

PRINTTECH

Vol. VI

AUGUST 1958

No. 1

Against Indents :

All kinds of papers including newsprint on reels and sheets, iron and steel, match chemicals, printing machines.

From Stock :

Printing inks, Letterpress, Litho and Offset, highly polished process zinc sheets, Offset zinc sheets - German, 'Butterfly' Gummed tapes, 'Sword' brand emery and sand paper.

Contact

K. ORR & COMPANY

40, CHINNATHAMBI STREET-MADRAS. 1

Phone : 3 5 1 9

Grams : PRESUNDRY

JL
M143m211N53M
NS8-6-1-2
178509-1

FIFTH ANNUAL NUMBER

Cable: "BHUVANA"

Phone: 84469

SWADESI TYPE FOUNDRY

51, Guruvappa Chetty Street

CHINTADRI PET

MADRAS - 2

Producers of

TYPES IN FOURTEEN LANGUAGES
HALF-TONE & LINE BLOCK MANUFACTURERS

Manufacturers of:

Perforators, Lead Cutters, Mitreing Machines

Dealers in

ALL KINDS OF PRINTING MACHINERIES AND ACCESSORIES

Direct Importers of

Both New & Rebuilt Printing Machines from U. K. and U. S. A.

*Large stocks of all kinds of machines from Wharfedale to
platen and all varieties of printing materials including
roller composition are always available.*

ENQUIRIES SOLICITED

T. A. SUBRAMANIA MUDALIAR
Managing Partner

PRINTECH

7 KONDI CHETTY STREET, MADRAS-1

347
4-10

Dear Reader

As one of our patron readers you are aware that this publication is being brought out on a non-profitable basis by a band of honorary workers with the sole aim of disseminating technical information in the Printing and Publishing Industry.

Owing to the increase in the cost of paper and printing we regret very much to inform you that it would be impossible for us to continue sending complimentary copies. We are sure as one of our readers in the past few years you would now enrol yourself as a subscriber. Please fill in the subscription form below and return the same together with your subscription of Rs. 10/- and ensure the regular supply of PRINTECH in future.

Your esteemed cooperation and immediate reply would be highly appreciated.

Yours faithfully,

S. K. THAMBA

Editorial & Business Manager

----- Cut Here -----

From

To

The Business Manager

PRINTECH

7 Kondi Chetty Street

MADRAS-1

Dear Sir,

Please enrol me as subscriber to the PRINTECH for one year commencing with the August '58 to July '59 Issues. I/We are enclosing herewith Rs. 10/- being the subscription by Cheque/Postal Order. Please acknowledge receipt of the same.

Yours faithfully

Encl.

Hony. Editor
V. R. SIVARAMAN, L.P.T.
Editorial & Business Manager
S. K. THAMBA, L.P.T., A.S.T.D., A.M.I.Ptg. M.

Annual Subscription Rs. 10
Single Copy Re. 1

PRINTECH

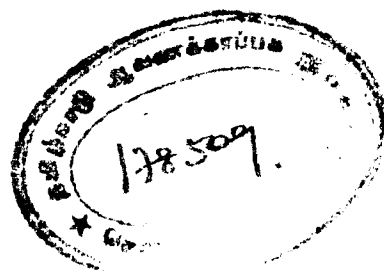
VOL. VI. AUGUST 1958 No. 1

7 KONDI CHETTY ST. MADRAS-1

Grams: "PRINTECH"

CONTENTS

5	L. T. F. SAYS	14	S. L. B. T. TECHNICAL ASSISTANCE TO
7	HINTS ON PRACTICAL MANAGEMENT FOR		PRINTERS AND PUBLISHERS
	ENTERPRISING PRINTERS	19	BOOK REVIEW
11	THAT IMPRINT LINE	23	NEWS
13	THIS YEARS NEWSPAPER DESIGN AWARD		



THE FIFTH MILESTONE

The years that have passed have not been without difficulties; there have been tests and tribulations, but thanks to the goodwill and co-operation of the members, the master-printers, and other well wishers in the trade, we have not only crossed the hurdles but have actually gained considerable strength. This does not, however, mean that we are not conscious of the fact that PRINTECH has not yet reached that state of perfection so essential for a technical publication of this kind. There are many limiting factors, which we are ardously trying to overcome.

We take the opportunity of placing on record our appreciations and sincere thanks to the advertisers and well wishers for the support given to this publication and we are confident that they would continue it in larger measure.

AUGUST 1958

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

GANGES INKS

They are produced on powerful Grinding Mills of the most modern type

The result is that the Printer gets

THE BEST QUALITY IN INDIA

LTF Says

Larger Lens Stops Provide Sharper Images

Modern lenses give improved resolution when stopped down several stops
LTF made series of steps to see effect stopping down had on resolution
Claims it is much better to use larger stops and reduce light intensity.

THE LITHOGRAPHIC Technical Foundation research laboratory in Chicago recently pointed out how misinformation is passed from one generation to the next in citing the common belief that the smaller the lens diaphragm, the better the resolution of the image. This was so of process lenses that were in common use until shortly after the first World War. With modern process lenses, however, the exact opposite is true.

According to LTF, two main factors are involved in this situation: (1) the effect of field aberrations due to the lens itself, and (2) the effect of diffraction.

As you stop down a lens, the effect of field aberrations is reduced. In other words, detail that is picked up and relayed to the film plane by the outer edges of the lens is brought into better resolution. With modern lenses of all types this improved resolution is best when the lens is stopped down two or three stops from its maximum aperture.

As soon as you go beyond this point, however, you start to lose resolution. The reason is that the more you stop down, the more diffraction will occur. Diffraction, you will recall, is a light spreading effect that takes place when light rays pass through an aperture. The more you stop down, the more this diffraction affects the image and the more sharpness and resolution you lose.

A Bureau of Standards research paper on lens performance states that the limit of resolution with a perfect lens and perfect film is

determined by this formula: $R = 1426/f/\text{No.}$ Resolution in lines per mm. (Multiplying your answer by 25.4 gives lines per inch).

From this formula we can see how rapidly resolution decreases with increasing numbers. For example, if you can resolve 9,055 lines per inch at $f/4$, you will resolve only 2,264 at $f/16$, 1,132 at $f/32$, 566 at $f/64$ and 283 at $f/128$.

Process Lenses on Flat Copy

Before you say that this conflicts with your own experience, remember that we are talking about process lenses that work with flat copy. Also remember that we are talking about sharpness and resolution not depth of field. In fact, it is very likely that this wrong belief got its start with general amateur and commercial photographers.

It is true that stopping down does increase your depth of field or apparent sharpness of near and far objects. While stopping down does bring these near and far objects into acceptable focus, it does so by sacrificing the resolution of every object in that field.

In other words, the resolution of an object the focal distance of a stopped down lens, is considerably less than it would be if the lens were stopped down only about two stops less than maximum.

LTF recently had a chance to check this information. First, they made a series of tests to see what effect stopping down had on the resolution of line images. They found that there was a progressive decrease as the lens was stopped down. Also, measurements with

the camera set at same size and the lens set at f/90, resolution was about 40 percent less than it was when the lens was set at f/16.

They then made another series of negatives to see if there was any difference in resolution between glass screen halftone negatives made with large stops and short screen distances, and negatives made with small stops and large screen distances. The copy consisted of a photograph, a 10-step gray scale, and a special resolution target.

The negatives were made with a 150-line glass screen at a 50 per cent reduction. The same camera, film, developer, etc. were used. Only a main exposure was used. The tonal range of all the negatives was adjusted so that they were similar. The screen distance and lens aperture settings ranged from 36/64 at f/90 to 6/64 at f/16.

Again, the result was the same. As the lens was stopped down from f/16 to f/90, there was a loss of resolution of 50 per cent. Visual examination showed much less sharpness.

Stopping down alone reduces resolution. Also, in making halftones, the combination of smaller aperture and longer screen distances reduces resolution still more.

LTF does suggest one benefit for stopping down in process work. This is in the conversion of halftones to continuous tones for rescreening. You can blend the halftone dots in a 133-line print by making a copy negative with the lens stopped down to about f/128.

Now what about times when you are working with fast emulsions in continuous tone and colour separation work? In the past, smaller stop like f/45, f/64, and even f/90 have been suggested to lengthen exposure times. According to LTF, this cannot be recommended and should not be done.

Use Larger Stops reduce Light

LTF claims that it is much better to use the larger stops and reduce the intensity of the illumination. You might be able to do this by moving the lights farther away from the copy by adjusting your lights depending on the type you use, or as a last resort by the use of a neutral density filter if you can't otherwise reduce light intensity.

In some cases, none of these things will be possible and you will be forced to stop down. You should know, however, that whenever you do so, you automatically sacrifice image definition.

★
By Courtesy Inland Printer

(Continued from page 17)

insets designed and printed at the schools. Two features of permanent reference are an article on the new Copyright Act by Eric Dixon and a select bibliography of the graphic arts by W. Turner Berry and J. Mosley of St Bride's Library.

An appropriately reminiscent article by Dr. G. L. Riddell which leads the Technical Section recalls the beginnings of scientific research applied to printing in this country. Some of the latest results of the great advances made by science and technology are described in articles on the study of print quality (by Dr. W. H. Banks of PATRA), on the printing of colour by offset lithography on newsprint on web rotaries (by a group of American printing research workers), on the control of variables in colour reproduction (from America's Litho Technical Foundation), and on electronic methods of colour correction; on making lithographic prints from an electrostatic image (another result of American research), on ROP colour-printing methods by the Liverpool Daily Post & Echo and by many American newspapers, and on the nylon printing plates developed in the Time & Life laboratories. Developments in the application of photographic typesetting to each of the three printing processes are described in other technical articles and examples of photographic composition include specimen pages from the first English filmset book, a Penguin.

Laymen as well as technicians will be interested in two other articles in this section of the *Annual*, one describing the modern methods of bank-note engraving and printing and the other explaining the continuous revision and meticulous reproduction of Ordnance Survey maps. Three practical contributions to the ever-present problem of improving the quality of printed reproduction are provided in articles which report the results of scientific research on the fluffing of lithographic papers, on how to select the best half-tone screen for a particular kind of paper for letterpress printing, and on methods of measuring the depth and area of photogravure cells whose sizes and shapes govern reproduction quality in the increasing masses of photogravure printing.

The articles are, as usual, lavishly and appropriately illustrated, the many pictures in the text and in the pictorial section including examples of the finest work of British and overseas printers and plate-makers.

★
PRINTECH

Hints on Practical Management for Enterprising Printers

By

R. KRISHNAMURTI, L.P.T.

Investigator in-charge (Press Unit) Small Industries Organisation, Govt. of India, New Delhi

HAVING been interested in the Printing Industry and having had the opportunity of learning something on the management side thereof in particular, I desire to share the knowledge I have gained in this line, with the young master printers entering the Industry. My aim is to see that the printing trade in India is given the proper impetus to rise to higher and higher levels so as to equal that state of perfection attained in this direction in foreign countries like Great Britain, Germany and United States of America. It is my fervent hope that experts in the Industry will welcome this article and be kind enough to offer constructive suggestions regarding the betterment of the industry. I feel that we can attain that perfection only by sheer hard work in producing more and more quality printing.

Introduction to the Management

Management is not an easy task; in fact in practice it will be noticed that it is one of the most difficult tasks. The Manager of the Press has to shoulder tremendous responsibility. The sword of Damocles is always hanging over his head. Problem after problem will confront him in quick succession, and it needs all his tact and resourcefulness to solve them successfully. At the outset, he should have before him a set of principles to be adhered to at all costs. Then he should set his heart to his work and with indomitable patience and tenacity, he should tide over the initial crisis. To put in a

nut shell, he should be a man of principles, a strict disciplinarian and the proud possessor of deep technical knowledge of all the branches of the Printing Industry. Managing a printing establishment is not like relaxing on a sofa but walking on the razor's edge. Many traps will have to be avoided and many pit-falls would require to be overcome. Great determination to succeed with a will to work hard should be developed right from the beginning.

Having decided to start a printing establishment with necessary funds (allowing some extra for contingencies and unforeseen expenses, of course,) secured by way of partnership or by way of shares, certain points have got to be analysed. First, the partnership or joint stock company should be legally formed in consultation with a lawyer, which will prevent many a fundamental trouble later on. Next, a place for works and office should be selected. If both are accommodated in the same building, it will save some supervisory charges. The office should be located in the main business centre with a good frontage and show. There is little use in selecting a place where there are already many printing establishments. It is good to go to a remote but busy place where business can be acquired in plenty and a reputation set in executing the works. A general policy as to what class of work is to be done should be decided and an arrangement

12 பாயின்ட் பவானி ரோமன்

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

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

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

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

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

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

ஷெ பவானி ரோமன் எழுத்துக்கள்

18, 14, 12, 11, 10, 9 பாயிண்டுகளில் கிடைக்கும்

தயாரிப்போர் :

நார்ட்டன் அண்டு கம்பெனி

ஸ்பார்ட்டன் டைப் பௌண்டரி

சூளை, சென்னை-7

should be made with some other printer to get all the surplus works executed. For instance, if you are undertaking general jobbing, you can arrange with some other printer to get your book works, die stamping and posters, etc., executed. This is because one is seldom in a position to invest much for an establishment for all classes of works. Next, machinery and equipment should be acquired and installed in an orderly manner for easy production and handling. Lighting of the works, natural or artificial is most important from the health and efficiency point of view of the workers. Machinery should not be crowded. Under no circumstances, should a work suffer for want of materials.

Having installed the machinery, etc., and having arranged the office in an attractive and spacious manner, the Press may be "opened". A set of books and forms for proper maintenance of the Press should be devised and the following list is illustrative of such a set but by no means complete.

- (1) Order form to book orders ;
- (2) Work Order to be sent to works with every job. No job should be taken up by the works without a proper work order, which should contain all details of execution.
- (3) Cash Receipts.
- (4) Cash Book.
- (5) Purchase ledger.
- (6) Personal accounts of customers, partners, workers. etc.
- (7) Separate files for Establishment, correspondence, Cash Vouchers, etc.
- (8) Stores indent forms and Cash Vouchers.
- (9) Stores ledger showing receipts, issues and stock-on-hand.
- (10) Order book showing full details of an order.
- (11) Acquittance and Attendance Registers.
- (12) Factory Inspector's Visit Book, leave register, fines and advance-paid register, etc., as per the various Acts. A set of the following acts should

always be with the Master Printer.

- (a) Factory Act and Rules ;
- (b) Shop and Establishments Act ;
- (c) Payment of Wages Act ;
- (d) Press and Registration of Books Act ;
- (e) Industrial Disputes Act ;
- (f) Copyright Act.

Factory Act, Shops Act and Payment of Wages Act's display sheets should be displayed in every work.

- (13) Press letter-heads, Visiting Cards, Invoice book, etc.
- (14) Daily out-turn sheets for every Worker ;
- (15) "Memorandum of books printed" containing all details of books printed and published, to be sent to the Registrar of Books, with copies of such books, etc., as per the Press and Registration of Books Act.

It should be clearly laid down that the Store Keeper should not issue any materials without a proper indent ; no cash should be received without a Cash Receipt being issued for it, no cash should be parted with without a cash bill or voucher obtained for it.

The business having begun to function, advertising should be resorted to by distributing handbills, supplying school time-table cards, type & block specimen book and exercise note books, etc., until the business comes to stay. Canvassing should be undertaken by the Master Printer himself by visiting various people, institutions, etc. Travelling Representatives may also be employed on commission basis to whom the rates of business etc., should be clearly made known.

Limited workers should be engaged on temporary basis at the start, with clear terms stated in writing. Some standing orders may be framed to prevent labour troubles but these should have the prior approval of the Labour Commissioner.

Working hourly rates of productive departments, overhead percentage, handling and selling percentage should be worked and kept ready. Jobs should not be over or under

estimated. The former will result in losing the customer and the latter the printers' finances. Customers should be treated very courteously and with patience at times. It should be remembered that the customers are our employers. It would be a good rule to book with 50% advance or the material cost, whichever is feasible, and with the party's signature. The manuscript should be understood correctly and passed on to the Works with a clearly worded work order. The Works should never be delayed, as promptness is the key in succeeding in the Industry. Estimates and job cost sheets should not reveal much difference. Orders should be executed very neatly and to the satisfaction of the customers.

Production Charts

Every Master Printer should maintain at his office a chart showing the jobs under progress in various departments of his works. This will enable him to pass on the next work in time and to find out where a work stands and when it is expected to be completed.

Regular visits of the Master Printer to all the departments of his works will enable him to see where things get stuck up, may be for want of materials or even by negligence and how to expedite them.

Proper accounts should be maintained for Cash, Stores, etc., and an inventory for the press and office equipment should be kept up-to-date. Profit or Loss should be ascertained atleast once a year. Datas as to the fluctuation of the business, standing customers, overhead expenses, materials purchased, etc., should be collected for ready reference.

A set of books on printing and allied trades and on grammar, punctuation, etc., should be with the Master Printer.

Labour Problems

One of the most important functions of the Master Printer is to face the labour problems, which are almost inevitable except in cases where the management and the Labour have very cordial understanding. The Master Printer should have the power of quick decision and should always have the con-

fidence that he is right. Bad elements in the works who casuse troubles, misrepresent, and spoil the name and reputation of the business should be weeded out. Consulting the Labour Officers in charge of the place and giving time to the labour to explain situations, etc., may be adopted with advantage. Giving sympathetic hearing to the labour is absolutely necessary to prevent any clash.

The concern should run very smooth and the labour should be proud of serving the concern. Incentives to labour for good production, after rush periods, etc., are always desirable.

The Government Acts and Rules should always be strictly adhered to.

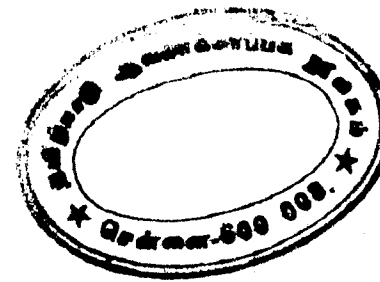
The concern should gradually be expanded by adding equipment and machinery and allied processes. The Master Printer should always be on the look out for expansion of his business and identify himself completely with the interests of the concern. He should not hesitate to put his ten fingers into work and it is always a pleasure to see the huge production in a printing factory, which should be the criterion of all Master Printers to build up the industry in India. ★



"Really, Miss Handbill, I can't imagine what kept you so long in the Machine Room."

By Courtesy—Printing News

PRINTECH



THAT IMPRINT LINE

By

WILFRED MACIEL

(This article is by a member of the Indian Federation of Printing Technologists. He works for Shilpi Private Limited, Advertising, Bombay, as Production Executive, and is on the Executive of the Graphic India Group where he is responsible for publicity and public relations.—Ed.)

APART from the fact that the law insists on the publication in a book, booklet, periodical, etc., of the names of the printer and publisher, the press and publishing firm and their addresses, it is of great importance for a printer to remember that the imprint line is his only advertisement in the entire job and consequently this line which is usually set by a good-for-nothing-in-typography compositor needs greater thought and attention. The printer should be proud of every job he prints and his feeling of pride should be reflected in the imprint.

It is not easy to formulate any hard and fast rules but in order to simplify matters the following points which have been worked out over a period of time in some progressive printing presses are presented for the benefit of printers in simple and straightforward English.

1. Set the imprint line, preferably in Italics, in a measure not exceeding 30 ems pica, and with a body size between 8 to 12 point depending on the nature of the job.
2. The imprint line should be in the same face as that used for the text. Deviations from this are only permissible when the imprint line is taken in a particular face and particular size for all jobs.
3. If the imprint line needs two or three lines see that all these are well balanced. If the first line is 30 ems, the second 30 ems and the third 12 ems only it is

better to have all the three lines set in equal measures of 24 ems each.

4. The placing of the imprint line presents great difficulties usually. In bookwork it should be taken on the reverse of the title page. In magazines it is best placed on the contents or last page or on the back cover.
5. In small jobs, like leaflets and posters, it is advisable to take the name of the press and town or city (e.g., pushpa printers and publishers, nagpur) in lower case Roman or Italic either at the bottom left or the bottom right in a point size from 6 to 10 depending on the size of the leaflet or poster. Never take the imprint line in bold face if this can be helped. If possible avoid using a rule above the imprint line on leaflets or posters.
6. Before a job is given for typesetting decide where and how the imprint line should appear. At Shilpi Advertising I often ask the Art Department to incorporate the imprint line in the actual design that is being prepared. This ensures consistency with the rest of the composing and layout and does not become forbidding or distracting.

(Printech would welcome correspondence on this article.) ★

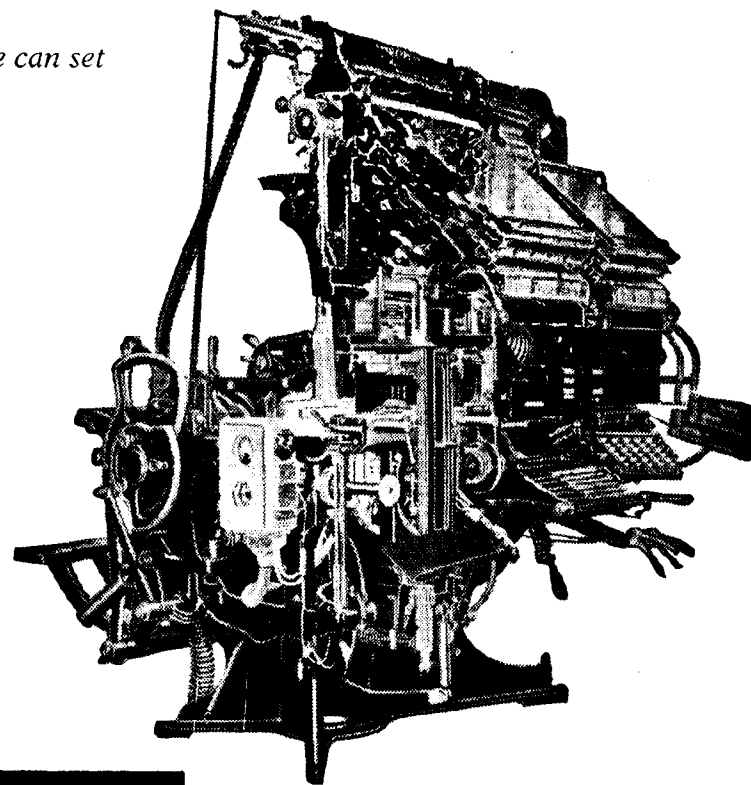
AUGUST 1958

11

With equal ease this machine can set

Roman
Hindi
Marathi
Bengali
Assamese
Tamil
Burmese
Sinhalese
Urdu

in fact, nearly
900 languages
and dialects.



L I N O T Y P E

The world's most efficient and economical typesetting machine

More than 100,000 Linotype Composing Machines are now in use throughout the world, producing shining lines of type, ready for printing direct, for stereotyping, or for litho or gravure reproduction.

Your Linotype may be equipped with automatic Three-way Quadder, automatic Metal Feeder, Thermo-blo, and electric motor with V-belt drive. The Swinging Keyboard is an *exclusive* Linotype feature.

Service is guaranteed by the manufacturers, who maintain in Calcutta a well-equipped workshop, a large and experienced staff of mechanics and huge stocks of genuine Linotype parts and matrices as well as British-built Miehle, Centurette, and Centurion Press spares.

LINOTYPE & MACHINERY LTD., 14 MADAN STREET, CALCUTTA, 13

(Incorporated in England)

11-13 HORNIMAN CIRCLE, BOMBAY 1 · 10-29 MOUNT ROAD, MADRAS 2

PRINTECH

This Year's Newspaper Design Award Launched

Nature of each entry's readership to be borne in mind

—Judges told

THE 1958 Award for Newspaper Design has now been inaugurated.

The members of the judging panel, who will complete their work in early October, for announcement of the results in November, are Mrs Beatrice Warde, (The Monotype Corporation Ltd.) Mr. Vivian Ridler, (University Press, Oxford, and Mr Malcolm Muggeridge.

The panels task is threefold ; 1, to award the plaque to the entry which in its opinion is the best designed of all ; 2, to select the best designed in each class and ; 3, to name the three runners-up in each class.

The Announcement folder states 'Please interpret this not merely as an invitation to enter a design competition-although the handsome bronze plaque and the twelve ancillary awards will bring gratifying public recognition to their recipients. What I invite you to do is to collaborate in this movement to improve newspaper design by promoting a greater interest in it.'

The Award is administered by a committee comprising representatives of *Printing World*, the Newspaper Society, the British Federation of Master Printers, the Council of Industrial Design, and Linotype & Machinery Ltd.

It is clear from the guidance to be given to the judges, this year, that the Administrative Committee wishes to forestall any possible criticism that the Panel inclines towards one particular kind or class of newspaper as against another.

Under the heading 'How your entry will be judged', the folder states that the judges are not to be concerned with editorial content nor literary quality. Their primary task is to determine how well, in their opinion, the design of each entry serves its intended purpose of 'conveying to its readership the daily, evening, or weekly news on a national, metropolitan, or local scale.'

In doing this they will be instructed to 'pay due regard to the *nature of the readership*' of each entry.

The judges will take cognisance of the general appearance of the page, the disposition of the various headlines, their relative emphasis, and the page balance as regards illustrations. Thereafter they will examine the typographical detail-choice of type sizes, column widths, decorative feature headings, treatment of picture captions, consistency of style throughout the paper, and overall readability.

They will not place undue merit on rare typography or typographical refinements that cannot be seen to serve some practical purpose ; neither will they penalise any entry that departs from accepted typographical practice in order to serve its readers' interests more fully. The choice and treatment of illustrations will also be taken into account.

★

AUGUST 1958

13



Southern Languages Book Trust's Technical Assistance to Printers & Publishers

THE Southern Languages Book Trust whose main objective is "to sponsor the publication and distribution of high quality low priced books in the four South Indian languages: Tamil, Telugu, Malayalam and Kannada," and which "believes that South India's pressing need for good literature at low prices in the regional languages can be best met by establishing a large scale paper-bound book industry and an extensive book distribution



Pictures on the left:

Sri G. V. Krupanidhi, General Manager, the Southern Languages Book Trust introducing Mr. Ransford D. Triggs and explained the short term workshop organised by the Trust.



The delegates discussing many problems with some rare specimens brought by Mr. Triggs.

Mr. Triggs explains some of the technical problems of 'Make-ready'.

system," is convinced that one of the ways to achieve its objective is "to provide Technical assistance in modern printing, cost accounting, distribution and promotion methods."

As a part of this technical assistance programme of the Trust, the Trust had recently invited Mr. Milton B. Glick of the Viking Press, New York as Production Consultant; Mr. Ransford D. Triggs, of Triggs Colour Printing Corporation, New York, as Printing Consultant and Robert B. Arnold as Marketing Consultant to discuss with various publishers, printers and booksellers the various problems confronting the Industry.

Mr Milton B. Glick who was in Madras from October '57 to March '58 had planned, organised and run the Seminar on *Book Production Problems* at the end of January '58 in Hyderabad in which prominent Master Printers, Publishers, Artists, Booksellers and many others connected with the Industry participated. A detailed report of the proceedings of the Seminar had already appeared in the columns of this Journal in the February issue. Mr. M. B. Glick was ably assisted by his wife Evelyn Harter Glick who is also a specialist in the designing and Production of Children's Books. Under her inspiration and guidance, many Children's books have been planned by the Southern Languages Book Trust which are under production.

Mr. Ransford D. Triggs, the Printing Consultant who was in Madras from March to June '58 had a very busy time visiting various presses in South India, meeting Printers and Publishers and discussing with them various common problems and offered valuable technical advice to many of them.

Mr. Triggs went out on a extensive tour of South India and visited many printers and at some places actually demonstrated the finer aspects of 'Make Ready' process in order to achieve quality printing with the existing equipment. He also ran a workshop in Madras which was at the premises of East Asiatic Co., at which not less than 35 printers participated. The various problems in Make Ready, Colour mixing and printing were discussed and

demonstrations on these technicalities were shown on the original Heidelberg Cylinder Machine. He also attended the Master Printers Conference at Coimbatore and Ooty and served on the Panel of judges at the Printers Exhibition. His comments on the quality of Indian printing is worth noting:—

"I was asked to judge as one of a panel of four at the Exhibition, and to read a paper to the convention while it was at Ooty. At the show I found many samples of quality printing. There were samples of work from all over India. As a general rule the best of these came from the larger cities - Bombay and Calcutta. I was very glad of the opportunity to see work from these cities; it was evident that good work can be done all over India with effort, and well trained personnel. In many of these samples there was fine art work and much forethought. There was some work that showed good planning, good colour blocks, and good layout, but the execution was occasionally marred. In many cases there were hard edges on blocks, nails showing and similar minor defects. These were usually due to incorrect methods of make-ready, and a general lack of attention to small details on the part of the pressmen."

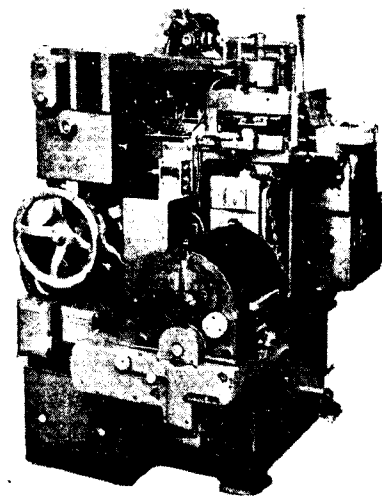
There was a tremendous amount of interest shown in the judging and in the methods used by the judges in arriving at a decision. In many of the classes of printing, it was necessary to use a magnifier in order to select the winners.

This judging proved to me that good quality work can be done here by local craftsmen and on the existing equipment.

I want to congratulate the Indian Printers on their fine effort. The spirit with which they gather together to discuss their mutual problems is a great step forward for the entire Indian Printing industry. Much is done in this way to improve existing conditions. The exhibition and competition for prizes stimulates all to strive to produce more quality work. ★

Introducing the

'MONOPHOTO'



FILMSETTER

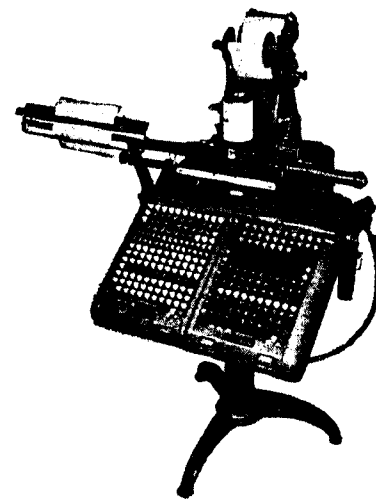
to the

Indian Printer

for the automatic composition of
Devanagari, Tamil, Telugu and Bengali
on photographic film.

A "MONOPHOTO MACHINE" is the filmsetting counterpart of a "Monotype" Composition Caster. Instead of producing columns of single type from molten metal, it produces exposed photographic film or paper ready for development as: (a) wrong-reading film positive; (b) wrong-reading film negative; (c) wrong-reading paper positive; (d) wrong-reading paper negative; (e) right-reading film positive; (f) right-reading film negative; (g) right-reading paper positive; (h) right-reading paper negative; all as viewed emulsion side up.

Your familiar "Monotype" Keyboard, which can be used BOTH for hot-metal composition AND for filmsetting, with only minor modifications. The speed of tapping, general maintenance and, consequently, the over-all efficiency are unaffected.



THE MONOTYPE CORPORATION LIMITED

8 MISSION ROW EXTENSION

CALCUTTA

Offices at MADRAS, BOMBAY, DELHI

* Registered Trade Mark

Workshop run by the Southern Languages Book Trust at Madras

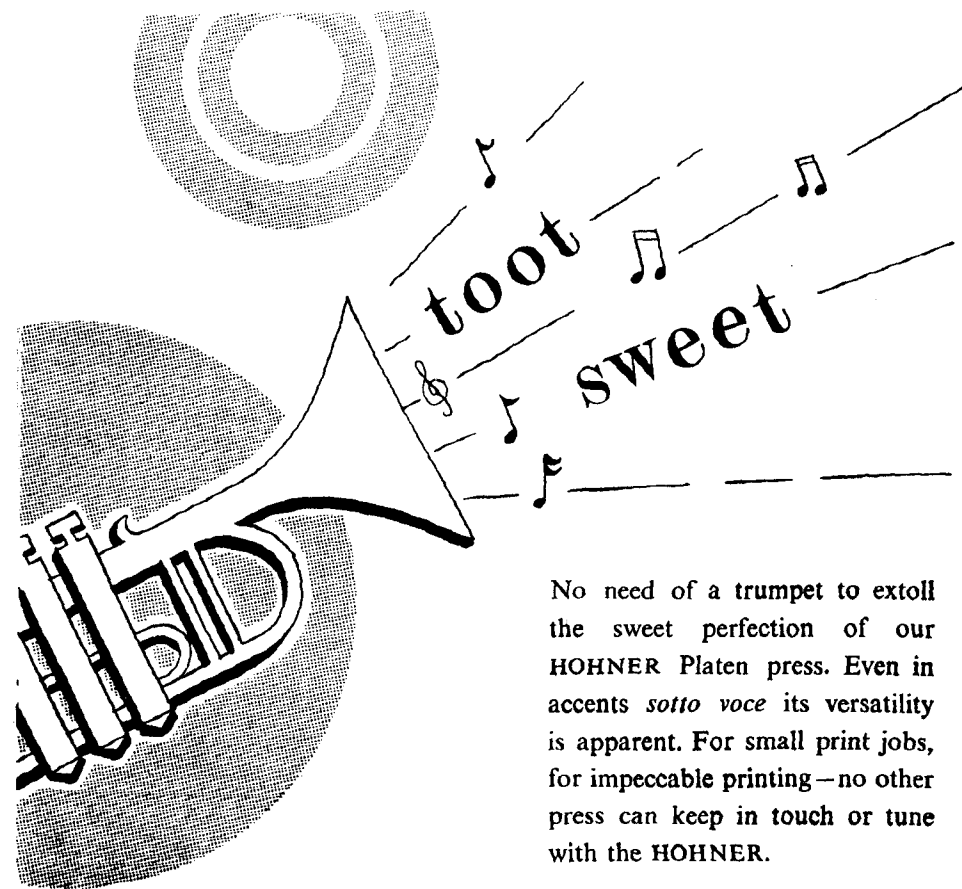


Mr. Triggs is demonstrating the burying of the 'make ready' sheet in the cylinder dressings of the Original Heidelberg machine for a forme which was printed on the occasion.



Mr. Triggs is demonstrating the process of making ready a impression sheet before actually burying the same in the cylinder dressing.

AUGUST 1958



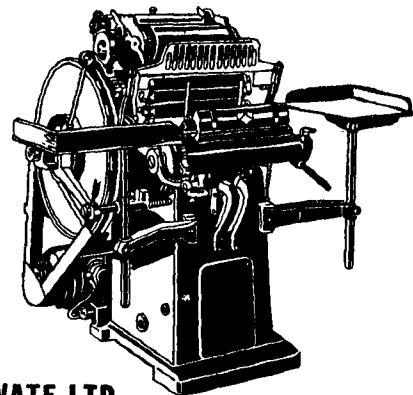
No need of a trumpet to extoll the sweet perfection of our HOHNER Platen press. Even in accents *sotto voce* its versatility is apparent. For small print jobs, for impeccable printing—no other press can keep in touch or tune with the HOHNER.

HOHNER

Platen Press 10" x 15" and 12" x 15"

Special Features:

- ★ Cylindrical Inking
- ★ Excellent Rolling Power
- ★ Sturdy Impression ★ Long Life



For further details please consult
THE EAST ASIATIC CO. (INDIA) PRIVATE LTD.
Printing Machinery Section

Bombay - Calcutta - Madras - Delhi - Bangalore - Secunderabad



THE PENROSE ANNUAL

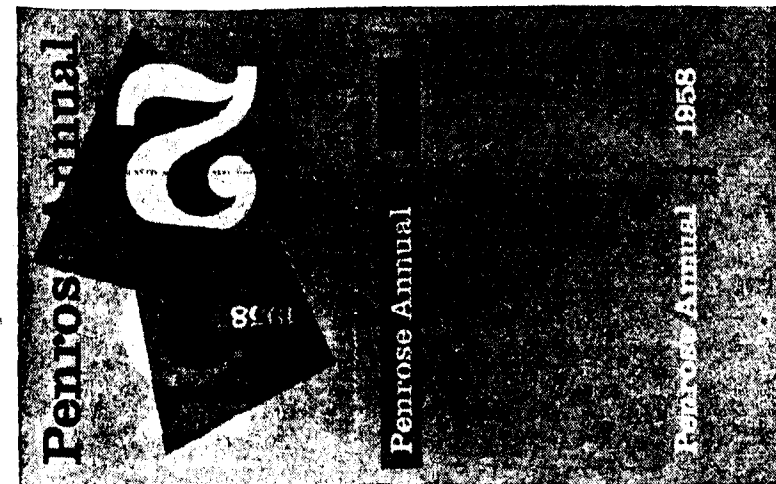
VOLUME 52 1958

Published by
LUND HUMPHRIES
12, Bedford Square,
London W. C. 1.
42 shillings net

A lively critique of English typography opens the General Articles in the 52nd volume of *The Penrose Annual*. Its author, David Thomas, concludes that recognizable expertise, based on thorough copy analysis and a comprehensive grounding in type lore, distinguishes true typographic designing from layout. Another writer, Peter Piech, echoes this view in his finding that the advertisement designer relates the advertisement to its true function and deliberately

The design element in yet another field is the subject of a whimsical commentary whose author, Herbert Jones, suggests that design is the larger part of the magic attraction today's magazines have for their millions of colour-bewitched readers. Type design would appear to offer little fresh scope for change, but Edwin Shaar, the designer of a new newspaper text face, declares that slight variations in comparative width to height to weight proportion and skilful handling of letter detail can give a new look to the printed newspaper page. The 'widespread misconception that the types we use owe everything to writing and calligraphy' is demolished by S. L. Hartz, designer of the newst of book faces, Juliana.

Bookbinding is probably more stoutly traditional than any other section of the graphic arts but there are a number of designer craftsmen in England whose sensitive understanding and handling of their tools and their materials is giving new liveliness to craft binding. Their work is described and illustrated in an article by one of their number, Bernard Middleton.



restricts his material to the essentials of message presentation. Exploring an unfrequented avenue of design creativeness an article on the work of C. F. A. Voysey (by Peter Floud) suggests that he stands second only to William Morris in the whole history of English pattern designing.

practitioners in various fields of the graphic arts meets yearly at a village in Provence; the practical results of their deliberations are reported in another article by James Moran. Many specimens of lively Continental design exemplify the artistic coherence which impressed all visitors to last year's exhibition at

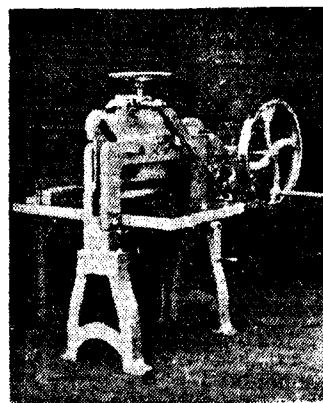
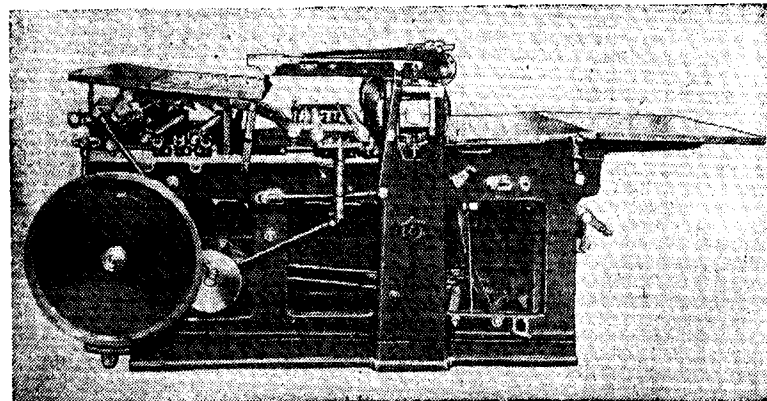
Although other means of communication are threatening the pre-eminence of the printed word, there are still great printer-craftsmen, among them Giovanni Mardersteig, whose work at the Officina Bodoni in Verona is reviewed by Hans Schmoller in a special article illustrated by specimens which Dr. Mardersteig himself designed and printed specially for *The Penrose Annual*. An influential group of

Manufacturers of

STOP CYLINDER MACHINES

[DEMY SIZE - ENGLISH DAWSON MODEL]

and PLATEN MACHINES (All Sizes)



besides high-class Paper Cutting machines, (hand and power operated), Rotary Card board Cutting Machines, Die-stamping Presses, Cutting & Creasing Machines for Box-making.

We undertake repairs, rebuilding removal and assembly of all printing machines at moderate charges.

THE STANDARD PRINTING MACHINERY CO.

12/81, Sembudoss St., Madras-1

Phone: 55096

Grams: PRINTMACHO

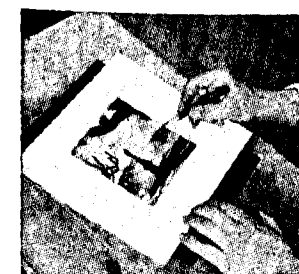
ALL MACHINES SOLD ARE BACKED BY SERVICING GUARANTEE

Lausanne, Graphic'57. including C. Rosner, the author of a reminiscent appraisal. Examples of the shortlived products of another branch of English graphic design are preserved in an article by Alec Davis on the business Christmas card.

The probable effect on English printing of national participation in the European Common Market and Free Trade Area is examined in a prophetic article by Lord McCorquodale, BFMP president, who points to the opportunity the future holds for British printing

given lively creativeness and efficient management techniques. A prior problem, where to recruit and how to train the industry's future managers is discussed in an article by a master printer, Noel Montague. A suggested solution is outlined in an explanation by Major-General C. Lloyd of a new scheme of management training to be established by the City and Guilds of London Institute of which he is Director. Students at British printing and art schools demonstrate their abilities in a series of

(Continued on page 6)



Leveling up. Hand Cut Overlays and Edge Sheets

IF A HALFTONE is to print with its full contrast and tone values, it will require adequate make-ready. This will have the effect of giving dark areas more impression weight than highlights and highlights. However, before proceeding with the make-ready the plate must print evenly. Weak areas are spotted up with tissue. To locate these areas, an impression is printed on a sheet and this print is placed on carbon paper, printed side upwards, the other side facing the carbon layer. The weak impression areas which have to be strengthened are then marked. These marks will be traced on the back of the sheet by the carbon paper, and these areas can then be laid out step by step with two or three layers of tissue.

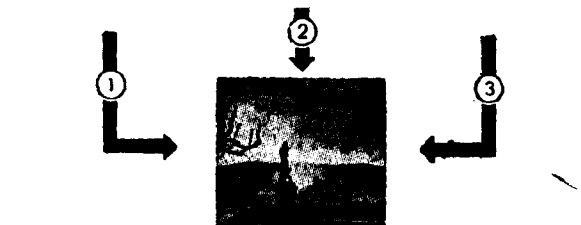


This simple leveling up which only serves to correct uneven areas of the plate is then passed on the make-ready base sheet. Later, the actual make-ready (either mechanical make-ready or hand cut) is placed over this. Over the complete make-ready place a sheet of thin rubber. This prevents ink from being squeezed away from the screen dots and improves the appearance of the print. A sheet of blotter is sometimes used, but it is not as effective as rubber. A few sheets of soft newspaper can be used and will give better results than blotter, but both of these alternatives are inferior to rubber sheeting. On the next page the making of hand cut overlays is described. These are relatively easy to make and with some practice can be quickly prepared from four sheets of bank.



The dark areas of the illustration are cut out and pasted up on a pull made on a sheet of glassed bank. Now the dark areas and mid-tones are cut out accurately.

These cut-outs are also pasted on the printed sheet on which the darkest tones have already been pasted. On this impression only the highlights are cut out, so that they receive as little pressure as possible. This sheet is also pasted on to the printed sheet, so that differential impression is transmitted through the various layers of make-ready.



The complete make-ready, which incorporates all tone variations of the illustration, is now pasted on the make-ready base sheet. He locates the rubber blanket over the make-ready and finally the top tympan sheet is clamped on all four sides. Remember that it is necessary to remove a few of the gumming sheets, so that with the leveling up and the make-ready, plus one sheet of the stock to be printed, the total thickness does not exceed 1/16th of an inch.

If an edge sheet is to be used, pull an impression on a piece of art paper in addition to the four pulls on the glassed bank used for the overlay. After completing the overlay described above, trim the sheet of paper flush to the edges of the print. The cut-out print is then mounted on the overlay.

A page reproduced from the book 'Hints to Pressmen'

HINTS FOR PRESSMEN

Messrs. East Asiatic Co. (India) Private Ltd. must be congratulated for having made available to printers the above technical book issued by their Principals. Ms. Schnellpressen-fabrik AG Heidelberg.

The book is very thorough and it is very handy and would be helpful in solving pro-

blems connected with Letterpress Printing besides considerably improving the present quality of Printing. This book is a 'must' for all those connected with the Printing Industry.

The book is moderately priced at Rs. 5/8 and copies are available from the offices of Ms. East Asiatic Co. (India) Private Ltd., Madras and Bombay.

**BLOCKS!
&
PHOTOS!**

↓

**K
&
P**

Klein & Peyerl

**30 MOUNT ROAD
MADRAS - 2**

Phone : 84167 Grams : 'KLEINPYERL'

NEWS

PRINTECH Diary Page:
News of people, production and
events in the Printing, Paper and
Publishing World



Robert Brown Arnold

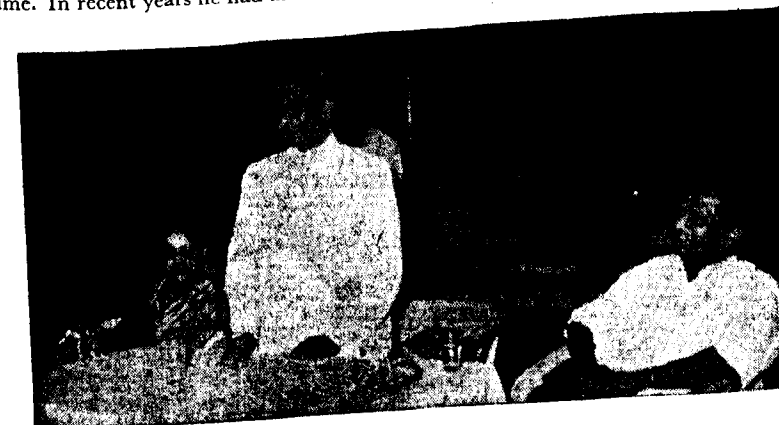
FAREWELL

On the occasion of the laying down the office as General Manager of the Southern Languages Book Trust, Madras, Sri G. V. Krupanidhi was entertained by the trust at a farewell dinner.

Sri Deshmukh who was present on the occasion observed that he new Sri Krupanidhi as a journalist for some time. In recent years he had known him as the General

achieved some positive results in resolving some of the difficulties relating to the production and distribution of books in South India. He paid a handsome tribute to Sri Krupanidhi's successful pioneering work in organising the Southern Languages Book Trust.

Major G. V. Pai, Comptroller of the Trust, besides his duties as such, is officiating as General Manager. He also takes his place as an ex-officio director on the Board of the Book Industry Council of South India.



Sri K. Govindarajulu, Chairman of the Southern Languages Book Trust paying glorious tributes to the work done by the General Manager, Sri G. V. Krupanidhi on the eve of his laying down the office.

WELCOME

Mr. Robert Brown Arnold (52) of New York recently arrived in Madras as Marketing Consultant of the Southern Languages Book Trust and would help the Trust to set up, with the active participation of Publishers, a widespread distribution mechanism of sale of books in large numbers, and provide technical assistance in distribution methods.

He has over 25 years of experience in the book trade and is entitled to speak with authority on many aspects

Manager of the Trust. He was personally fascinated by this experiment in producing worthwhile books in the languages at a price which the ordinary citizen can reasonably afford.

Dr. Douglas Ensminger, representative in India for the Ford Foundation, said that he considered it a good fortune to be present on the occasion. He was glad that with the assistance that the Ford Foundation was able to render, the Southern Languages Book Trust has

of the trade. He was with Curtis Circulation Company, Philadelphia for nearly 20 years. He set up sales promotion for Bantom books and edited the Curtis Line, a house organ, for 2 years.

Till his resignation in January, 1958, as Sales Manager of Ballantine Books Inc. he has served as a Director and Vice-president of the firm.

Mr. Arnold feels that the problems facing book trade in South India are not entirely dissimilar from those that the U.S. has faced in the past. His rich and varied experience should prove useful to the trade in South India.

APPOINTMENTS

Sri V. K. Sriramulu, B.A., L.P.T. was recently appointed as the Principal of Southern Regional School of Printing Technology, Madras. He joined as an assistant Lecturer in the printing section of the Central Polytec-



chnic and later worked his way up to the present office. He is one of the handful of Graduates who have taken

the Printing Technology Diploma. Given the opportunities we are sure that he would build the *alma mater* second to none in this country.

Sri S. K. Thamba, a senior most member of the staff of the Printing section of the Central Polytechnic, Madras now the Southern Regional School of Printing Technology, has resigned recently after a long record



of service of thirteen years. He was the first Diploma holder who joined the *alma mater*. He was also the first Printing Technologist to become an author and publisher.

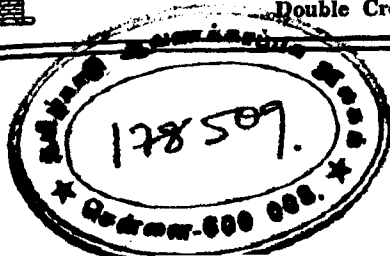
He has since joined the Southern Languages Book Trust as an Associate Production Officer.

Change of Address

With effect from 1st July 1958, M/s. John Dickinson & Co., Ltd., who were in Loan Square, Broadway, Madras for some years have shifted their office to No. 28, Rundalls Road, Vepery, Madras-7. Their Telephone Number and Post Box No. viz. 2023 & 77 remain unchanged.

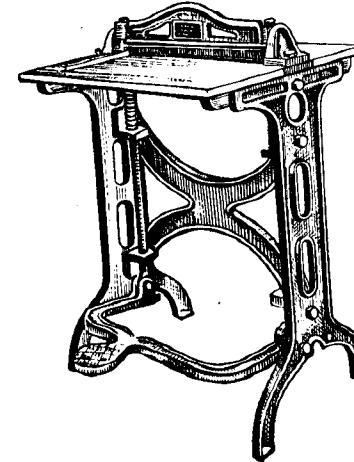


The Cover of this issue is printed on
GATEWAY PAPER, "Proven" White Art
Double Crown, 45 lb., 500 sheets



TREADLE PERFORATOR

Size 18 inches

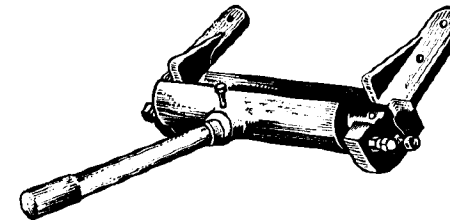


This is designed for efficient and neat working. All components are accurately machined. The machine is fitted with tempered English pins.

The tables of highly polished wood are provided with side and back guages.

CALENDAR RIMMING MACHINE

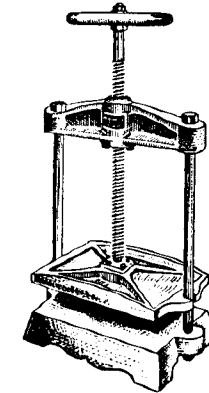
Sizes 18 and 24 inches



This machine is useful to Printers, Show Card and Calendar Makers etc. for fixing Metal Rims and Suspenders to Calendars, Maps etc. The Machine makes single and double folds.

HARD PRESS

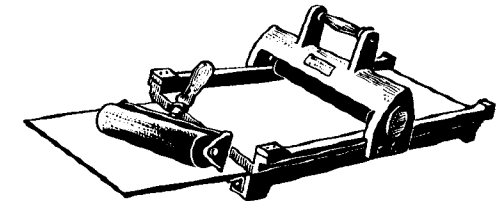
Sizes 12" x 18" and 15" x 20"



This is very essential in any Binding shop and Printing Press. The spindle is effectively cut to exert pressure. Platen and Bed are heavy and strong.

"EVEREST" PROOF PRESS

Size of Bed 13" x 32" Size of Galley 12" x 24"



The Ball Bearing Proof Press, with Rubber Roller is simple in design, easy to operate and built to precision standards. Capable of sharp, clear impressions of heavy forms, a single line or an unsupported character, the machine is inexpensive to install and simple to operate.

Made by

THE MADRAS TYPE FOUNDRY

38, JONES STREET

::

MADRAS - 1

Our Latest New Designs of TAMIL & TELUGU TYPES

14 Pt. Avvai Thin Roman

8 to 14 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Sigamani Antique

8 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Avvai Roman

6 to 18 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Sigamani Bold

10 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Avvai Antique

8 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

24 Pt. Sigamani Italic

10 to 36 Pts.

அகர முதல எழுத்
து எல்லாம் ஆதி

14 Pt. Avvai Condensed

10 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Roman

10 to 18 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామరూపిణి
విద్యారంభం కరిష్యామి సిద్ధిర్భవతుమే సదా।

14 Pt. Avvai Italic

10 to 14 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Italic

10 to 24 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామ
రూపిణి విద్యారంభం కరిష్యామి సిద్ధి

14 Pt. Sigamani Roman

8 to 24 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Antique

10 to 18 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామరూపిణి విద్యా
రంభం కరిష్యామి సిద్ధిర్భవతుమే సదా। వద్యవ్ర

P. O. No. 452

GRAMS "NELSONCO"

NELSON & CO.,

Estd. 1916

(THE FINE-ART TYPE FOUNDRY)

Office :

62, SAMI PILLAI STREET
CHOOLAI MADRAS-7
PHONE : 2722

Factory :

1, NELSON MANICKA MUDALIAR ROAD,
AMINJIKARAI MADRAS-29
PHONE : 61736

Edited and Published by V. R. Sivaram, L. P. T., for the Indian Federation of Printing Technologists, Madras-1
and Printed by R. Surianarayanan at Gnanodaya Press, 11, Anderson Street, Madras-1