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Vol. VIII

SEPTEMBER 1960

No. 2

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Who is Responsible for a Spoilt Job ?

International Congress Panel tries to pave Way
to Perfect Printing

But who is really responsible for a spoilt job? If there was any measure of unanimity in the speakers' findings at the first business session of the International Congress of Master Printers it was, its the other fellow - he being of course the papermaker, the machine manufacturer, the ink maker, the photo engraver and even the designer, depending upon which side your allegiance lay.

But in all fairness, it was eventually agreed and all sides were represented that only by the greatest co-operation between all who contributed towards production could spoilage be reduced to a minimum.

On the platform were : TH. H. Oltheten, Holland, Discussion-leader, G. M. V. Wagten-donk, Holland, Deputy Discussion leader, W. Barhold, Germany, Machine manufacturer; R. Larson, Sweden, Paper manufacturer; K. de Schutter, Belgium, Photo engraver; Dr. K. Gross, Germany, Printing-ink manufacturer; O. Treumann, Holland, Designer; P. Pfau, Germany, Printer; H. Scheeberger, Austria, Printer; R. E. M. V. D. Brink, Holl. and Client.

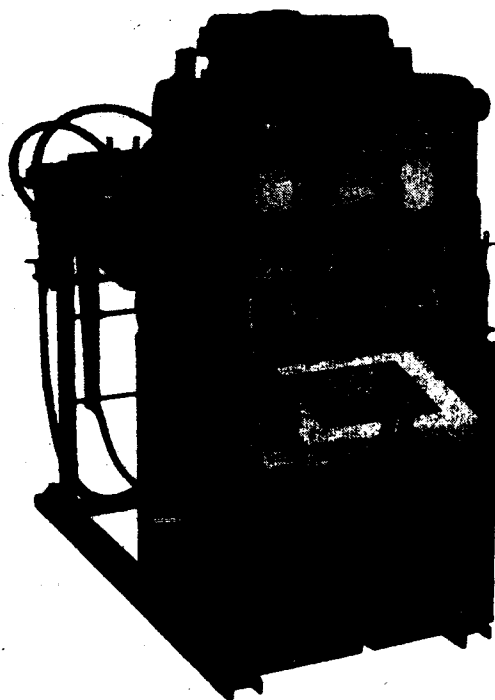
Customer is always right:

Mr. Scheeberger, whilst noting that the customer is always right, said that he was of

the opinion that to satisfy him it would be necessary for the printer to devote full attention to every stage of production. To achieve this - and to be able to give a true estimate, more care should be given to standardised methods at all stages. By this, he said 'we shall then have a good basis for estimates. It could be done by using a code number for each process'. This, he believed, would obviate the necessity of describing the processes. Sizes too should have their individual code numbers. All would go on the job docket. If we can enter operational times, he said, 'we can plan'. He visualised something in the nature of the check list services used by the air lines whereby every function is duly checked for full service and individual initialled on the card.

Mr. Pfau, however, thought that such procedure would be too time-consuming, indeed although the results would be exceedingly valuable. 'See that each department's work is efficient he said, and he believed that only the head of the individual departments could further this hope. He touched on how the human element in process would have to be considered and of a need for 'measuring instruments to show that our printing machines are fully effective.' And, he added, 'We can only

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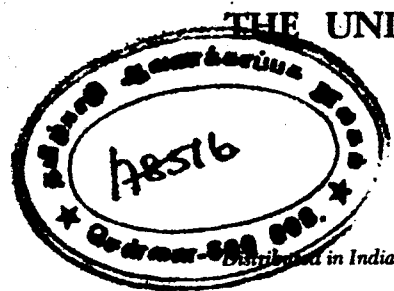


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have standard colours when we can measure them effectively'. The faults always seemed to be in the materials supplied.

The Blockmaker's Defence:

Mr. De Schutter defended the block maker and said that many of the snags attributed to that craftsman were the fault of the client himself. 'You cannot make a good block from a poor original', he told his audience. Many of the customers did their block-ordering in a lackadaisical kind of way. It was most important that they should study the suitability of screen for whatever paper was to be used. This, he said, was most important. They should ask themselves, 'Is it suitable?' In his own company he tried to use standardised forms for block orders. He mentioned that this was done very successfully in Britain by the Federation of Master Process Engravers and the Institute of Advertising Practitioners. At this juncture Mr. de Schutter was interrupted by a printer on the speakers' table with the query 'If we don't make any mistakes in our orders, do you?' Replying Mr. de Schutter admitted that errors did occur but 'We don't charge mistakes to our customers', he said.

Processing the orders had to be done with great care, he continued; as great a care as did the printer. 'Quality control in our plant is the same', he said, 'We use inks and paper in the same way as will the printer.' Mere hand rolling of pulls was sufficient; proofing presses would give the same result as the client might expect who was doing cylinder work. If the blockmaker and printer worked closer together on the technical side, he was of the opinion that things would be better and that there would be fewer spoilt jobs.

Mr. V. Wagtendonk urged printers to refuse acceptance of goods where quality was in dispute. 'The printer's conscience is highly developed', he said, but he felt that tighter control of every commodity and all plant would pay dividends.

Mr. Pfau agreed with this, saying that a closer check on materials when they were received was desirable. Regarding blocks he said, 'Let's set up a standard of quality as

well as a standard in size of walls after etching was needed.

Mr. Larson likened the industry to a three part play with the characters as the ink, the paper, and the printer. To play his part well, and to ensure a good production, the printer must not leave out the handicraft side. He must find the very basis of whatever problem may arise. Co-operation he said, was an excellent way of settling problems.

Mr. Barhold pleaded that it was too much to ask the machine manufacturer to accept co-responsibility. In the first place, the printer decides what equipment he needs. 'Special jobs', he pointed out, 'may need special equipment.' But some printers expected a universal machine. Care, too, in the servicing of plant was a great factor. Equipment not well kept will print badly, he said.

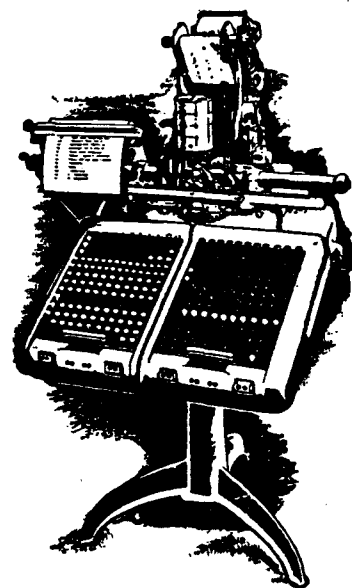
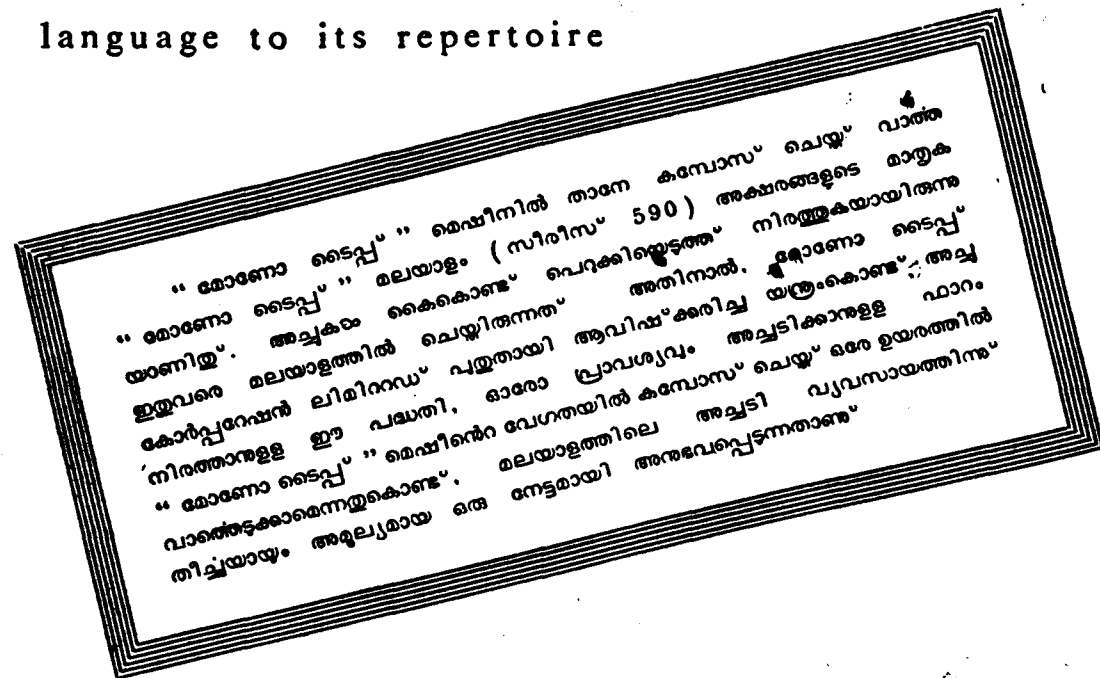
But Mr. Schneeberger still spoke of the failure of equipment even that claiming capabilities of super quality work. Mr. Pfau also regretted that some machines did not reach the guarantee given. There were printers who still bought bad machines which, on the work, produced gear marks, ink marks and developed other faults. Manufacturers he said, should do much more to improve their equipment.

This, said Mr. Barhold, was a very sore point with the machine makers. Cards of technical data should be provided by all manufacturers. But he considered that most troubles arose from the way in which the equipment was used. It was the driving of a car rather than the make which could cause trouble, he said. Mr. V. Wagtendonk here advised printers to choose the machine most suitable not that which is more profitable.

The behaviour of paper, said Mr. Larson, at various degrees of humidity should be taken into account. 'Paper is a living substance', he said. Difficulties had arisen with progress in the industry. Heating and quicker speeds has made humidity more noticeable. Curling, waving and creeping led to bad work. There was, too, the question of fluffing, static and hard surface. Problems of dryness could

(Continued on Page 16)

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The Federation of Publishers and Booksellers Association in India

The Annual General Meeting of the Federation of Publishers and Book-sellers Association in India was held on Friday the 19th August, 1960 at the Governor's Pavilion, Cricket Club of India, Bombay 1, to transact the normal business of the Annual meet - viz. to adopt the Annual Report and Audited Accounts of the Federation and to elect new members to its Executive Committee. The following office bearers, besides 10 others to the Executive Committee, were re-elected: Mr. P. C. Manaktala, President. Mr. Sadanand G.

a more representative body through its Association and Direct Members.

In the evening the Federation gave a pleasant 'At Home' to an elite gathering of leading Publishers, Booksellers, Printers, Journalists, Authors, Artists and others connected with the Book Trade. In a brief speech the President, Mr. P. C. Manaktala, outlined some of the major achievements of the Federation in the recent past and how this organization is now the acknowledged spokesman of the Book Publishing and Bookselling industry in the

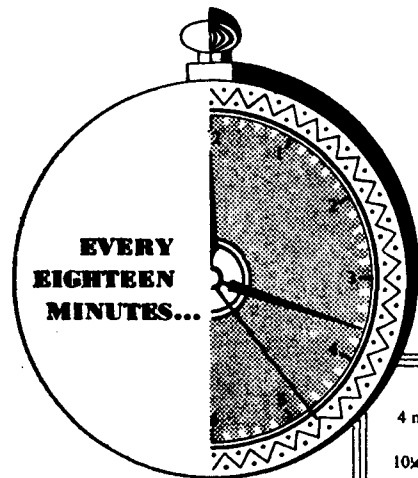


Mr. P. C. Manaktala (fourth from left) President of Federation of Publishers and Book Sellers Association in India with members of the Executive Committee

Bhatkal, Hon. Secretary. Mr. J. H. Shah, Hon. Treasurer.

Immediately after the Annual General Meeting, an Extraordinary General Meeting was also held at the same place in which the General Body considered and passed some important amendments proposed in the constitution of the Federation. These amendments were recommended by a Constitution Subcommittee which had gone into the question fully and thoroughly and were evolved with a view to ensure the Federation to work as

country. He also added that both the Central and State Governments as well as the Federation were conscious of the immense tasks ahead and the many hurdles to cross in the matter of bringing out books in India in a big way to meet the existing need. To achieve this object the full co-operation of Publishers, Booksellers, Paper Manufacturers and Merchants, Printers, Binders, Artists, Authors and every one connected with the production of books were extremely essential and he was confident that this would be forthcoming in abundant measure.



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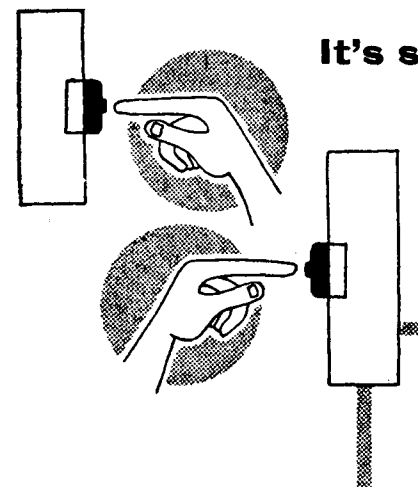
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Design and Printing in the Netherlands

On Wednesday the 7th September 1960, Mr. A. Sinclair Rose, Royal Netherlands Consul and Chairman, Messrs. Wilson and Company (Private) Limited, Madras, declared open the Exhibition of "Design and Printing in the Netherlands," conducted at the Regional School of Printing, Broadway, Madras. The Exhibition, sponsored by the Cultural section of the Royal Netherlands Embassy, New Delhi, in co-operation with the Madras Printers' and Lithographers' Association, remained open to the public for four days from 7th to 10th September, 1960 and was visited by a large number of printers, artists and lay public.

Mr. Sinclair Rose, declaring open the Exhibition, narrated his experience as a printers' supplier for over 50 years and spoke high of the standard of Madras Printers. Yet they had to go a long way to attain the standards



Mr. V. Satrugnan, Secretary, Madras Printers' and Lithographers' Association, speaking on the occasion

of foreign printers. He hoped exhibitions of printing like the one he opened would help the printing industry of this country to reach higher standards in designing and printing.

Mr. V. M. Philip, President of the Madras Printers' and Lithographers' Association welcomed the guests of the evening and expressed the hope that the Madras Printers will get the maximum benefit by going through the exhibits in detail.

SEPTEMBER 1960



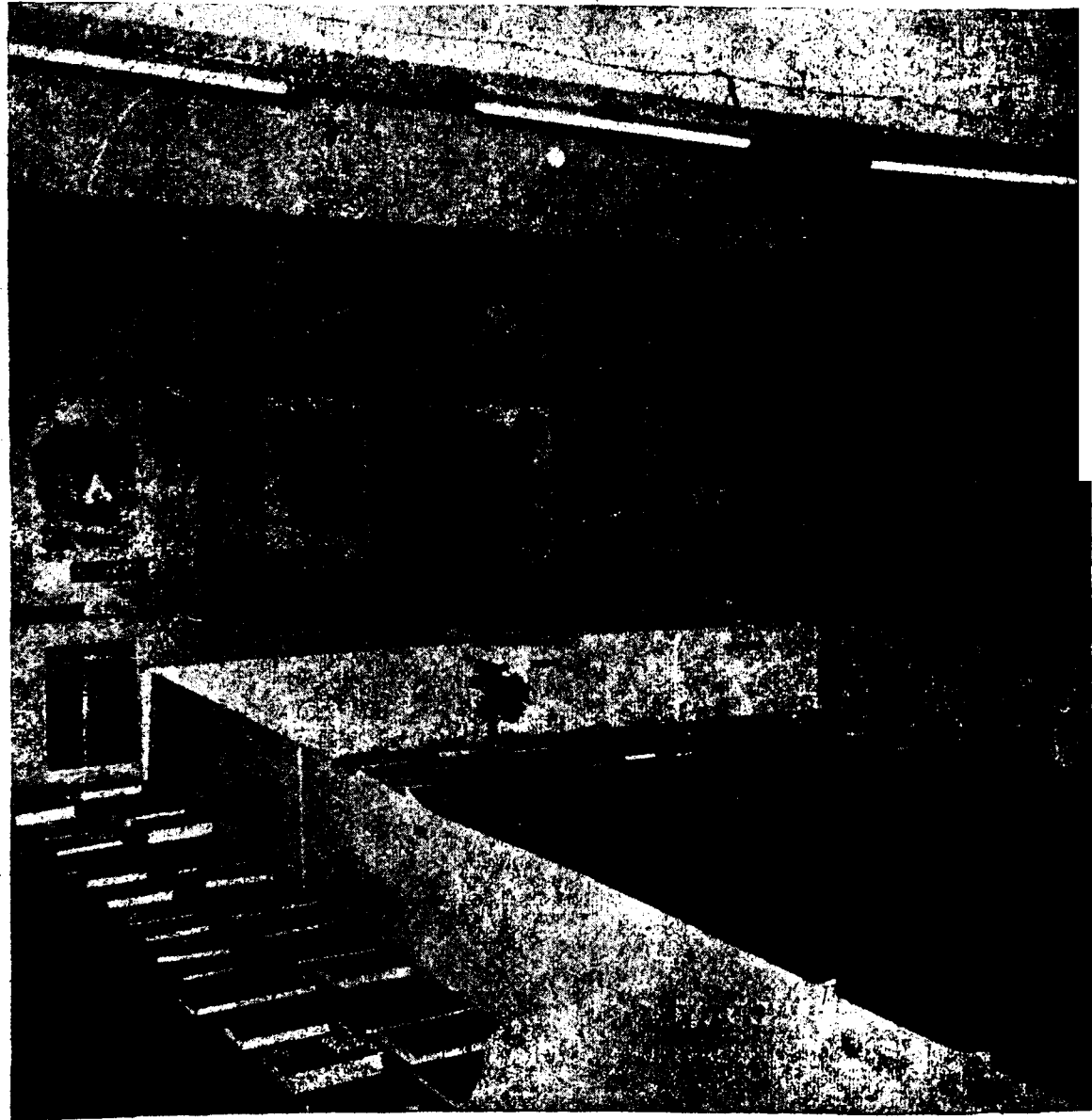
Mr. Sinclair Rose (left) and other visitors about to enter the Exhibition after declaring it open

Mr. V. Satrugnan, Secretary of the Printers' Association and Mr. T. S. Babu, student Chairman of the Regional School of Printing garlanded Mr. Sinclair Rose on behalf of the Association and the Regional School of Printing respectively.

After Mr. Rose's speech, Mr. Satrugnan proposed a vote of thanks. He expressed his sincere thanks to the Director and Deputy

Director of Technical Education and the Madras Government for allowing the Printers' Association to run the exhibition at the Regional School of Printing, Madras, and for

of Printing for their special efforts to display the exhibits in a grand and fitting manner which made the exhibition still more attractive



A View of the Exhibition hall showing the display of Books, Magazines and Posters

placing the services of the Principal and staff of the school at the disposal of the Association for running the show. He thanked the Principal, staff and students of the Regional School

ABOUT THE EXHIBITION

The exhibits were first brought to India in connection with the All India Printers' Conference held in Benares in April 1958.

er they were exhibited in Delhi, Calcutta and Bombay.

Those who love books beautiful and revel the pleasures of artistic printing and publi-

cellent examples of good printing and design in the form of books, art, publications, catalogues, cards, leaflets, folders, magazines and calendars.



A section of the visitors examining the Exhibits

shing would have been delighted to see the exhibits. Though this collection represented only a very small fraction of the publications of the Dutch printing presses, yet it contained

It is well-known that the people of the Netherlands are noted for their industry and for achieving the highest standards in everything and that they have achieved great

eminence in the field of printing also. Moreover, they have inherited the traditions of great art. They come from the same stock that has given the world such masters like REMBRANDT and VERMEER.

The highlight of the exhibition was the section containing 50 books honoured in 1956. The jury of experts in deciding on the excellence of these books took into consideration all possible aspects of book production—binding, dust-jacket, lettering, typography, lay-out, and even the texture of the paper used.

The exhibits incorporate original ideas in printing and design. Of particular interest were the art books and catalogues for which the Dutch have won international reputation. The finish and tonal quality of colour reproductions deserve a special meed of praise. The collection contained also neat, precise, imaginatively illustrated and compiled Children's books and the well-brought out catalogue

introducing the Japanese potter Heeroma.

The art of the Dutch printer is best seen in the care spent on the art catalogues. Boldness, a striking display built up of good illustrations and spacing, and daring use of paper tints and textures, and a vivid selection of the range of the artist whose works were exhibited make these catalogues little beauties that the interested visitor to the exhibition will treasure long after he had seen the show.

Another interesting attraction was the quadruple printed book which contained four-languages-in-one. Four languages are printed in each page in consecutive lines to be read with the aid of a special viewer for each language.

Every book lover and printer who respects his trade and art would have benefitted by a visit to this exhibition. There were many models for our printers and publishers to emulate.

★

GRAVURE versus OTHER PROCESSES

By

L. K. HANSON

[L. K. Hanson, the General Manager of the Overseas Division of the Continental Can Co. Ltd., dealt with this question in the talk he gave early in May 1960 to the Package Buying and Print Conference at Eastbourne.]

Gravure is making great forward strides in the American carton and container printing field. There is no doubt about this. But when it comes to the question whether it is making as great strides as litho and flexography the answer is far from clear cut.

He said that though gravure was still thought of as the mass producer of high quality package printing, such factors as the increasing use of solid sulphate board, improved control of ink match using equipment developed here in England, and relatively great flexibility have given lithography an ever-growing share of the folding carton market. It had also to be remembered that sheet-fed gravure is virtually non-existent in the United States, roll-to-roll being the common form of gravure there.

"Each process has its devotee disciples," he stressed "and while you can't stir up an argument about who's got the most business, I think you might see some sparks fly if you got the right people together and asked 'which has been making the most progress these past few years?...litho or gravure?'. For our purposes, I don't think the important point is to be found in an exact answer to that question. The important point is that under the stimulus of these demands for packages, each reproduction technique is developing new methods to satisfy that demand, and we must use both of them.

"For example, some of the gravure people have put flexographic units in line with their gravure equipment so that they can print a package which features a high quality illustration

and at the same time imprint a line of type which can be readily changed throughout the run—ice cream cartons, for instance.

Cutting Methods

"For the past several years, the problem of cutting has been getting the attention of the folks who want to make rotary gravure more flexible. The conventional rotary cutting dies, each costing in the United States as much as \$50,000 per die per carton, have been replaced in many plants by a reciprocating die. The web is set up to start and stop at appropriate intervals to let the cutter do its work—and the cost for each die is in the hundreds of dollars—\$200 or \$300 rather than in the thousands. Another variety of cutter the rotary shear-cuts off a sheet after every revolution or two of the printing cylinder. After that, the sheets can be fed to a conventional cutter.

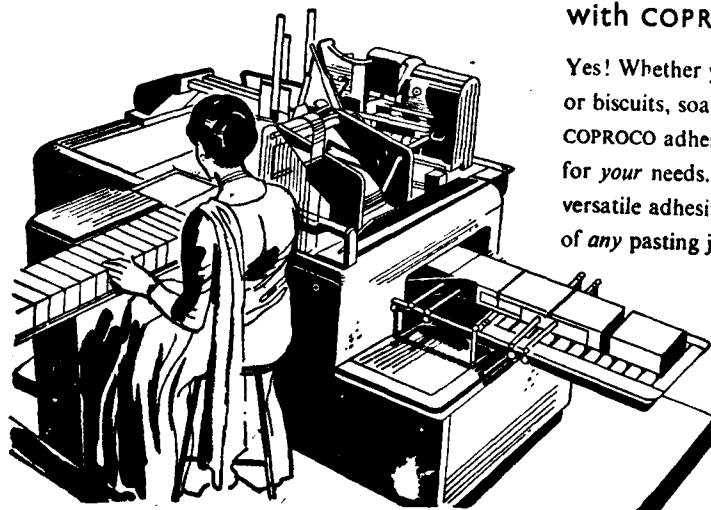
"There is an interesting development still being perfected. It will play an increasingly important role for the packager who is trying to meet the demand for the package of the 60's while keeping costs under control and productivity up to the optimum. By combining laminating equipment with a printing press the package manufacture can pre-print a web of paper and laminate that sheet to the board in one pass.

"The producers of 'barrier cartons are experimenting with a variation of this technique', he said. "They are using new equipment which permits application of wax after printing all in one combined operation. The method makes possible a barrier carton

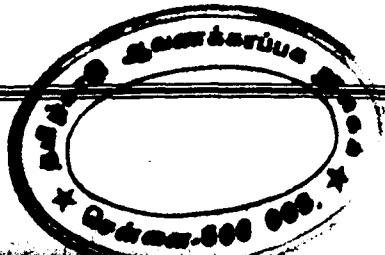
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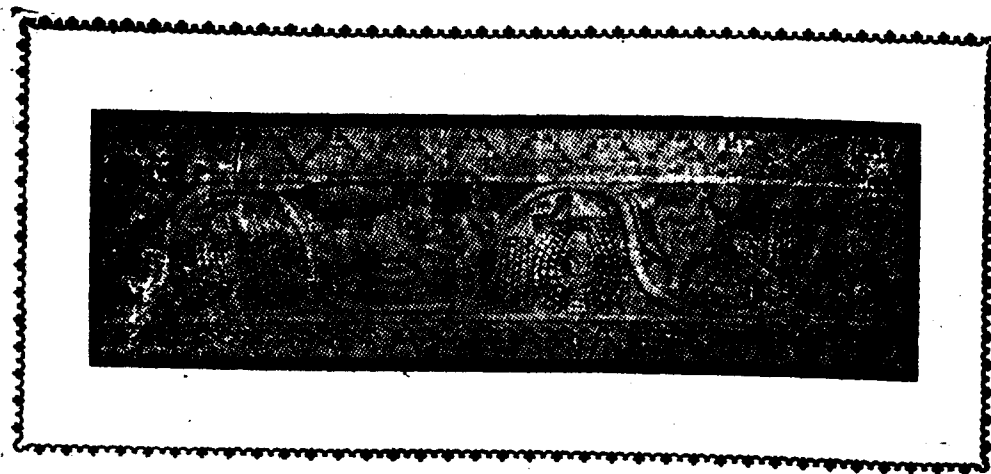


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"Other package manufacturers are taking a different tack in an effort to improve the efficiency of their operation. They have elected to print the paper first and do their laminating afterwards. They calculate that it's better to print paper at 1,000 ft. a minute instead of paperboard at 600. Needless to say this method is adopted only by plants whose orders run to very high volume - a million units or more. At this time, very few plants are set up to produce on this basis. The technique is particularly desirable for dealing with moisture barrier cartons, since the proper functional characteristics can be selected without the need for considering the problems which might otherwise be related.

Moisture Setting Inks

"While mentioning the subject of barrier cartons, we might take a minute to talk about an improved process for the use of moisture setting inks which the ink manufacturers have high hopes for. They describe the process as a 'fundamental improvement! They also qualify its availability to some degree. I am told that the process is in the refinement stage.'

What happens is that the ink is formulated so that an increase in moisture precipitates the resins. Then the water evaporates, leaving the set finish. The ink itself is a solution of glycol with pigments in varnish.

"In order to use the ink, special equipment must be added around the rollers to control humidity. The ink supplier furnishes the printer with this special equipment, and when it is installed, he will supervise installation.

"The process has been refined to a point where runs can be made in any weather and I quote the supplier now - without any difficulties whatever on the press.

Growing use of Foils

"Naturally the whole business of making the package more attractive and more appealing to the consumer has had its effect on the development and use of packaging materials. We are all aware of the increasing popularity of foil. There is nothing technically new to

report in foils; only the fact of its growing acceptance. This acceptance is an outgrowth not only the 'glamour-effect' that foil gives the package, but also results from the fact that foil provides a barrier and therefore lends itself to the packaging of powdered soaps and the like in the carton field and to a host of food and drug products inflexible packaging.

"Gravure continues to be unchallenged in Printing on this Material"

"A wide array of clay coatings has been developed at various times by many different companies, each getting a somewhat different type of result. Most of the techniques for applying these coatings are still in the trial stage and so is the special equipment that has been designed in connection with them. At this stage of the game, there is nothing that can be called standardisation of technique. But, stimulated by the demand for higher quality boards and better printing surfaces, substantial progress is being made and will continue to be made. Again, another bow in the direction of the consumer.'

"Flexible packaging continues to make giant strides because it is useful for so many packaging purposes and provides outstanding eye appeal. When we talk about the medium of choice for printing on flexible material, we find ourselves watching a battle again. The flexographic method can still claim the lion's share of the business. But if you happen to ask a gravure man what kind of progress gravure is making right now, you'll find that he's convinced his process is expanding at a faster rate. If he's at all typical, he will be part of the terrific effort that's being made in every part of the gravure industry - in processes, in web control, in plates and cylinders, in developing new photographic materials, new inks, and so forth.

"Now when we turn to the matter of decorating metal containers", continued Mr. Hanson "it seems to me we encounter a trend away from the kind of thing we have been talking about in folding cartons. When you think back on the beer cans and beer bottles we've seen in the past the picture that comes to mind

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is of a rather complicated label, from the printing standpoint. There might be a considerable amount of multi-colour fretwork, or a reproduction of the brewery poisee on a river-bank - whatever it was, it was usually complex. Today designs are more sophisticated - I believe that's the right word - and the effect has been to make the labels simpler. There are larger areas of colour and perhaps fewer colours.

Metal and Glass

"At the moment, gravure doesn't present any strong case for moving into the metal decorating field. In the line with their vigorous effort to break into areas that haven't been thought of as a market for the gravure printer, the gravure people are experimenting with the Dycril plastic plate which hopefully may solve the problem of getting the minute cells needed in the gravure cylinder into a

plastic plate. If this works, the equipment will come in for adaptation. For example, the doctor blade will have to be changed, perhaps substituting plastic or rubber for the steel that's on there now. But there are of course many other practical and disturbing problems to be solved before there is any hope of printing on tin-plate in the coil.

"The products that are delivered to consumer in glass containers have been changing as a result of the packaging innovations of the past decade. You are familiar with this trend. As a result of improvements in inks and machinery for the screen process, glass can be decorated more satisfactorily than in the past - a decided positive step forward maintaining a competitive position in the face of the flood of new developments, new materials and new techniques through which other materials could encroach on the market for glass.

(To be continued)

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WHO IS RESPONSIBLE FOR A SPOILT JOB?

(Continued from Page 3)

arise where the work-rooms were over-heated. The introduction of air-conditioning equipment plant had an important bearing on the condition of the paper in the printing shop. 'If you have plant and you don't know how to use a hygrometer-then close the plant', said Mr. Larson. Asked if paper could not be delivered packed with the right degree of humidity, he said that mills were doing it already but could go much further. 'The perfect paper hasn't been invented', he said.

Dr. K. Gross said that ink manufacturers went to a great deal of trouble to ensure that the printer got evenness as well as quality in his inks. 'We have our technicians and chemists in discussions with the papermakers', he said, 'and the research was on a high scale. The printer should give more details regarding paper whenever he ordered a special ink. As for 'matching to sample', he said that when sending specimens he would propose a minimum of one square millimetre.

O. Truemann said that when the designer sent a thinly as possible sample to the printer together with a description, he got the reply, 'We cannot print it'.

R. E. M. v. d. Brink, as the client, had put many pertinent questions from which had arisen the defensive answers. He was eventually crowned with a build up of printing materials in the shape of a coronet. This, he said, was a symbol that the customer was always 'the ultimate'.

Audience Reaction:

Suggestions from the floor were more in

evidence than questions. From Great Britain came the advice that the designer should work closely with the printer before the customer; that the blockmaker should be able to return originals not capable of producing good jobs and that the designer should have free access during testing. The speaker said, 'We have our own Patra Test Bench. We do not trust papermakers or inkmakers'. Regarding quality control, he declared that no self-respecting designer would work with a company that ignored control. He said that modern machinery was essential, adding, 'If you don't give the craftsman the tools he can't do the job'.

An Austrian questioner said that their greatest let down was in the quality of the paper. Fluffing was commonplace and stoppages to clean rollers was too frequent. A special order paper took about two months for delivery and wasn't guaranteed for offset printing. Mr. Larson replied that in his country they had machine-coated paper suitable for offset. 'If you have coated paper for offset', he said, 'advise the manufacturer of that.'

An enthusiastic Bavarian said 'I thank the Good Lord morning noon and night that he has given me the opportunity of being a printer'. Notwithstanding this pride, he told of how the customer had asked for a few changes. These included changing from 8pt to 9pt and a different face; there were other changes, too. The designer had made a mistake, it was said. When delivery was late, the eventual client asked, 'what's the matter with the job? Who got the blame? The printer, of course.

—Courtesy—Printing News

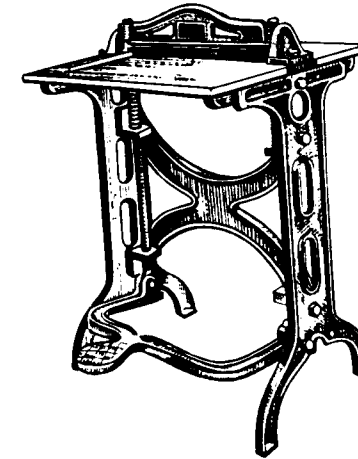


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TREADLE PERFORATOR

Size 18 inches

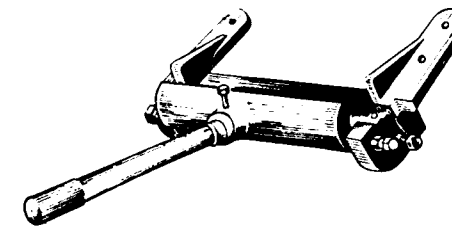


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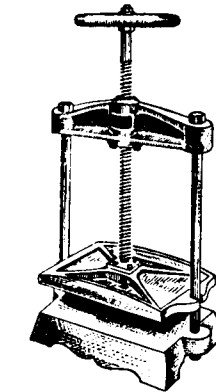
Sizes 18 and 24 inches



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

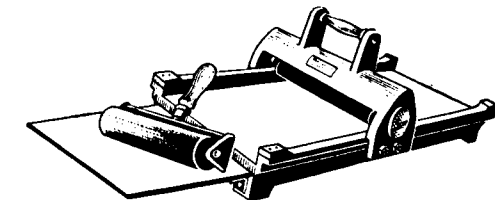
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