

PRINTECH

Vol. VI

SEPTEMBER 1958

No. 2

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PRINTECH

VOL. VI. SEPTEMBER 1958 No. 2

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Grams: "PRINTECH"

The First Andhra Pradesh Printer's Convention--Hyderabad

INAUGURATION BY THE CHIEF MINISTER

Mr. S. Viswanathan, General Secretary of the All-India Federation of Master Printers presided.

Rejecting the argument that education was sought to be controlled by the Government, the Chief Minister said: "We shall watch the success of the nationalisation of textbooks, and if it was not satisfactory, the Government will not hesitate to go back. We don't stand on false prestige."

He said printing work on Government account had increased ten fold with the ushering in of democracy. The electoral rolls of State, Municipalities and panchayats, brought adequate business to the private printers.

The Chief Minister said that only a small beginning was made towards nationalisation of textbooks, and it would not affect the private printers and the workers in particular. If the Government undertook printing of the books in its presses, it was inevitable that they, too, would have to engage labour.

He said nationalisation of textbooks was nothing new. Even in the past the Government selected and prescribed books.

President's appeal

Mr. S. Viswanathan, in his Presidential address, pleaded for liberalisation of import

policy by the Government of India at least with regard to spare parts needed for printing machinery. Unless this was done, even the machinery which they had in the country could not run for long, he said.

He also wanted the State and Union Governments to appoint committees consisting of their representatives, Superintendents of Government presses, and representatives of local Printers' Associations and the All-India Federation of Master Printers to standardise the rates and get their work done only on the basis of such rates; otherwise there would be no inclination for quality work.

Mr. Viswanathan also pleaded for Government aid to printers by advancing loans for the purchase of new machinery as well as for replacement. Unless their machines were modernised, it would not be possible for the printer, however clever he might be to do quality work.

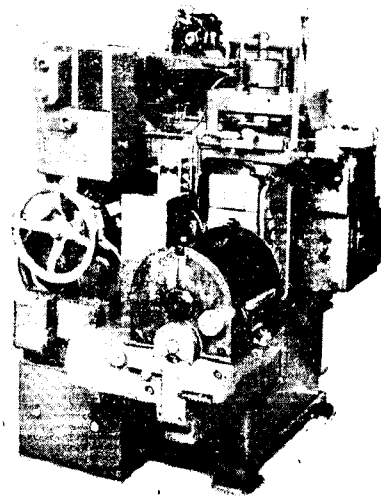
Referring to the problem of paper supply he said the Government should insist on the paper mills in India to standardise their production. He felt the mills were taking advantage of the present import policy and were producing material of indifferent quality knowing well that anything would sell. ★

SEPTEMBER 1958

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Introducing the

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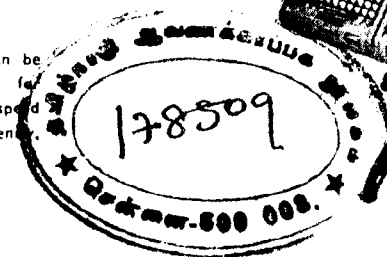
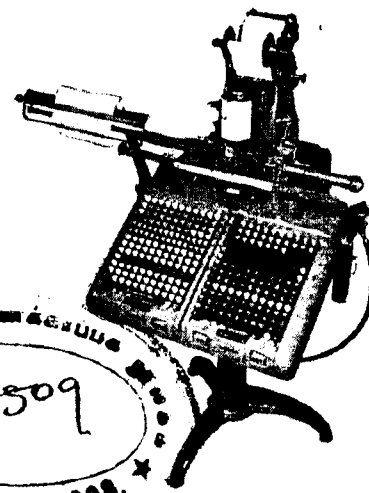
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Printing

- A Vital Human Creation

By

Sunil Kumar Banerji, M. A.

Allahabad

SELF expression is one of the most vital human instincts. Instinctively we all are impelled to express and communicate. The human attempt in the dawn of civilization must have been the overflow of the instinct to express something to communicate it to the other members. Unknowingly and unconsciously man in his adventure of self-expression created something—some vague utterances which took the form of language. Language is but the human attempt to express his whole personality in order to communicate to others and here in this endeavour was hidden the germ of what we call culture and civilization. Languages which seem to us so natural have a long history of human efforts behind them. We are so accustomed to newspapers, books and magazines that we take it for granted that the world has always been as such. As a matter of fact, writing, the most important of all human inventions is quite new. Without written words we would be like cats and dogs who can only teach their kittens and puppies a few simple things based on instincts only.

Intellect by its very nature is transcendental in character. It always strives and tries to go beyond. It is never satisfied. It is always hungry. It wants to expand and analyse. This remarkable tendency of intellect is marked in every sphere of human progress. The art of writing was invented and it was not enough. Civilization was growing faster, the boundary of human relationship was expanding, man felt a necessity to be fast enough to keep pace with

the other direction. The quick developing tendency led an intense desire in mankind to create such a thing as to let the whole humanity understand the writing. Here, we obviously conceive the germs of printing which of course is the preservative of all arts. Thus, the art of printing came into existence as the result of human endeavour to immortalise his writings and to eternalise the human tendency to communicate. Like many other inventions printing plays a distinctive role in these days of enlightened civilisation. How horrible it would be if by a miracle this mechanism is taken off?

The printing art in the last thirtyfive years has advanced with wonderful rapidity. Special characters, special devices and special arrangements for accomplishing some particular object are continually being developed. We would have been without our ancient legacy had there been no printing. It would not be an exaggeration to say that printing has ever been a friend of mankind, an aid to intelligence, a stimulant to thought, a pioneer of liberty and freedom, a propounder of law and wisdom and above all a preserver of truth and morality.

A psychological analysis of the art of printing would lead us to the conclusion that it has got a psychic impress. An image or an idol is a mere lifeless entity, it is our devotional attitude that makes a traditional association of spirit with them. Likewise printing cultivates a sort of habit in our mind and gives association.

When we think the world of to-day gover-

AUGUST 1958

3

12 பாயின்ட் பவானி ரோமன்

ஒருவன் தன்னைத்தான் நேசிப்பானாகில், அவன் தன்னையே கவனமாய்க் காத்துவரவேண்டும். இரவில் மூன்றுயாமங்களில் ஒன்றிலாயினும் ஞானி விழிப்புடன் கவனமாயிருப்பானாகு.

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

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

ஒருவன் தானே தனக்குத் தலைவன். வேறுயார் தலைவனாக யிருக்க 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 அழக்கி விடுவதுபோல், ஒருவனுடைய தீவினையே அவனை அழக்கிவிடுகிறது; பகைவர் செய்யவிரும்பும் தீமையை அவன் தானாகவே செய்துகொள்கிறான்.

ஸ்ரீ பவானி ரோமன் எழுத்துக்கள்

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

தயாரிப்போர் :

நார்ட்டன் அண்டு கம்பெனி

ஸ்பார்ட்டன் டைப் பௌண்டரி

சூளை, சென்னை-7

ned by the science, the significance increases all the more. The world of to-day has come to mean so short that we in an instant get every international information. To quote Robert H. Davis would not be an exaggeration. He speaks in the person of printing press itself :—

“I am the printing press, born of the mother earth. My heart is of steel, my limbs of iron, and my fingers of brass. I sing the songs of the world. The oratories of history, the symphonies of all time. I am the voice of to-day, the herald of to-morrow. I weave into the warp of the past of the woof of the future. I tell the stories of peace and war alike. I make the human heart beat with passion or tenderness. I stir the pulse of nations and make brave men do braver deeds, and soldiers die. I inspire the midnight toiler, weary at his loom, to lift his head again and gaze with fearlessness, into the vast beyond, seeking the consolation of a hope eternal. When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu all comprehend me. I am the tireless clarion of the news. I cry your joys and sorrows every hour. I feel the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomise the conquest of mind over matters. I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendour of riches; at sun rise, at high noon and in the waning evening. I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust. I am the Printing Press”.

Printing is art and science both. Its mechanism provides it with an individuality of science and its practical services glorifies it with an individuality of art. It is a growing science and developing art. The civilization takes more care and more interest in working it out to perfection. It is not possible to imagine a world without books. The printed word has not only played a part of vital importance in our life, but has become a part of it. What originally began as the art and adventure of

one man—a scribe or an engraver—who combined in himself the role of the typographer, the printer, the publisher and more often than not the author, what began only as a craft developed into an industry and eventually into many separate industries. To-day the typographer, the paper manufacturer, the ink maker, the printer, the publisher have each to specialise in his field and it has no longer possible for any individual to take charge of all the operations.

The production of books is a romance because every one of them is a new creation—a creation in which so many different technicians have to coordinate. The paper maker offers a large variety of papers. The publisher selects the paper depending on the type of the book and the class and the type of readers for whom the book is made. The types are chosen from the vast variety which the typographer has placed at our disposal. Will the book contain illustrations, are they in colour, how many copies are to be printed—these and other factors determine by which process the book is to be printed—letterpress, offset or gravure. Over all, there is a question of economy, the type of binding has to be decided, is it to have an ordinary paper cover like conventional French books, the glossy American cover or is to be bound in Morocco leather and gold embossed? Perhaps none of these appeals, a stiff cover is decided upon—an artist gives the design for a dust cover or the jacket.

Every stage in the production of a book is preplanned. Each book emerges with a character, a character which all these technicians have lent to it, ready to adorn the showcase of the booksellers and to wait patiently till you pick it up for your book-shelf. ★

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THE BOOK BINDER AND THE FINISHED PRODUCT

A LECTURE BY LEWIS KITCAT AT ROYAL SOCIETY OF ARTS

In general, progress has followed two lines. The first, of which we hear little, is those few specialised plants, largely in America, which produce a given book in enormous quantities, that is to say, true mass production. The machines are not adapted to deal with a range of sizes or thicknesses, and once started on a given product they are left to get on with it. They are usually initiated, and sometimes made, by the engineering departments of the book-manufacturers or publishers who sponsor the product. This sort of plant, due to its lack of versatility, is totally unsuited to supply the needs of the general book publisher, for whose work a very different sort of plant is needed.

Publishers' binders are dealing with initial runs in the order of three to ten thousand copies, and quantities beyond that are the exception rather than the rule. When it comes to repeat orders a run of no more than a thousand may be involved, and even less.

Apart from the size of run there is considerable variation of page sizes, variation of thickness, type of paper, and so on, diversity being implicit in the making of books.

You will not be surprised to learn that this need for versatility adds to the complication of the machines. Every operating part which

Mr. Kitcat urges that quality of binding should be retained along with economy of production. The public, although knowing little of the techniques of binding can identify a well brought-out book. (Continued from May '58 issue of *Printech*.)

guides the book through the machine, and those that perform the binding function, must be made adjustable to cope with a queue of jobs each differing in some and perhaps many particulars from the next. No Crown 8vo, even, is exactly like another Crown 8vo.

There is now an almost complete range of such machines, largely emanating from America, each dealing with an individual operation, and thus the jobs go from machine to machine until the books are completely processed.

If it is difficult and costly to build an adjustable machine to do one process only the difficulties and complications are much increased if such a machine is to do two operations and the mind boggles at the size, cost and complication of the adjustable machine which will do the whole process in one.

As a step towards the complete machine, devices are available for linking together

groups of established fast running machines whereby the books pass automatically from one machine to the next without intermediate handling.

On the other hand, operated individually, the same machines are generally staffed by an operator and an assistant. The operator, who is the modern counterpart of the skilled hand-craftsman, is responsible for the machine. His particular duty is the setting operation with the aid of the assistant. When the machine is running satisfactorily one feeds the books in and the other takes them out.

With the linked system there must still be an operator for each machine, as on changes of job all machines must be reset simultaneously, but a lesser number of assistants is called for and moreover much floor space is saved as there are no stacks of partly processed work between the machines.

The points in favour are obvious, but there is the reverse side to the medal. The individual machines are by no means fool-proof, particularly when they are constantly re-adjusted from size to size; hence the speed of the whole unit is limited to the speed of the particular machine which, on any one job, may be causing the most stoppages, or takes the longest

to set and get under way, as when one stops they must all stop.

In the original method whereby each machine is operated individually, difficulties experienced, say, in the morning on one machine may well be made up by an exceptionally trouble-free afternoon; and thus, by and large, no output is lost.

These are problems which the individual binder must settle for himself, but it would appear that linked machines are likely to prove more successful on long runs than on short.

Machine Costs

Now the object of all this mechanisation is to produce cheaply a problem of cost. A simple way of assessing the wage cost projected plant is first to estimate the average length of run that can be offered to the plant. Let us suppose that it is 1,500, made up of a mixture of jobs varying, perhaps, between 10,000 and 500 copies. Thus before completing 150,000 books, 100 sets, including the time of getting up speed, will have been made, plus the time occupied in running off 150,000 copies, which must include time for inadvertent stoppages. The wage cost that will be a certain figure, and a comparison can be made of the labour cost between different machines or different methods, the setting cost being included.

To the wage cost must be added depreciation and cost of maintenance of the machine, and the cost of the floor space occupied. The quality of the work the machine produces is, of course of prime importance, as also its range of sizes in relation to the type of work it is required for. Lucky is the binder who knows the correct answer to all these points before he has committed himself to new machines and layouts?

New Processes

Flexiback binding is a process whereby a cloth lining is applied to the back of a book immediately after sewing and, following lining the book is cut and then backed. It has found many users and helped, after the war, in a marked way to satisfy the urgent need for more books. The machine for doing it, being British built, was available at that time;

The discerning printer

takes great care in selecting
the materials of his work—
fine paper, good ink, clear type.

He uses—

GANGES INKS

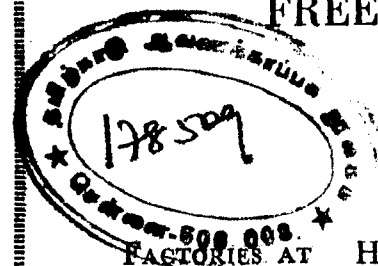
—because he knows

he can rely on them for

QUALITY

ECONOMY

FREEDOM FROM TROUBLE



★
FACTORIES AT HOWRAH — BOMBAY — MADRAS

whereas the Smyth lining machine was not.

The Smyth liner, I would explain, follows the conventional hand method whereby, after cutting, the back of the book is glued and, when dry, backed.

The Flexiback process, and machine for doing it, was originated in my Company's Works in the middle 1930s, but the subsequent manufacture of the machine for the trade, passed into other hands. The principal difficulty with Flexiback is to give the book a satisfactory and lasting rounding and backing, and I fear the initial attempts left much to be desired.

Later, an improvement was achieved by the use of expandable cloth.

A still later development in the process was the use of polyvinyl adhesives in place of flexible glue. The polyvinyl resists less than the glue and is an improvement.

Just about a year ago my Company introduced the Steamset process—a further development. In this process there has been a reversion to flexible glue and the expandable cloth is also used. Immediately prior to rounding and backing, steam is applied to the lining on the back, thereby softening the cloth and melting the glue. In this condition neither the glue nor the cloth resists the backing operation in any way, and moreover they set immediately in the new and desired rounded shape. The cloth lining and the glue take on a somewhat steely, but permanently flexible character, and the joints of the book, which, as I have explained are so important to the appearance and soundness of the whole structure, are exceptionally firm and well formed.

Another process, also developing from the Flexiback process, is the reintroduction of unsewn binding. Basically, the idea is to eliminate the cost of sewing by the substitution of a process which costs less. Others who are actually binding by the unsewn method can speak with more authority than I, as my direct experience is restricted to experimentation and observation of production methods. But it is a

subject of great interest and one I should like to deal within the limits of my knowledge.

Unsewn binding, under the name of "perfect" binding, has, of course, been with us for decades, but the introduction of polyvinyl adhesives in place of glue has much improved the product. In this form it initially came on the market under the name of Thermoplastic and owes much to the energy and drive of Mr. Richard Clay. There are now several competing machines for doing it, the magnet being to secure a hold on the paper-bag market, for which the process is admirably adapted and, I believe, universally used.

The polyvinyl adhesives used are white, creamy, substances, which have the property of soaking into the individual leaves of the book, when the back folds have been cut off, and of doing so much more effectively than glue. Moreover, such adhesives remain permanently flexible, which is a most desirable feature. It is usual, as the books come from the machine, for the lines back to rest for a time on a hot plate to accelerate the drying of the adhesives. On the papers suitable for the process and care has to be taken in their selection—my observation is that the adhesion of the leaves is good, and I think the modern paper-bound book with its square back is smart and trim and well suited to its purpose.

When the process is applied, however, to cased books, something of the initial difficulties experienced with Flexiback binding are again encountered, and so much resistance is experienced from the adhesive and the lining cloth that a full round and firm joint cannot be reliably obtained. (As Mr. Unwin has suggested, the process needs something to bring it into the standard binding class.)

It may well be that in course of time these difficulties will be overcome, and it might be thought that the steamset process would supply a solution.

Covering Materials

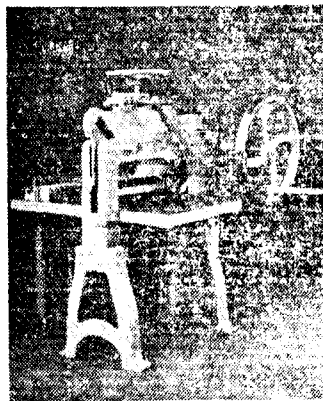
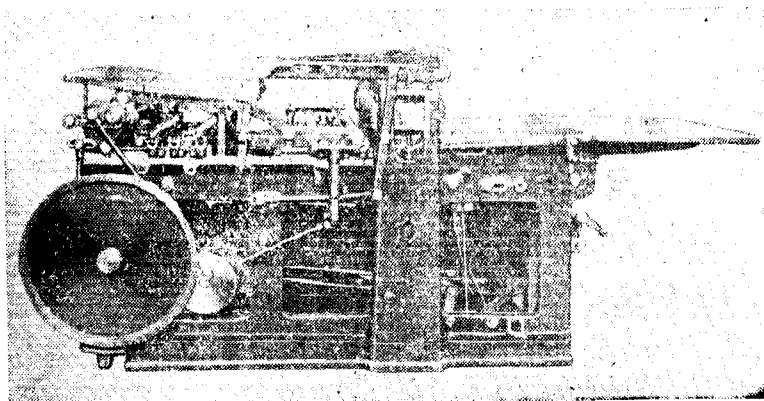
Over the years there have been innumerable challenges to the supremacy of bookcloth as the universal covering material. A patent granted for one of these in 1846 specified that

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it was suitable for use on bookbinding, bonnets, curtains, theatrical decorations and collins.

I have no information as to whether this versatile material was actually used for any of these purposes, but, in any case, so far as books are concerned it made no lasting impact. Much the same can be said of many other challengers, with one notable exception, Linson. For the cheaper and medium class book Linson, in the course of a few years, has firmly established itself, and very well does it serve its purpose. In the bindery it gives rise to no difficulties and is, in fact, less temperamental than cloth. Imitation may well be the sincerest form of flattery but, I fear, that can be of little consolation to the cloth manufacturers. For the better class books, however, cloth still holds its place.

A long overdue improvement, required in all covering materials, is the production of a finish which is fully resistant to finger-marking, and without having to resort to a glazed effect. A pyroxylin impregnated cloth having a matt cambric finish was put on the market a few years ago and this was very resistant. But, the cost was a few pence a yard more than the ordinary grade, and I learn that it did not catch on. Moreover, there are subtleties in these things: the material was attractive to the eye but harsh to the touch, and it appears that pyroxylin is not the answer. One instinctively feels that out of the vast range of new substances coming from the plastic industry there will emerge the desired cheap material, or at least a dope which will give satisfactory results on existing ones.

Plastic Binding

No review of bookbinding would be complete without mention of the use of plastic covering materials as used in Germany. The type of material used is reminiscent of, but much superior to, what is termed leathercloth. From it the Germans produce the limp bound form of book and a very attractive job they make of it. But as the material is expensive, I cannot believe the binding is cheap.

As I see it, limp binding over here is a type

of binding which has gone out of favour. I refer to velvet-calf poets and the like, and there appears to be little demand for this style of thing. In this I may be wrong, but I have no doubt that if publishers can find a substantial market for such bindings British binders will not be slow in developing the necessary technique.

Boards

From covering materials it is an easy step to boards, but to take adequate steps to prevent them warping is more than difficult and, in point of fact, a complete remedy has not yet been found. There is not much warping when the books are used in this country, but when British bound books are exported to the United States there is often undue warping, particularly when they are kept in superheated rooms.

It must not be thought that American bindings are immune from the trouble, but they do warp less than ours. On both sides of the Atlantic there has been considerable research on the subject, but no new facts have come to light of recent years.

Very briefly, the cause of warping is that the components of the cover are first class absorbers of moisture under humid conditions and eject the moisture with equal facility when the climatic conditions are dry. In such an atmosphere they expand or contract, each of the three materials; the cloth, the boards, and the end paper; to a different degree, and thus distortion of the cover takes place.

American Boards More Stable

A well made and well matured board is fairly stable under varying atmospheric conditions, and the thicker it is the better is it able to curb the activities of its companions, the cloth and the end paper. The American chip board as used in the States is more stable board than Dutch strawboard or the British board made from waste-paper. Further to that, American specifications provide for the use of a thicker board than is normal over here. Probably, in these two factors, lies the main difference in the behaviour of the two bindings.

BLOCKS!
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↓

K
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Klein & Peyerl

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MADRAS - 2

Phone : 84167 Grams : 'KLEINPYERL'

A direct approach to the complete remedy would appear to lie in the use of a non-absorbent rigid material in place of the conventional board, and when that appears, at the right price, the problem is solved.

Blocking

And finally I come to the decoration of the book, the beauty which is but skin deep, but which can make or mar it. Unfortunately for the binder the development of the jacket has largely stolen his thunder, as after the publisher has exercised his extravagance on what used to be called the dust-wrapper he proceeds to economise on the binding.

Blocking departments to-day are mere shadows of what they were at the turn of the century, when no juvenile book was complete without decoration in four or five colours. In those days there were also a host of girls engaged in the delicate art of wafting gold leaf from its containers on to the cases in preparation for gold blocking. This process is now completely revolutionised by the mechanical method of ribbon feed.

The manufacturers of these ribbons, foils as they are termed, are to be congratulated upon marked improvements in their product. The ribbon itself, known as the carrier, has deposited upon it the metal required for the blocking, real gold, bronze (for imitation gold), or aluminium, the latter to give the effect of silver.

It was only a few years ago that aluminium blocking was indeed a dull affair, but improvements in depositing the metal on the ribbon carrier now give results which outshine polished silver.

By Courtesy - The Paper Market

The Editor welcomes contributions, views and news of interest connected with the printing and publishing industry from readers for publication.

State Awards for Good Printing and Designing of Books

THE Competition and Exhibition in connection with the Fourth Annual State Awards for Excellence in Printing and Designing of books and other publications will be held in New Delhi in November, 1958. The Awards will be given for entries in 25 categories: 1. Children's books for children below 10 years; 2. Children's books for children over 10 years; 3. Illustrated books; 4. Art books; 5. Book Production (English); 6. Book Production (Indian languages); 7. Books on Indian made paper; 8. Daily Newspapers (English); 9. Daily Newspapers (Indian languages); 10. Display Advertisement layouts; 11. Art Magazines; 12. House Journals; 13. Periodicals; 14. Posters; 15. Folders (offset or Photogravure); 16. Folders (Letterpress); 17. Calendars (offset or photogravure); 18. Calendars (Letterpress); 19. Diaries; 20. Devanagari Type Faces; 21. Publicity Booklets; 22. Labels; 23. Best bound book; 24. Packing; 25. Point of Sales (Counter and Display Material).

Limited to India

The entries will be limited only to productions brought out in India during the period August 15, 1957 to August 14, 1958. In each category, two sets of First and Second Prizes will be awarded, generally, one each to the Printers and Publishers and Designers, as the case may be, to be adjudged the best and second best entrants. Besides Certificates of Merit will be given to those obtaining Third positions.

No Entry Fee

Entries are being invited from publishers, printers, business houses, advertisers, advertising agencies, and commercial art studios. No entry fee is charged. For details apply to the Directorate of Advertising and Visual Publicity, Ministry of Information and Broadcasting, New Delhi. The entries for the Competition, it may be noted, should reach the Directorate not later than October 1, 1958.

★

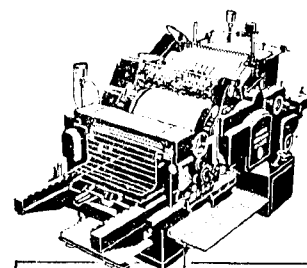
that's
no
remedy!



Don't add to your husband's headaches... what he needs to solve his printing problems is an *Original Heidelberg*. It's the one printing press specially designed to handle urgent work for it gives up to 5,000 high-quality impressions an hour. So insist that your hubby install an *Original Heidelberg*. He can then meet any deadline — and, what's more — he'll be home in time!

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THE EAST ASIATIC CO. (INDIA) PRIVATE LIMITED
Printing Machinery Section
Bombay - Madras - Delhi - Bangalore - Secunderabad

★ You cannot do TODAY'S printing with YESTERDAY'S machines and still be in business TOMORROW

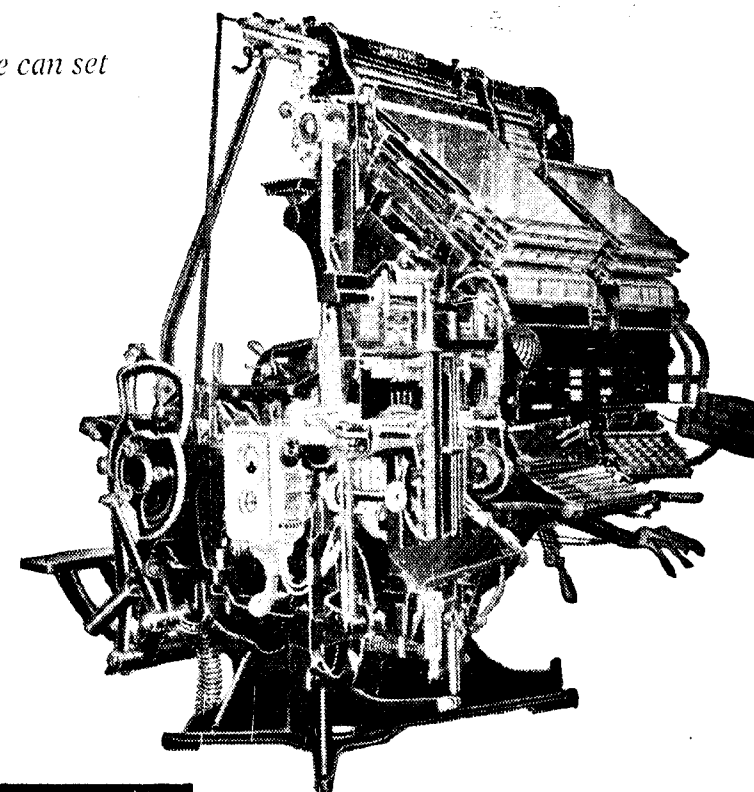


4 models to choose from :
Platens
10 $\frac{1}{4}$ " x 15" and 13 $\frac{3}{4}$ " x 18 $\frac{1}{4}$ "
Cylinder Type
15" x 20 $\frac{1}{2}$ " and 21 $\frac{1}{4}$ " x 28 $\frac{1}{4}$ "

With equal ease this machine can set

Roman
Hindi
Marathi
Bengali
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in fact, nearly
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and dialects.



L I N O T Y P E

The world's most efficient and economical typesetting machine

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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 large 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

POWDERLESS ETCHING

An important new stage in the development of the powderless etching process has recently taken place as a result of an agreement between The Monotype Corporation Limited, together with its associated companies, and The Dow Chemical Company of the U.S.A.

The Monotype Corporation first became connected with the powderless etching process in June 1957, when it was announced that its subsidiary company, Pictorial Machinery Limited, would be manufacturing the Dirats Powderless Etcher at its Crawley factory. This machine was shown at both the Graphic '57 and Drupa international exhibitions where it aroused great interest.

Consequent upon the Dow Monotype agreement, Pictorial Machinery will continue to be responsible for manufacturing powderless etching machines and for distributing them through its own branches and agencies and those of The Monotype Corporation in accordance with the terms of the agreement. The machine will be known as the 'LITHOTEX' Powderless Etcher for the 'DOWETCH' and DIRATS Processes for magnesium and zinc.

The Monotype Corporation recognises that at present zinc and magnesium each has its own particular advantages. At the same time it realises that, in the light of future research and experience in a technique which is comparatively new, there may be occasion for changes and innovations.

Powderless etching may well prove to be the most significant post-war development in the Graphic Arts Industry, particularly when combined with the filmsetting systems that are now commercially available. The Monotype Corporation will take the keenest interest in its development and looks forward to an active co-operation with existing and future customers in furthering the application of this

process to the benefit of the whole of the printing trade.

In this connection the Monotype Corporation is pleased to announce, by agreement with Birmetals Limited, that Mr. Eric Williams joined its staff on the 1st September, 1958. Mr. Williams is already well known amongst Dow users and will be available to advise both existing and future customers on any problems connected with the powderless etching zinc and magnesium.

All enquiries regarding the 'LITHOTEX' Powderless Etcher should be made to Pictorial Machinery Limited, Kelvin Way, Manor Royal, Crawley, Sussex. ★

A Change in name after 62 years

The Paper Box & Bag Maker, published by Ms. S. C. Phillips & Co Ltd., London since May 1896 is christened with a new name from this month. "PAPER PACKS".

The Editor of the journal in a message regarding the change of the name in the august issue says "Several factors have weighed with us in reaching this decision and we will mention merely two of the things that have been uppermost in our thoughts. One is that in this modern world, where the tempo is living has been so much speeded-up in all respects, the old title of *The Paper Box and Bag Maker* is unwieldy; it scarcely belongs to this streamlined age accustomed to the snappy slogan. Then again many packaging products made from paperboard and transparent film cannot either be called bags or boxes.

In deciding to adopt the name PAPER PACKS we realise that it may not please everyone; but the ramification of the packaging industry are such today that one cannot reflect all of them in a title and have brevity as well, and we have striven for the latter. At any rate we give recognition to the paper industry which originally provided the material for the packs which our readers make and still predominately does so". ★

The Cover of this issue is printed on

WHITEWAY PAPER, "Proven" White Art
Double Crown, 45 lb., 500 sheets

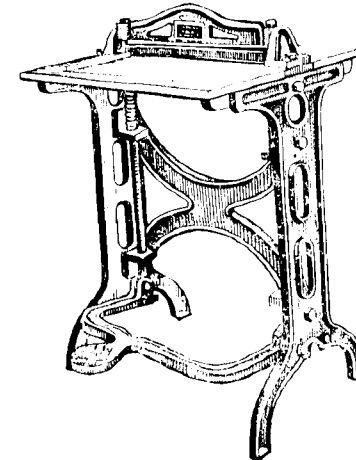


PRINTECH

16

TREADLE PERFORATOR

Size 18 inches

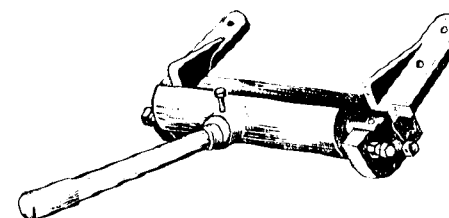


This is designed for efficient and neat working. All components are accurately machined. The machine is fitted with tempered English pins.

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

CALENDAR RIMMING MACHINE

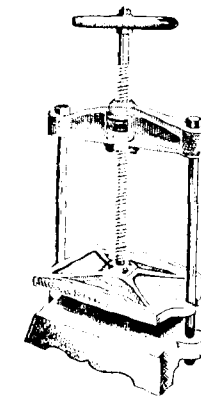
Sizes 18 and 24 inches



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

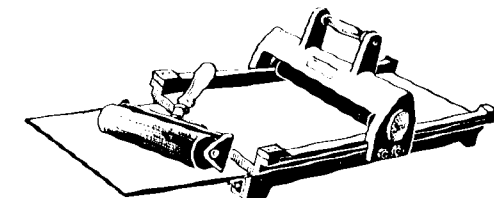
Sizes 12" x 18" and 15" x 20"



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

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MADRAS - 1

Our Latest New Designs of TAMIL & TELUGU TYPES

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సరస్వతీ నమస్తుభ్యం వరదే కామరూపిణి
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