, notes and references if any, the headlines and the folio. Some think that the headline is of

no practical use but on the other hand certain others feel, that it is an invaluable part of a system of reference in that it directs the reader quickly to the particular part of a subject he is looking for. Much depends upon its use on the subject of the book. Different forms of running heads are used—titles alone are repeated on both the pages little on the left, chapter titles on the right; chapter titles and titles on the left and subject of the chapter on the right etc. As far as the folio line is concerned no one will disagree on its essentiality. But a designer should see that the folio number is placed in a most legible manner. Some times the folio line is combined with the head line if economy is desired.

In certain cases the folio and headlines are specially designed to suit the theme of the book, but it should be so designed that it is in conformity with the rest of the book.

The importance of the right hand page has some psychological significance, for the reader invariably looks at the right hand pages first, including new chapters. But if the space is a serious limitation, fresh chapters may commence on the left hand pages and if absolutely necessary may even run on.

The designer is confronted with many problems while designing title page. This depends on the title itself. But with aesthetic sense and by a judicious selection of the type faces for the component part of the title page—such as title, name of the author, his designation, publisher's name and address—he can produce a harmonious, well balanced, attractive title page which could be carried to the book cover also.

Recently in regard to the title pages the Indian Standards Institution have brought about a particular innovation that on the back of the title page there must be sufficient space in the centre for use by the librarians. Secondly, the Institution also wanted the author's name in full with his year of birth.

When the designer is faced with certain technical difficulties such as non-availability of suitable type face for the design of the title page, he resorts to hand lettering. The title

and other parts, should strictly conform to the theme of the book.

The style of the contents page, list of illustrations and other parts is to be designed in keeping with the rest of the book. It is here that a thorough understanding and visualising plays an important part in relation to the chapter sinkage etc. The appendix part of the book should be dealt with similarly. The designing of the index is an important feature so that the reader must be able to easily pick up the subject reference.

The design of the book now comes to a stage when he actually prefers a dummy of the book to the exact size of the production and plans for the kind of binding to be adopted. The choice of materials for the book cover should be made with some care. The designer has also to choose a kind of type suited for making special brass dies for stamping the cases. Here the criterion should be attractiveness, whether it would draw the attention of the prospective buyer when they see the book in the windows or shelves of the book shops.

The designer here some times experiments before finalising the colour of the calico or other materials and the colour of the ink for stamping etc.

When two or more editions of a title are to

be brought out the designer alters the design to suit the particular edition.

The National Book League of England and the American Institute of Graphic Arts select 50 best books produced in the country each year, in order to give impetus to the publishers to bring out well designed books. I would suggest that in this country also a similar procedure may be adopted. The Government of India have in recent years introduced annual State Awards for excellence in printing. The All India Federation of Master Printers have also been organising Annual competitions of Fine Printing, with a separate section for books. This competitions have already created a new awareness among Printers and Publishers and rapid strides are being made towards high standards in both Designing and Printing. However, competition among books exclusively is needed to focus attention on the needs of the growing demands of books in our country. The All India Federation of Master Printers, or the various Publishers' Associations or the Book Industry Council should give thought to this matter and do their best to promote a keen and healthy competitive spirit, so that Publishers would vie with each other in producing well designed and beautiful books in an economical manner. ★

#### Editor Weds



Sri V. R. Sivaraman, Hony. Editor, *Printech* & Hony. Treasurer of Indian Federation of Printing Technologists was married at Trichi

## 12 பாயின்ட் பவானி ரோமன்

ஒருவன் தன்னைத்தான் நேசிப்பானாகில், அவன் தன்னையே கவனமாய்க் காத்துவரவேண்டும். இரவில் மூன்று 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.

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

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

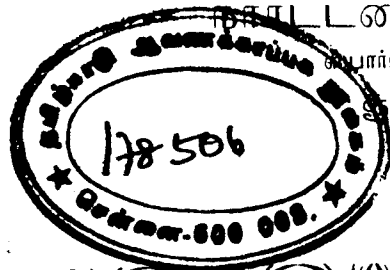
மே பவானி ரோமன் எழுத்துக்கள்  
18, 14, 12, 11, 10, 9 பாயிண்டுகளில் கீடைக்கும்

தயாரிப்போர் :

நார்ட்டன் அண்டு கம்பெனி

நார்ட்டன் டைப் பேளண்டரி

சுனை, சென்னை-7



## Visit of Mr. S. H. Lines to M/s. Charles Morgan & Co. Ltd., Madras



Mr. S. H. Lines, addressing the printers and paper dealers of Madras



A section of the distinguished gathering.

FEBRUARY 1958

# NEWS

PRINTECH Diary Page:

News of people, production and events in the Printing, Paper and Publishing World

## Visit of Mr. S. H. Lines to M/s. Charles Morgan & Co. Ltd., Madras

On the occasion of the visit to Madras of one of their directors, Mr. S. H. Lines, Messrs Charles Morgan & Co., Ltd., gave a tea party to the Madras Paper Dealers at their premises 314/315 Linghi Chetty Street, Madras.

Mr. I. H. Mitchell, Branch Manager, welcomed the numerous guests, and introduced Mr. Lines.

Mr. Lines said he was very pleased to be in Madras again and he was only sorry that lack of time made it impossible for him to visit all the dealers in the market. He would like to take the opportunity of thanking them all for their kind co-operation in the past, and he very much regretted that conditions at the moment made things very difficult indeed for both dealers and importers.

There did not appear to be any likelihood in the immediate future of any large-scale alteration in the import policy. Mr. Lines's impression was that the only hope of obtaining larger imports of paper was through the printers. They were the people who had to handle the paper, and if they could not get sufficient supplies of adequate quality, they were in the best position to make representations to Government. This was a point which dealers might bear in mind when talking to their printer friends.

Mr. M. Krishnamachari, President, of the Madras Paper Merchants' Association, in his reply of thanks, assured Mr. Lines of the continued co-operation as far as possible of the Madras Paper Dealers with Messrs. Wiggins Teape & Alex Pirie (Export) Ltd., and Messrs Charles Morgan & Co., Ltd.

## Direct-Positive paper suit printing trades

DIRECT-POSITIVE document papers for copying, plan and drawing reproduction are offered to the printing and allied trades by Ilford Ltd.

The manufacturers say that their "Inverpos" papers yield black-and-white prints of very high contrast. They are intended for the copying of documents of all kinds and for the reproduction of architects' plans and engineers' drawings. Inverpos Paper yield positive copies in one operation: no negatives are required.

The papers are silver-sensitised photographic papers specially prepared for use with modern document copying equipment. They are characterised by: Ability to reproduce all types of originals; translucent or opaque; single-sided or double-sided; ability to increase contrast yielding crisp "ink" quality from pencil originals; tough, yet translucent base—making ideal masters for photo-printing and non-fading images.

There are two types of Inverpos Paper—standard "Inverpos" and "Inverpos T". The standard paper, coated on a light-weight (70g.) base, is recommended for general use and especially for copies which have to withstand considerable handling. Inverpos T paper, coated on an extra thin (55g.) base, is recommended for the preparation of intermediates for photo-printing where the fastest printing speed is desired. The use of Inverpos T is also recommended wherever weight or bulk of copies has to be kept to a minimum, e.g., for prints which are to be sent by air mail or are to be bound in book form, say the manufacturers.

## France

### Dow Etch in School

ECOLE Esienne, the largest printing College in France, has installed a Dow Rapid Etch Machine in the Department of Graphic Reproduction. This is the subject of a special arrangement with the French Societe' De Magnesium, whereby demonstrations are to be given to the industry.

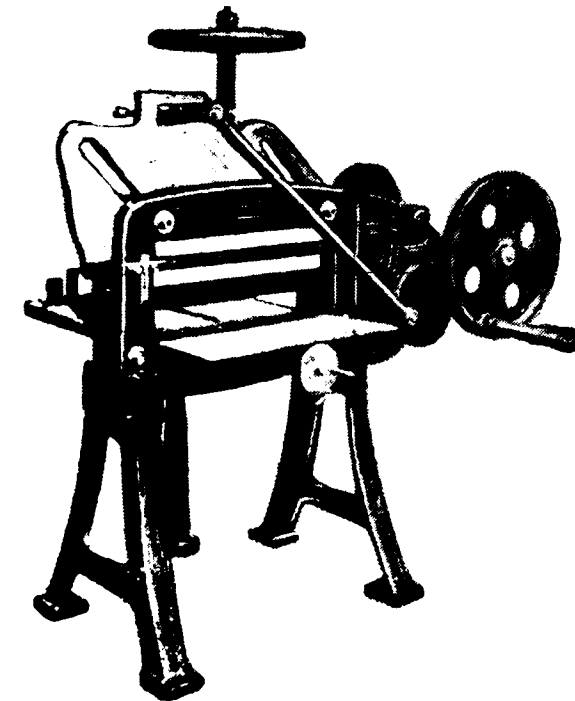
*Courtesy: Process*



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