



# Print Miracle

RNI Reg. No. 65957/ 96

The Official Journal of Kerala Master Printers Association



## A Life of Inspiration

An Interview with O. Venugopal  
Vice-President (South) AIFMP



Rowing with the Tidal Waves of Printing  
*R. Gopalakrishnan*

GST and Printing Industry  
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# Print Miracle

The Official Journal of Kerala Master Printers Association

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Dear Friends

Print & Beyond 2018 is almost here and it is going to be exciting times. Let us hope the present one turns out to be as enriching as all the previous ones.

I have always felt Venu sir would have made an excellent Professor. Even though destiny made him an entrepreneur, in his heart of hearts he is always more of a teacher. Obviously, since he actually comes from a family of teachers. In this issue, Venu sir talks about his perspectives on the federation and his role in it. During the interview, he touches upon various changes that he has seen during his long career as a printer, about people he has been inspired from and the future of print as he sees it. My colleague Abhilash had an elaborate discussion with him and this is reproduced in Page No 4.

Abhilash also brings you an intriguing piece on E.P. Sreekumar who explains the circumstances which led him to create his first story. This is one of the most interesting premises I have read till this time and I am amazed how people can find inspiration for a story from the most unexpected of things. Please read the piece dear friends as I would not want to spoil the fun by explaining more.

As I said last time, we are not yet done with Japan. We wrote last time about tenets of Japanese culture and its uniqueness. After the trip, during one of the meetings my colleague Pradeep chettan had mentioned how many of the unique characteristics of Japanese culture are inculcated in people right from schools and the Japanese education system. Pradeep chettan has put in his observations into a very interesting article and please let me know your views on this excellent piece.

Pamex was a wonderful show this time and the work done by the AIFMP in putting it together is indeed commendable. Hats off to Mr. Tushar Dhote and the federation team for the humungous effort.

Many of our members have bagged awards at the NAEP and it is indeed heartening to note that the number of awards bagged by our printers is steadily going up. Keep up the good going friends!!!

Thank you

Raju N. Kutty  
Editor

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# President's Desk



Dear friends,

Greetings to all!

We are almost at the end of the year 2017, and I am happy to address you all once again. The year 2017 had been a very fruitful year for KMPA, and I express my heartfelt thanks to all who have contributed towards the achievements our association has been able to obtain this year.

One of the happiest things that has happened recently to our fraternity was the election of Mr. O. Venugopal, my brother and guide, as the Vice-President (South) of AIFMP. In a way, it is a great honour for our Association. I am happy that *Print Miracle* has featured an interview with him in this issue. At this juncture, in a very special way I remember and thank Mr. G. Venugopal and Mr. Raju N. Kutty, the GC members for their efforts that also paved the way for his success. I hope that our nation now on will benefit from the vision and efficiency of O. Venugopal that we have witnessed and admired. I wish that he may be able to lead AIFMP to new directions with his unique outlook.

*Print & Beyond*, one of the most prestigious ventures of KMPA, is decided to be held on 3rd February, 2018. It will be a matter of esteem for all of us as many stalwarts, who are internationally acclaimed, are becoming the part of the seminar. I specially thank everyone who has worked hard for its preparation. I also extend my heartfelt gratitude to Prof. Dr. Rajendrakumar Anayath, the honorary member of KMPA for agreeing to be the Organizing Committee Chairman of *Print & Beyond*.

In the issue, we are starting a new column by R. Gopalakrishnan, former secretary of Kerala Sahitya Academy. I hope we will really benefit from his experiences and views as narrated along with the history of printing in Kerala. There are also other interesting contents to read and enjoy. Wish you all a happy reading experience.

Regards,

A handwritten signature in black ink, appearing to read "S. Saji".

S. Saji  
President

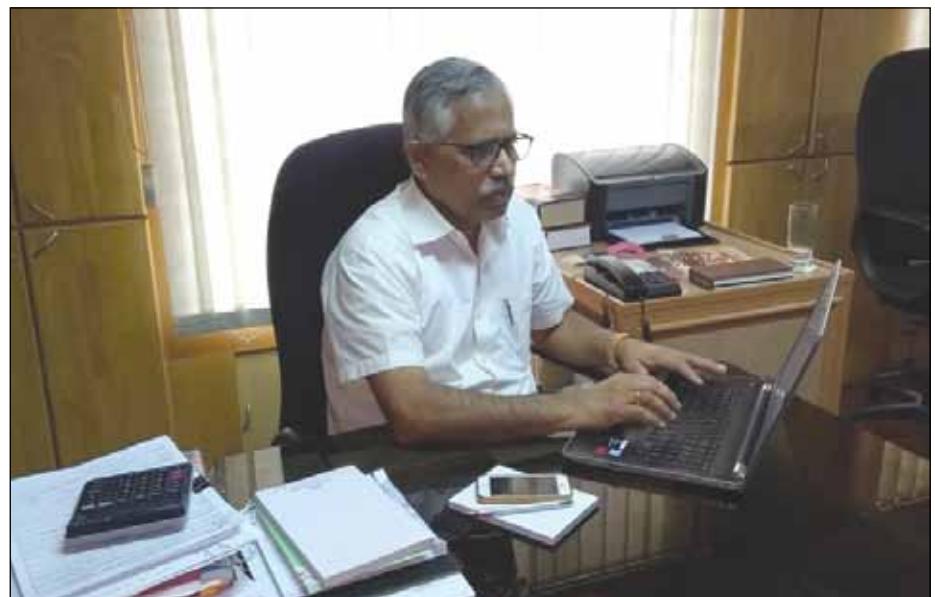
# A Life of Inspiration

## An Interview with O. Venugopal, Vice-President (South) of AIFMP

*Mr. O. Venugopal, the Co-founder and the Managing Director of Anaswara Offset Pvt Ltd, is a person highly respected among the printing fraternity of Kerala as well as India for his remarkable simplicity, clarity and profound humanity. Even while leading a printing press renowned for its excellence that has won many awards on national and international level, Mr. Venugopal meets you with an unusual cordiality, humility and simplicity of a true human being. Perhaps that was the reason why he is loved beyond the frontiers of the state of Kerala to the point that he was able to garner highest number of votes in the AIFMP election, and was elected as the Vice President of South of the reputed federation. Kerala Master Printers Association is proud to have a personality like him as its pioneering member and great mentor, and the team Print Miracle is excited to feature an interview with this wonderful personality in this issue.*

**Q: Congratulations Venu sir for being elected as the new Vice President (South) in the AIFMP elections. What according to you are the major action areas of AIFMP?**

In the previous years, main activities of AIFMP were focused on the metro cities of the nation. In recent times, notable changes are happening, which is a very good sign. Recently, Mr. Tushar Dhote, the Chairman of Pamex visited not only the metro cities, but travelled to many smaller towns in Kerala and other states, met small scale printers and invited them to Pamex exhibition. That is a big reaching out. I was able to participate in the programmes conducted at different parts of Southern states. It was a great experience for me. Such meetings provide the awareness on what the industry really needs. Of late, we can see doors are being more and more open for printers from remote areas to participate in National level programmes. National Award for excellence in Printing (NAEP) is one example. Printers from remote areas are able to take part in this contest taking place on national level. Kerala has recently bagged a number of awards in NAEP contests. We can proudly say that Kerala Mudrana Puraskaram, an initiative of KMPA, has paved the way for printers from Kerala to strive for excellence and compete on a national level. Secondly,



nationwide celebrations take place on 24th February which is Printers Day. Romancing Print seminar, which was earlier conducted only on Delhi, is now extended to four regions. The Seminars are now conducted in tier 2 and 3 cities. Vice Presidents of each region can decide the venues in their respective regions. AIFMP will meet the expense of these seminars. These recent changes are signs of decentralization.

During my visits to various places in South India, I was surprised to know that

many printers from rural areas are not aware of the statutory obligations and the Federation programmes such as NAEP. That is a factor to be seriously considered. We need to inform them about the national level programmes. Interactions of the national body need to be augmented with the printers in interior and remote areas.

I believe that every printer in India must know about all major events occurring on national level. This is a goal to be realized. We will try our best to bring more interactions in

the near future.

We are planning to convene a meeting of the elected members of the affiliated associations in the Southern region before GC meeting, so that each association can raise their issues for discussions, which can be discussed in the coming GC meeting.

#### **Q: About Keralite Connection in AIFMP's inception?**

AIFMP started in Chennai in 1953 with Mr. J.C. Jain as its first president and Mr. S. Viswanathan as the Secretary and Mr. V.M. Philips as the Treasurer. During the time of inception, there was a Keralite member in the Federation. His name was Cherian Thomas. He was at the helm of Deepam Press.

#### **Q: What are the major challenges faced by AIFMP currently?**

Some of the main issues that vex the printing industry at present are the confusion regarding the GST and the scarcity of raw materials. Lack of clarity in GST is intense. We find one pattern of GST in their website. Meanwhile GST council makes further amendments, which are not updated on the websites. This has created a chaos. Implementing uniformity in GST at the earliest is essential. AIFMP, in the light of representations forwarded by the regional associations including KMPA, has discussed this issue on a national level. Of late, we have placed a request for implementing a uniform tax. We are trying for it. Let us hope for the best. The second major problem is the scarcity of raw material. We need to find a common table of discussion between the printers and the raw material manufacturers



and arrive at a consensus. In all these things, a follow up is necessary. The team that succeeds must be able to carry forward the good initiatives the preceding team has triggered.

Another thing of concern is that imported printed products are exempted from duty, while taxes are levied for the import of raw materials. This is unfavorable for indigenous products. Countries like China where raw materials are so cheap can import printed products at cheaper rate; this is a threat to Indian printers. However, the enforcement of GST has brought in welcome changes in this regard.

One of the major challenges ahead of us is to train and equip expert printing staffs. At present, we are facing a shortage of well-

qualified and trained experts in the printing industry. Every affiliated association must take it as challenge to educate and train staffs who are updated in their knowledge and skill in par with the fast paced technological developments.

Currently, a national database of printers is lacking. We hope that we can make a database of Indian printers soon. If all affiliated associations are ready to extend assistance, we can make this objective a reality in the nearest future.

#### **Q: How can AIFMP support regional associations in achieving their goals?**

AIFMP is a federation of regional associations, formed by the representatives of regional associations. It has no existence

## **AIFMP Beginnings**

Soon after Second World War, printers across India began to form small independent associations of their own to protect their trade interests. These associations had no links with similar bodies formed in other parts of the country. A need was felt to unite them, and Mr Parmanand Sugomal Mehra, who then worked at Bolton Fine Arts Litho Works, Bombay, took up this enormous challenge. He traveled the length and breadth of India, persuading printers to form associations.

The printers of Madras were the first to respond to his call and the Madras Printers & Lithographers Association (MPLA) came into existence in July 1952. An awareness of the need to form an all-India association was also created. To this end, some leading printers from Tamil Nadu, Maharashtra, Delhi and Bombay came together to form the All India Federation of Master Printers (AIFMP).

The Federation was registered in Madras in 1953 under the Registration of Societies Act 1860. Its first President was Mr J.C. Jain of the Times of India group, while Mr S. Viswanathan and Mr V.M. Philips were its Honorary Secretary and Honorary Treasurer, respectively.



O. Venugopal being honoured by Kerala Master Printers Association.

by itself unless it is supported by the regional associations. Presidents of AIFMP are chosen from each of the four regions by turn. This time it is from the Southern region. AIFMP is the biggest opportunity for taking up region wise issues and discussing them on appropriate forums. In metro cities, printers are well informed and communicated. Whereas, this is not the case with printers in remote areas. AIFMP opens up an accessibility and common space for the local and remote printers.

**Q: Where does our nation stand in the world map in terms of printing excellence and technology?**

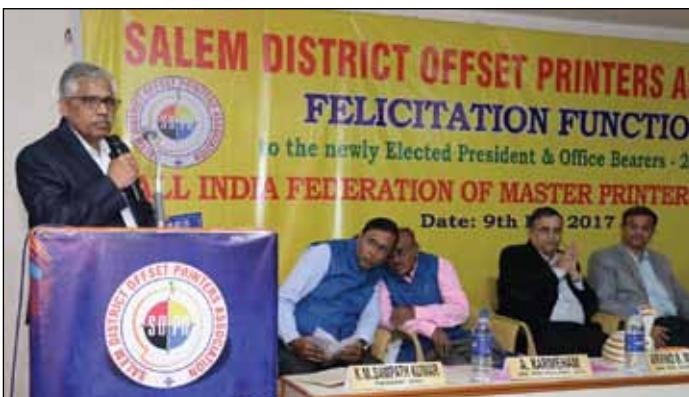
In the current scenario, I believe our nation is capable of standing in comparison with the world, technologically. In olden times, we used to look at our neighboring places/

states as our competitor. That phase has gone. Today the world is our competitor. The advent of computerized printing has brought a vast change in the printing industry of the nation. The machineries we use for printing in India are among the world's best brands. Anaswara ventured into four colour printing in 1990s. In those days, some people who travel to Gulf countries used to bring brochures and other innovative printing materials, printed in special papers. There was a time, when we could not even make out the names of those papers. But, that state has completely changed. Today, every printer knows about the materials, paper, ink and other process meticulously. They are well informed and updated. We have world class facilities and we strive to achieve the standard at par with the world's best. Meanwhile, we must also admit that in manufacturing indigenous printing

machines, India has a long way to go.

**Q: How do you assess the impact of KMPA in regional and national printing fraternity?**

KMPA has been able to make a remarkable impact in the national level. That is because Kerala Master Printers Association is functioning very well. I can say that even my election as the Vice President of AIFMP is the result of the impact and respect our association was able to win on the national level. As I mentioned, in the latest NAEP awards, Kerala has won 29 awards. Out of the 11 printers who won awards, 9 are from KMPA. I can confidently say that this is the result of Kerala Mudarana Puraskaram, which boosted the confidence of printers scattered at various parts of Kerala with a spirit and conviction that they are capable of competing



At the felicitation function of Salem District Offset Printers Association, Tamil Nadu.



on a national level. KMPA has been an instrumental for these achievements. Print and Beyond, our initiative is getting more and more appreciated year after year.

**Q: Whom do you count as the greatest inspirations in the printing industry?**

Mr. Jose Joseph, whom we fondly call Josettan, is definitely one the biggest inspirations in my life as a person, a friend, a mentor and a colleague in the association. Josettan has worked hard to increase the number of participating members of KMPA – to be precise he has been a key instrumental for the expansion of the Association. I remember the days back in early 2000, when he worked hard to get an own office for KMPA. This dream was realized in 2007; and the association office was inaugurated by Mr. Manoj Mehta, then president of AIFMP. In 2008, the KMPA began to function at this premise. In view of building closer bonds between the members of the association, Josettan started Monday meetings of the members of the association, which is now attended by many members regularly and cordially.

There were several challenges. He has strived hard to build a team. He toiled day and night for the realization of the association, and I am a witness and his associate. He has been a pillar of inspiration for not only me, but for the whole printing industry of Kerala.

An entity that inspired me is Pragati Offset Pvt Ltd, Hyderabad, currently led by Mr. Narendra Paruchuri. His father, late Mr. Hanumanth Rao, who founded Pragati, was a journalist. Years ago, during GC meetings, we have met many times and have engaged in cordial personal talks. In such friendly talks, I remember him narrating his experiences in prison, where the legendary leader A K Gopalan was also an inmate – arrested and imprisoned for political causes. He has always nurtured a special love for Kerala. I know the inspirational story of Pragati Offset. They have strived hard to bring quality into printing. Anaswara has contested for national level awards since 1994. Every time, when we go for the award night, I have found that someone representing Pragati was there, bagging number of awards.

Besides these two inspirations, there are

many personalities who serve selflessly on the national level.

**Q: You are a person guided by a solid value system, a profound humanity. Who is the person who has instilled that amazing human quality in you?**

T P Gopalan Nair, my father has been my biggest inspiration in life. He was a teacher. I have seen him giving free tuition to a number of students. He served people selflessly with no motive for money. One incident that I can't forget in my life was the day after my resignation from Indian Express. At the age of twenty eight, I was standing at the crossroad of life with no green signal to be seen towards future. Resigning a job in those days, when acquiring a job was so difficult, could easily attract criticisms. But, my father's response surprised me with its positive vibrations and encouraging consolation. My father called me to his room. He did not criticize me nor hurt me with his words. His words were so encouraging and uplifting that they boosted my morale. His inspiring words lifted my sunken spirit and gave me the energy to go on and achieve greater things.

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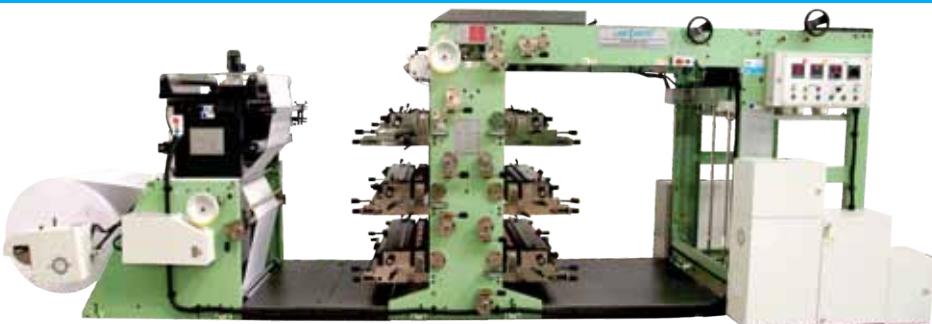
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# ROWING WITH THE TIDAL WAVES OF PRINTING

**R. Gopalakrishnan**

*Renowned writer, editor, publisher and layout expert. Former secretary and Chief Executive Officer of Kerala Lalithakala Academy and Kerala Sahitya Academy. He has won State Government's award for the best book of printing for five consecutive years.*



*This column is neither a historical narrative nor an autobiographic account. However, you will be able to find both these elements in this column. As a person who maintained close bonds with publishing sphere and minutely observed the printing industry for the last four decades, my memories and experiences are naturally connected to printing field. I wish to depict a handful of them without losing their sweetness and warmth: I hope the broken images of the evolution and progress that took place in the printing industry of our state during the last fifty years will be reflected in this narration. I expect that these lines will shed light into the paths through which our printing industry has traversed to evolve into the current state. The box items intermittently included in the main text of the article are about the landmarks of printing history.*

**D**iscovery of the various uses of fire is considered as the most remarkable invention in the history of human civilization; the invention of 'wheels' was a path breaking event in the history of technology. Likewise, the advent of 'printing technology' triggered a cultural explosion. 'Printing' is an art and technological act at the same time; a cultural activity and industrial trade.

One thing is certain. If the prototype of 'printing technique' which is believed to have originated in China had not joined hands with paper manufacturing and took a revolutionary new leap by the inventive genius of a German goldsmith named Johannes Gutenberg in the mid fifteenth century, humanity would not have been able to achieve the cultural progress we see now. Printing played a prominent role in transforming human race from feudal system to democratic system.

Kerala is indebted to foreigners for introducing printing technology to us, which

was totally an unknown thing for us till eighteenth century; it opened our windows to a vast world beyond us. Printing played a decisive role in handing over the knowledge and educational rights monopolized by the priestly and governing class to common people.

## Fascinating Retrospections

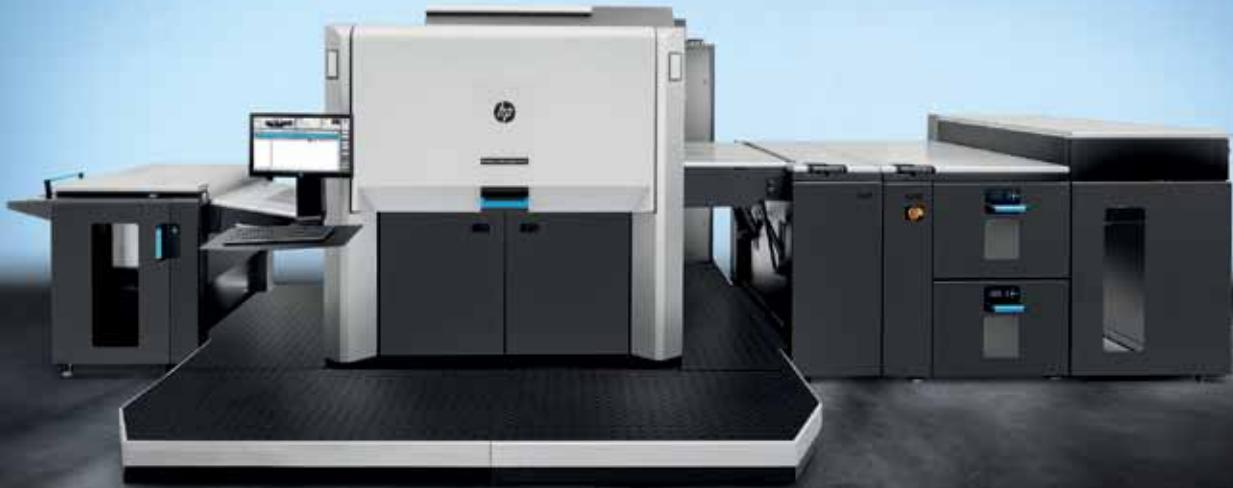
Newspapers and magazines had a prominent place in the lives of Malayalees, who were far ahead in general education. Hence, Kerala could not ignore indigenous printing and its renewal. Even though the population of those who speak Malayalam is less in numbers compared to other states and those who speak other vernacular languages, Kerala is far ahead of them in terms of the number of newspapers and journals circulated here.

Major newspapers of Kerala began to be printed on offset press in the second half of nineteen seventies. Until then, the leading newspapers of Kerala were printed on 'Rotary

Press'. The pre-press jobs in rotary presses (composing, pagesetting & imposing) were carried out in customary methods: The method introduced by Guttenberg in which metallic types were manually arrayed in a row and their copies were taken! (Definitely, modifications in this method had occurred in the course of time: Apart from the practice of manually arraying types, monotype/linotype methods in which letters were punched on a keyboard of the molding machine were also in practice. Larger newspapers used linotype system which functioned faster). After arrangement of the types and proof reading, pages were set. Those pages were imposed on a printing forum, which is then affixed to a printing machine, in which papers were 'fed'. In Rotary press, the 'reverse impression' of these types was copied to a flong, made of pulp. From the flong, it was molded on a semi-cylindrical metal sheet, which could be attached on the printing machine. Paper was

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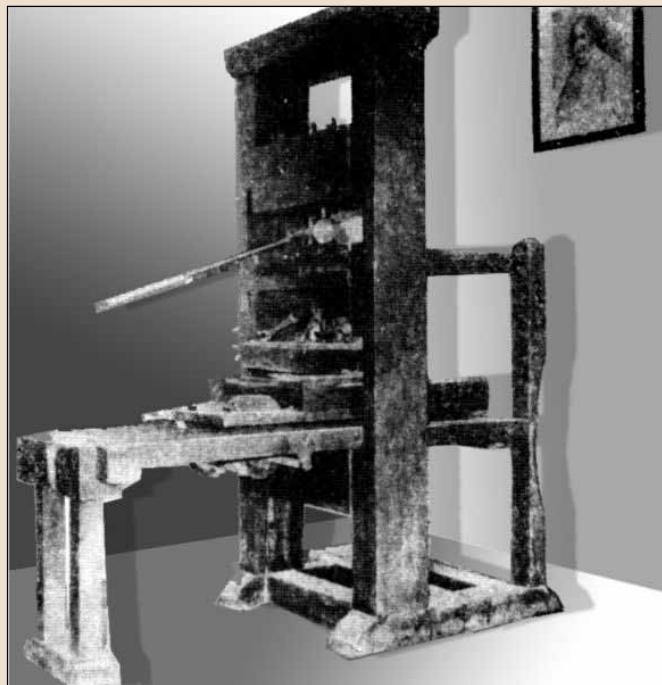


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# CMS Press: the first printing press in Kerala

Church Missionary Society began their activities in Travancore in nineteenth century with the approval of British Government. Benjamin Bailey, an English priest who was a prominent personality of this Society, started a press in 1821 at Chalukkunnu, Kottayam. Christened as CMS Press, it was the first printing press in Kerala.

The first book in Malayalam to be printed completely in Kerala was a Malayalam translation by Bailey with the title: *Cheru Paithangalkku Upakarartham Englishil ninnum paribhashappeduthiya*



Bailey Press kept at CMS Press, Kottayam

loaded not as sheets, but as reels; as you can see today in the web-offset printing machines.

Rotary machines were installed by the Publication houses in Kerala, who required to print large number of copies in great speed. In Kerala, a rotary printing machine was installed for the last time on 11 February 1976 by 'Veeekshanam' Daily, Ernakulam. It was a machine by 'Plamog'. Veeekshanam Newspaper was printed on this machine till 30 November 1992. After that, Veeekshanam Daily also adopted offset printing method. As the Editor of the daily during that period, I have played a key role in the transition from Rotary method to offset system. The heavy metallic disc in semi-cylindrical shape used on the last day of rotary printing (with the masthead 'Veeekshanam') was displayed in the reception of the Daily for

about a decade. Unfortunately, the people who purchased Rotary machine on scrap rate also took this metallic disc along with them!

Rotary printing machines were remarkable for its printing speed and clarity of print outs. (Undesirable results occurred only when flongs, which were used for molding metallic discs, were substandard). Nevertheless, quality of photos (half-tone images) imposed on metal blocks were indeed miserable.

In nineteen seventies itself, leading newspapers and journals began to install web offset printing machines for ensuring high standard and smooth functioning.

Even though offset printing technology became popular in Kerala, in the preliminary stage 'Malayalam' typesetting methods continued to be in practice in the older form

*Kathakal*. This book belonged to the genre of children's literature. The only copy of the original available today is conserved in British Museum, London. In 2013, Kerala Sahitya Academy took initiative and published a few copies of this book. For this purpose, microfilm of the original copy was imported and digitalized. (I was the Secretary of Kerala Sahitya Academy when this attempt was carried out).

*Njananikshepam*, the first newspaper in Malayalam which was started in 1848, was printed at CMS Press.

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# JAPAN Land Of Miracles

**Part I**

**Kulakkada Pradeep**



Actually it was a lottery to me, to get a chance to visit Japan. It was at the last moment, Mr. Renil Thomas decided to quit from the KMPA Japan tour and the management of Orange Printers decided to include me instead of him. Within four days, all the papers for travel were ready. In fact, my presence in the team itself was a miracle. I have experienced a country, in which each and every moment was wonderful. My astonishment continued throughout, because of the miracles that construct and convert that country at the apex of any other developed countries in the world, within a short span of time. This article is a wild attempt to go through the silent but dynamic features of Japan that imparted a respect to the country and the people of Japan.

What are the factors really touch me in the visit? There are many including the cuteness, service (not motivated by tips), team spirit, technology and its application, life style, uniforms, trains, bowing (humble culture), punctuality, onsen (hot spring baths), earth quakes, agriculture, martial arts, religious concerns, love hotels, toilets, education, cars, ancestral tax, low crime and policing, sake and go on. As the real taste of malayalee, I am trying to peep through:

## **Education**

Although the arrival of modernization in Japan was comparatively late due to its closed-door policy from 1638 to 1854, Japan was able to quickly catch up to the Western powers because of the socio-cultural conditions that encouraged the development of education, including its secular character,



linguistic uniformity, cultural maturity, and national unity. Significant changes were made in education with the change in political power after the Meiji Restoration of 1868 and the defeat of the war in 1945. However, despite the drastic changes in education, Japanese cultural values have remained a stabilizing and tenacious force in helping the country adapt and grow.

The modern education system of Japan can be said to be a mix of various educational models of Western countries that the government took and adapted to develop into its own. However, at the core foundation of Japanese education are the teachings and ideas of Confucianism. Children were taught to respect differences in class, rank, age and sex based on the Confucian ideals of filial piety, loyalty to the state, submission to authority and maintenance of social order. These ideals were embodied in the educational reforms

that guided Japanese education until the end of WWII. During WWII, students were drafted to produce food or military supplies, teachers were drafted into the armed forces, and young children were evacuated to rural areas to escape the aerial bomb attacks. With the war defeat in 1945, Japanese education underwent drastic transformation similar to the one experienced in the early Meiji period. Despite the numerous educational changes that have occurred in Japan since the Meiji Restoration of 1868, and especially since WWII, the education system continues to reflect long-standing cultural and philosophical Japanese values rooted in Confucianism. In traditional Japan, "study was an absolute duty of man. It was a religious mandate, a means of attaining virtue and repaying the Emperor and parents. It was a social duty, a means of promoting a harmonious and stable society. It was an individual's duty to his superior, a means of



preparing for service in the feudal government or schools. It was a way to gain self-respect and self-fulfillment" The fact that learning is still highly esteemed in Japan today, and moral and character development are still an integral part of education shows the tenacity of Japanese culture regardless of changing internal and external environments.

Japanese people are known for their intelligence, strong health, politeness, and wellness. But why is this nation so unique and different from the rest of the world? The answer is so simple but intelligent, that is, they have an incredibly cool education system. What are the peculiarities they have in their education system apart from others? After many investigations, I am forced to conclude the nut shell in ten points. They are:

### **1. Attain manners before getting knowledge**

The students of Japan don't take any exams until they reach at the age of 10. They just take small tests. It is believed that the

goal for the first 3 years of school is not to judge the child's knowledge or learning, but to establish good manners and to develop their character. Children are taught to respect other people and to be gentle to animals and nature. They also learn how to be generous, compassionate, and empathetic. Besides this, the kids are taught qualities like grit, self-control, and justice.

### **2. The 'cherry' blossoms at April 1st**

All the schools and universities of Japan open on April 1st. It is natural with the natural coincident, cherries starts to blossom from April. The academic year is divided into 3 trimesters: April 1 — July 20, September 1 — December 26, and January 7 — March 25. Japanese students get 6 weeks of holidays during the summer. They also have two-week breaks in winter and spring.

### **3. Most Japanese schools do not employ cleaning staff or peons**

In Japanese schools, students have to

clean the classrooms, cafeterias, and even toilets all by themselves. When cleaning, students are divided into small groups and assigned tasks that rotate throughout the year. Teachers are also a part of this job. The Japanese education system believes that requiring students to clean up after themselves teaches them to work in a team and help each other. Apart from that, spending their own time and effort for sweeping, mopping, and wiping makes kids respect their own work and the work of others.

### **4. School lunch is provided on a standardized menu**

The Japanese education system ensures that the students eat healthy and balanced meals. In public elementary and junior high schools, the lunch for students is cooked according to a standardized menu developed not only by qualified chefs but also by health care professionals. All classmates eat in their classroom together with the teacher. This helps build positive teacher-student relationships

## **5. After-school workshops are very popular in Japan**

In order to get into a good junior high school, most Japanese students enter a preparatory school or attend private after-school workshops. The classes in these schools are held in the evenings. Seeing groups of small kids returning from their extracurricular courses late in the evening is common in Japan. Japanese students have an 8-hour school day, but apart from that they study even during the holidays and on weekends. It's no wonder that the students in this country almost never repeat grades in primary, lower secondary, or secondary school.



## **6. Japanese students also learn Japanese calligraphy and poetry**

Japanese calligraphy, or Shodo, involves dipping a bamboo brush in ink and using it to write hieroglyphs on rice paper. For Japanese people, Shodo is an art that is no less popular than traditional painting. Haiku, on the other hand, is a form of poetry that uses simple expressions to convey deep emotions to readers. Both classes teach children to respect their own culture and centuries-old traditions.

## **7. Students are in a clean school uniform**

Almost all junior high schools require their students to wear school uniforms. The uniform policy is intended to remove social barriers among students and get them into a working mood. Besides, wearing school uniform helps to promote a sense of community among the children.



## **8. The school attendance rate in Japan is about 99.99%**

Probably all of us have played truant at least once in our life. However, Japanese students don't skip classes, nor do they arrive late for school. Moreover, around 91% of pupils in Japan reported that they never, or only in some classes, ignored what the teacher lectured. How many other countries can boast such statistics?

## **9. A single test decides the students' futures**

At the end of high school, Japanese students have to take a very important exam that decides their future. A student can choose one college they would like to go to, and that college has a certain score requirement. If a student doesn't reach that score they probably don't go to college. The competition is very high — only 76% of school graduates continue their education after high school. It's

no wonder that the period of preparation for entrance to higher education institutions is nicknamed 'examination hell.'

## **10. College years are the best 'holidays' in a person's life**

Having gone through 'examination hell,' Japanese students usually take a little break. In this country, college is often considered the best years of a person's life. Sometimes, Japanese people call this period a 'vacation' before work.

## **English education in Japan**

It was true that the Japanese are poor in English but not the least. Japan is ranked at number 30 out of 70 countries in 2015 in English proficiency index. Japan has a moderate proficiency compared to other developed countries around the world. As a mostly homogeneous country, Japan seems to torn between remaining royal to tradition and keeping up with globalization. While most Asian education systems dominate globally in maths, science and reading, Japan is one of the wealthy countries in Asia that has faced issues and challenges in its English education system for decades. The English learning in Japan was usually a requirement to achieve high grades and pass admission exams, rather than a personal enrichment. The English education in private schools is costly also. Now the government has recommended elevating the importance of speaking and listening as well as modifying English assessments on high schools and universities. The government also begun subsidizing private sector exams also.

*(to be continued)*



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# GST and Printing industry

## Introduction

Goods and Service Tax (GST) a destination based consumption tax was introduced on 01-7-2017. It is a value added tax and tax is only on valuation addition in order avoid the cascading effect. The burden of the tax is borne by the ultimate consumer. The taxable event is supply of goods/ services. The supplier is entitled to input tax credit of tax paid on inputs, input services and capital goods used for the purpose of supply, throughout the value chain. Through this article, the author wish to highlight the implications of GST on printing industry and the various issues which may emerge in printing industry. Supplier of goods up to Rs.150 lakhs can pay tax on composition levy @ 1 per cent without having the benefit of input tax credit. But the supplier is involved in supply of goods as well as service, he is not entitled for composition levy and liable to pay tax at the normal rate. Supplier involved exclusively in rendering service and if his turnover in the financial year exceeds Rs.20 lakhs, liable to pay tax at the notified rate.

## Impact on Printing Industry

Prior to introduction of GST, the printing activities undertaken based on orders from customers and was categorized as 'works contract' and subject to service tax and VAT. Works Contract was a composite supply comprising goods and services. Readymade Articles (off the shelf sales) like pictures, registers, books etc; were treated as 'goods' and its sales were not liable to excise duty, but liable to VAT. Items which were treated as goods were covered by Chapter 49 of the Central Excise Tariff Act, 1985, but almost all items included in it was exempted from duty by issue of notification except calendars and greeting cards.

GST brought changes on taxing of printing activities. Printed matters have been bifurcated as 'goods' and 'services'. As mentioned in the first paragraph, enterprises involved in supplying goods only is entitled for composition levy. The registered person pay tax on composition is not supposed to collect tax separately from customers.



Heading (HSN)	Description of goods	Rate (%)
4901	Brochures, leaflets and similar printed matter	5
4904 00 00	Music, printed or in manuscript, whether or not bound or illustrated	12
4901	Printed Books, including Braille books	Nil
4907	Cheques, loose or in book form	Nil
4909	Printed or illustrated postcards, printed cards bearing personal greetings, messages or announcements, whether or not illustrated, with or without envelopes or trimmings	12
4910	Calendars of any kind, printed , including calendar books	12
4911	Other printed matter, including pictures and photographs; such as trade advertising, material, commercial catalogues and the like, printed posters, commercial catalogues, printed inlay cards, pictures, designs and photographs, plans and drawings for architectural engineering, industrial, commercial, topographical or similar purposes reproduced with the aid of computer or any other devices.	12
4907	Judicial, non- judicial stamp papers, court fee stamps when sold by the government treasuries or vendors authorized, postal items sold by the government, stamp-impressed paper, bank notes, cheque forms, stock, share or bond certificates or similar documents	Nil
4908	Transfers (decalcomanias)	Nil
4902	News papers, Journals and periodicals	Nil
4903	Children's picture, drawing or colour books	Nil
4905	Maps and hydrographic or similar charts of all kinds, including atlases, wall maps, printed.	Nil

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Categorization as 'goods' and 'services' is highly complex and without good knowledge of the provisions of the Act and rules of interpretation, it would lead to overlapping. Goods are classified based on Harmonized System of Nomenclature (HSN), HSN explanatory notes and General Interpretive rules of customs Tariff Act, 1975. In GST, Job works undertaken are considered as supply of 'service' and not as supply of goods.

schedule to the Customs Tariff, the section and chapter notes and the general explanatory notes of the first schedule shall, so far as may be, apply to the interpretation of heading 9988.

### **Categorization as Goods and Services**

Printing of a matter is to be categorized either as goods or service, which often pose problem. If the categorization is not properly done, the rate of tax may be different and if the levy be lower,

(a) Supply of printed envelopes, letter cards, printed boxes, cartons, tissues, napkins, wall paper etc; falling under chapter 48 or 49, printed with design, logo etc; supplied by the recipient of goods but made out of inputs including paper belongs to printer, predominant supply is that of goods and the supply of printing the content is ancillary to the principal supply of goods and such supplies would be treated as supply of goods falling under respective headings of chapter 48 or 49 of the Customs Tariff.

(b) In the case of (a) above, only the goods on which the printing activity undertaken belongs to the recipient and the printer merely discharges printing activity, it shall be treated as supply of service by the printer and the tax applicable for the service will be levied on the printer.

(c) In the case of supply of books, pamphlets, brochures, envelopes, annual reports, leaflets, and the like, where the content is supplied by the person who owns the usage rights to the intangible inputs, while the physical inputs including the paper belong to the printer, it is treated as a composite supply, the principal activity is printing and it is treated as supply of service only and classified under the heading 9989

(d) where as the printer make children's pictures, colouring books, drawings, books or greeting cards, maps or similar articles and the inputs used for such printed matter is owned by him and/or are made out of intangibles on which he has usage rights, then it will be treated as supply of goods and liable for tax as supply of goods.

(e) A printer undertakes printing of an exempted item; for example-Children's colour books on behalf of the publisher, and collect service charge from the publishing concern. It is treated as supply of service (Job work) by the printer and he is supposed to levy and pay GST on consideration received for printing activity. Though the goods in relation to which the service provided is exempt, the printer is bound to discharge service tax liability on the service provided by him.

Readers are advised to go through C.B.E & C Circular No. 11/11/2017-GST dated 20-10-2017 and C.B.E&C Press note, dated 06-10-2017.

By L. Kurian

Consultant –Indirect Taxes & Foreign trade  
lkedcus@gmail.com 9645240833

<b>Heading</b>	<b>Description of service</b>	<b>Rate (%)</b>
9988	Printing of news papers and books.	5
9988	Printing on goods belonging to others falling under chapter 48 or 49, which attract GST @ 5% or Nil	5
9988	Printing on goods belonging to others in relation to printing of all goods falling under chapter 48 or 49, which attract GST @12%	12
9989	Printing on goods belonging to others in relation to printing of all goods falling under chapter 48 or 49, which attract GST @5 % or Nil, where only content is supplied by the publisher and the physical inputs including paper used for printing belong to the printer	12
9989	Printing on goods belonging to others in relation to printing of all goods falling under chapter 48 or 49, which attract GST @12 % or Nil, where only content is supplied by the publisher and the physical inputs including paper used for printing belong to the printer	12
9989	Other printing and reproduction services (goods falling under Chapter 48 or 49 which attract GST @12% where only content is supplied by the publisher and the physical inputs including paper used for printing belong to the printer)	18

### **Classification of goods**

The rates of tax applicable to printed matters considered as 'goods' varies according to the item. There is no uniform rate for all items considered as 'goods'. As mentioned earlier items considered as goods are classified on the basis of HSN. The following are the different classes under which various items of goods are classified and the applicable tax rates for that (rates are inclusive of CGST and SGST).

All other goods of Chapter 49 not specified above are subject to GST @18% - For such items, see Customs Tariff in Part 6.

### **Classification of services:**

All services are brought under chapter 99 of the GST tariff. The various heads under which services relate to printing are classified under two heads, which are given below:

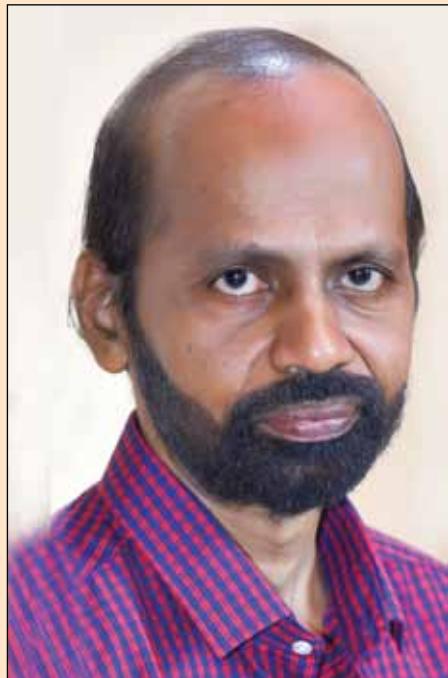
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the department can impose interest and penalty, which may also lead to litigations. Sometimes, it would lead to confiscation also. If the rates are high, it will lead to erosion of revenue. Therefore, proper categorization/classification as goods and service has much significance. The printing activities mainly comprise 'composite supply' i.e. combination of goods and service. If the supply is naturally bundled and supplied in conjunction with each other, the 'principal supply' is to be treated as supply. 'Principal supply' is the supply of goods/services which constitutes the predominant element of composite supply. The supply is liable to tax at the rate applicable for principal supply. The above principle shall be borne in mind while classifying the supply or categorization as goods or services. Even there is ambiguity, one has to go for advance ruling. The following instances would provide an insight regarding treatment of an activity whether as goods or service.

# Quest for a lost signature

Novelist & Short Story writer **E.P. Sreekumar** writes about the birth of his first story.

*E P Sreekumar, one of the prominent writers in Malayalam literature, is mainly known for his novels Maramudra and Mamsapporu, and anthology of short stories like Kanner*



*Pashu, Currency, Parasya Shareeram and Adwana vetta. Winner of Kerala Sahitya Academy Award, Mr. Sreekumar has won 23 awards including DC Books Golden Jubilee Award, Galleria Gallant Award, Abu Dhabi Shakti Award, Padmarajan Puraskaram, Manoraj Katha puraskaram, TV Kochu Bava Award, SBT Malayalam Sahitya Award and S.K. Pottekkat Memorial Award for his unique literary contributions. His stories are translated to English, Hindi, Tamil, Telugu and Kannada. A few of his stories have been made text books by universities inside and outside Kerala. Mr. Sreekumar, who began his career in Indo-Swiss Project, Mattupetty, later took on job in Co-operative Bank as an officer, where he served till his retirement.*

I lived the dawn of my youth in nineteen seventies, an era marked by an existential quest for the meaning of life. The youth were generally influenced by existentialism and absurdism triggered by French philosophers and writers like Jean Paul Sarte and Albert Kamu.

While I was a student at Union Christian College Alwaye, I was also influenced by this stream of thought. Young men in those days were fascinated by the writings of M. Mukundan, whose writings and thoughts reflected the French existentialist thought; and I was not exemption. As one character in M. Mukundan's novel asks, "Njan aaranu, Nanu naire?" (Who am I, dear Nanu Nair), every youth of the era asked themselves: "Who am I?"

After my studies, I was fortunate to get a job at Indo-swiss project, Mattupetty.

Melancholy was an abiding feeling within me those days, when life flowed rather mechanically.

## The birth of my first story

I had to put a number of signs as a part of my job. Even on days when I was on leave, the peon would bring files to my home and on occasions when I was hospitalized, files would reach there. This thought hooked my mind. I realized that I had reduced into a mere signature! The signature is important, not the person! This thought delved deep into my mind, which was already toned by the existentialist thoughts marked by its major theme - the loss of identity. It spurred my imagination; and the seminal thought took shape of a story. I named it 'Nashtapettu poya oppu' which means 'The lost signature'.

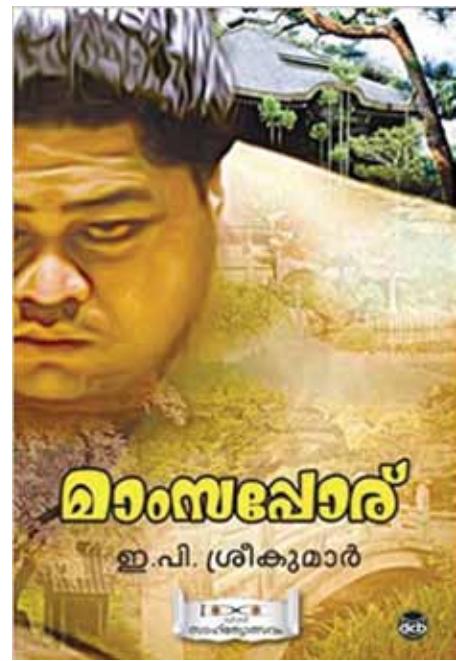
## The gist of the story

The story 'Nashtapettu poya oppu' revolves around SK Nair, an officer working in a company. One morning he finds that he has forgotten his own signature! On his official chair in his cabin, he sits helplessly unable to sign the document placed on his table. He tries hard to recall his sign, but he can't. His signature was a unique one with the alphabets arranged one over the other in a pyramidal shape. Finally, he realizes that he had been signing all these years mechanically, without applying his mind to it. Then he attempts another method. He tries to draw it; but fails!

Mr. Nair feels miserable. He takes leave for the day and closes himself up in a room in his house. He keeps on desperately trying to reproduce his lost signature. But, all his efforts become futile and he is heartbroken. He realizes that without his signature he has



*My thoughts on body-flesh grew to a level of an obsession; and spurred by that obsession, I played a mental jigsaw puzzle game in which I tried to match my notions of body-flesh with many things I knew. But, the mystery of flesh helped only to deepen my confusion.*



no relevance in his job; and he resigns from his job marking a thumb impression instead of his signature! Further in his life, he meets many challenges due to his forgetfulness of his signature. He had to sign an agreement as part of a sale of a property. But, he is not able to go.

The story ends up when his family members, assuming that he has gone insane, forcefully try to take him to an asylum. Somehow, he manages to escape and runs away as a man searching for his lost identity. This story represented all men and women who are searching for their lost identity.

### A letter of inspiration and the unforgettable delight

In those times, Kumkumam weekly was a prominent magazine, where literary creations of leading writers appeared. N V Krishna Warrier, a venerable literary figure whom I personally admired, was the Chief Editor of Kumkumam at that time. I sent my story to Kumkumam weekly and waited for the result. Days passed by. One day I was astonished to receive a personal letter from the great writer and mentor of young writers N V Krishna Warrier.

"I have read your story... well written!" the lines read, "I have charted it for publishing it in the coming issue. You are a promising writer. Do keep writing." That was a moment of overwhelming joy for me! If you ask me what delighted me more – the letter or my published story? I would be in dilemma. For, both of them were equally precious for me. To be precise, NV's words gave me immense

motivation. In fact, his words gave me the mettle to dare writing novels and stories, which I did in my later years.

My first story was published in the Christmas Issue of Kumkumam weekly that year. The issue contained only one story, and that was mine. It was well illustrated, packaged in an attractive layout. (Later this story was included in my collection of short stories named 'Kanner Pashu').

This experience boosted my confidence and convinced me that I could write and get published without anyone's recommendation. Thus I began to write more, even amidst the tight schedules of my official life. With that story, I was emancipated from of my existential agonies. I began to believe that literary pursuit must aim to build the society – that a writer must be socially responsible.

### Maramudra and Mamsappor

One of my first major works was a novel named 'Maramudra' which took me eight years to write. I had to carefully schedule my time for writing the novel amidst my hectic office works. When I completed my novel, I learned that Current Books, a wing of DC Books had invited entries for its Golden Jubilee Novel Award. I submitted 'Maramudra' as my entry. Out of 267 entries, ten novels were shortlisted which also included mine. The final declaration came – Maramudra has won the prestigious award worth Rs. 50,000! Writer Zachariah, one of the judges, commented about Maramudra "the first

science fiction novel in Malayalam literature!"

My latest novel 'Mamsappar' is written in the backdrop of Japanese martial arts named 'Sumo wrestling'. Speaking about the origin of the novel, I can say that I had been pondering on the terms – body and flesh – for a long time. Gradually, they took strange and complex ways of thought. I began to feel that beyond what we learn in anatomy, certain mysteries are concealed in body and flesh. My thoughts on body-flesh grew to a level of an obsession; and spurred by that obsession, I played a mental jigsaw puzzle game in which I tried to match my notions of body-flesh with many things I knew. But, the mystery of flesh helped only to deepen my confusion. I wanted to express all the uncertainties and ignorance in a written form; and I spend a long time searching for a fitting backdrop and platform for depicting it.

At some point during this period, I happened to read about Sumo wrestling. I was stunned the strange world of Sumo. I saw infinite possibilities of defining body-flesh in that. There were many questions which wrestling and the wrestler raised before me. Eventually, I had to rely on the internet for collecting the details. I learned about Sumo wrestling whose techniques were deep rooted in strict rituals and traditions. To be frank, I made notes and materials enough for one to do a Phd thesis! But, references wouldn't suffice. Characters and lives make a novel. Thus, I waited long. And finally I began to weave a story around a Keralite youth, who travels to Japan and joins a sumo stable.

# Pamex 2017 showcases contemporary technology and Nextgen Innovations

Pamex 2017, India's apex print exhibition opened on December 18, 2017. The trade show opened its doors with a ribbon cutting ceremony at the hands of AMSG Ashokan, President, AIFMP; S. Dayaker Reddy, President, IPAMA; Tushar Dhote, President, MMS; Mehul Desai, President, BMPA; Chang Xiaoxia, General Manager, CAPT (China Academy); Neetu Arora, Director, Print-Packaging. Com (P) Ltd.; Pernilla Jonsson, Senior Director, Global Programs, NPES; Balasaheb, Maharashtra Mudran Parishad; Yasuhito Nagai, Auditor,

JPMA (Japan) & Mustafa Kapadia, Director & President, SPAI.

Over 350 Indian and foreign companies showcased contemporary technology and generation-next innovations at Pamex 2017 to over 25,000 visitors. The trade show also witnessed several successful deals at the venue itself. Canon, FujiFilm, HP, Konica Minolta, TechNova and Komori were amongst the big brands that attracted a large number of visitors with their innovative displays, product presentations and seminars. The visitor preference pointed towards efficiency,

value addition, and cost efficiency, than investments in the latest and the cutting edge technologies.

Kerala Master Printers Association had also made our presence strongly felt by our stall set up at the venue spread across two halls, 1 and 5 at Bombay Exhibition Centre (BEC). On the exhibition days, as many as fifty representatives including S.Saji the President and G. Rajesh, Honorable Secretary paid visit to the prominent Exhibition. The next edition of Pamex is scheduled to be held from January 6 to 9, 2020 at BEC in Mumbai.



# KMPA members shines bright in NAEP Awards



KMPA members who won top awards at the 12th NAEP 2017 alongwith KMPA President S. Saji (9th from left) and Kerala Mudrana Puraskaram Chairman K.P. Uthup (6th from left) at the JW Marriott Hotel, Mumbai

Printers from Kerala sparkled in the 12th edition of National Awards for Excellence in Printing (NAEP) took place at JW Marriott, Sahar in Mumbai on December 20, 2017. Printers who are members of Kerala Master Printers Association bagged 27 awards.

Anaswara Offset Pvt Ltd, Rajshree Industrial Printer, Sterling Print House, Hytek Offset Printers, Screen Pack Offset Printers all five from Kochi, Ebenezer Printers from Trichur, Computer Graphics Laser Press and Penta Offset from Kottayam and Orange Printers from Trivandrum are the award winning printers. The winners received the awards from AMSG Ashokan,

President, All India Federation of Master Printers (AIFMP) and Arvind Mardikar, the Organising Secretary for NAEP 2017.

NAEP received top quality entries from the print fraternity across India. Eminent graphic art personalities were invited as juries who scientifically and professionally evaluated the entries, and identified the excellent printed products in every category. NAEP 2017 received 1,439 entries from 108 participants in more than 100 categories separated group wise. The Awards introduced two new categories – the 'nonwoven bags' and 'printing on less than 50 GSM substrate.'

Arvind Mardikar, the Organising

Secretary for NAEP 2017, said that "Interacting with the unknown faces, understanding human nature, and finally making friends was the biggest gain for the team while organising this mega event. 12th year holds special significance in the Indian culture; it marks the end of an era and the beginning of the new one."

National Awards for Excellence in Printing (NAEP) was constituted by the AIFMP in 1999 to encourage and celebrate the quest for the best quality of works in India's printing industry. The NAEP showcases the printers' achievements and contributions and creates awareness and recognition for their capabilities.

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# ASAP activities and Training programmes

In 2016 – 17 year, 4 batches out of 6 have completed the training course. They are preparing to do the internship, while the other 2 batches will complete their course by March 2018.



New batches for the year 2017 – 18 will commence their courses in April.

## News from Colleges:

### Community college from Nattakam

14 students, who have completed 3 year vocational diploma in Printing were given 1 day orientation at KMPA hall by Printers Guild training agency and were placed at various presses. They will start working from 17th January 2018.

### VHSC Maraudu

42 Final Year students were given 1 day orientation and 10 days OJT (on job training) at various presses.

### Community college from IPT

27 students are undergoing final session of practical at various presses. They will complete the course by April, and will be eligible for placement.



## North Zone Printers' Meet

To discuss the latest trends in printing and to educate the printers about the GST, Offset Printers Association (OPA) organized the North Zone Printers Meet at Ludhiana on 24th December, 2017. Considering the importance of GST and taking in consideration future printing, OPA invited the association leaders



from different cities to participate in this daylong Printers Meet. Print leaders of 16 Associations from 15 different cities, such as Delhi, Amritsar, Jammu, Pathankot, Batala, Hoshiarpur, Moga, Jagraon, Mansa, Samana, Sangrur, Jalandhar, Mukatsar Sahib and Dhuri participated.



The Meet was inaugurated by Shri Subhash Chander, Former President AIFMP by lightening the ceremonial lamp (left) Mr Subhash Chander, Prof. Kamal Chopra and Mr. Ashwani Gupta presented their views on different subjects.

## Obituary

# A man who never took rest



There is a saying that 'It is not your mistake that if you are born as poor but it is your mistake if you die as poor'. The real life story of Mr. Vasudevan V A is like a fairy tale or an inspirational story which every man can narrate to their kids to lead a successful life. A story which inspires all of us to work hard because it is evident from his life that hard work will definitely pay off.

Vasudevan V A was born in a village called Vadakkanchery in Palakkad district. He was born in a middle class family to V Appukuttan and Karthyayini on 27th August 1958. His birth was on an auspicious day, the Thiruvonam day in the Malayalam month, Chingam on which Keralites celebrate as the birthday of Lord Vishnu-The Protector.

As in most of the families who supported their lives in Agriculture, financial crisis struck his family too. He couldn't continue his education after his 4th grade even if he was very good at his studies. One day his father died due to heart attack. The family got into a situation where they didn't have a proper shelter or proper food to survive. His mother Karthyayini was struggling to feed her five kids. She couldn't meet the expenses of the house all alone with a small job in an agriculture

field. Seeing the struggle of the family, Vasudevan couldn't rest for a minute. He went to many places in Kerala and outside Kerala in search of jobs to support his mother and his siblings.

Vasudevan worked as a cook in a match factory. After finishing his cooking job, he didn't take rest like others. He came out of the kitchen and learned about the machines and other jobs which run the factory. At the age of 18 he got the job as supervisor in the match factory and he was the youngest supervisor ever. By saving the money without overspending a penny, he managed to take a match factory for lease in Payyannur. Gradually he took another factory for lease too. Then finally with all his hard work he started his own factory in Dharmadam, Thalassery and named after his mother as Karthika Match Factory.

Like most of the other business men, Vasudevan V A was not just a business man, he was more a family man. He looked after his mother and his siblings as well. He got married to Jalaja P who has been a great support to him throughout and they have 3 kids together. He was always a shelter to his mother, his family, siblings and many other

families as well. There are more than 150 employees in his factories and out of that more than 50 employees were women.

Even if his match factory was running successfully, he was not ready to stop and rest. He started a pencil factory in the same name as Karthika Pencil Factory. Then he started his business in computer forms and named it as Senex computer forms and elaborated the business in the name Karthika Computer forms. Together his business is in the name Karthika Group of Industries. It was his biggest dream to start a business in food Industry with his elder son, Siril V Dev and it was almost in its final stage of inauguration but God had other plans. He died in a road accident on 19th Nov 2017 leaving lots families in pain.

Vasudevan V A has taught all of us through his life that 'A dream doesn't become reality through magic; it takes sweat, determination and hard work'. A man like him is not born a lot. He is one in million who was born to make a change in the world and not to complain about the struggles. May his beautiful soul rest in peace.

**Maneesha Janardhanan**



Mr. V.A. Vasudevan during the induction ceremony on 25th February, 2017

## FEATURED PRODUCT OF THE MONTH

# Komori Lithrone G37

*Komori is a leading manufacturer whose products include Lithrone and Enthrone series sheet-fed offset presses, System series web offset presses and various other graphic arts devices. It also supplies currency printing presses to Japan's National Printing Bureau as well as customers in dozens of countries around the world. Komori is committed to improving the quality and performance of its existing presses and responding to the ongoing trend toward digital and networked production. It is currently focused on the development of information sharing networks and automated systems supporting the construction of integrated print workflows. Komori's long-term goal is to continue providing its customers with a comprehensive range of printing solutions tailored to specific needs as it works to remain a trusted print engineering service provider (PESP).*

**K**omori announced an expansion of its Lithrone G37 37-inch offset printing press lineup as a strategy for the package printing market.

The Lithrone G37, the compact press that can produce A1-size products, is the epitome of cutting-edge technologies. Having been shown at international exhibitions such as Drupa 2016 in Düsseldorf, Germany, and China Print 2017 in Beijing, China, it has gained popularity in expanding sales

performance mainly in commercial printing in Asian markets.

The Lithrone G37 addresses market demands by handling paper thicknesses of 0.8 mm, and is available in 6 or 7 colors with in-line coater configurations for high added value work required for package printing. Further, the H-UV / H-UV L (LED) innovative curing system, PQA-S (Print Quality Assessment System for Sheetfed), PDF Comparator System and PDC (Print

Density Control System) series can also be specified. The 15,000 (13,000 on 7-color machines) sheets per hour maximum printing speed and stable operation afforded by these systems make the press an advanced package printing system that enables stable quality and prevents printing problems.

The Lithrone G37, the space saving and optimized cost-performance strategic machine for the package printing market, will contribute to greater customer income.



*GL-637+C (Six-color 37-inch offset printing press with in-line coater)*

## Know your member...

# TWO DECADES OF EXCELLENCE IN PRINTING AND PACKAGING

### ***COCHIN OFFSET - MANIKANDAN & SUJITH***

**M**anikandan, the Managing Partner of Cochin Offset Press met Sujith, the other Managing Partner of the firm at Autoprint Machinery Manufacturers Pvt Ltd, Coimbatore, where they worked together for as long as five years. The rapport formed between the duo sparked an innovative idea to kick start a mini offset press of their own. The dream was realized in the year 2000 when they started a printing press by the name Cochin Offset at Deshabhimani Road, one of the happening spots in Kochi.

Manikandan, a Diploma holder in printing technology and Sujith, who had his Diploma in printing machine assembling

from HMT proved mutually complementing and sharing same wavelength. The original printing press was a humble venture; a mini offset press set inside 200 square feet space.

The growth of Cochin Offset was gradual and remarkable. The printers which began with a Japanese machine named Hamada, later upgraded to a single colour Invicta. It was followed by a Komori 2 colour double demmy and Crabtree 940 five colour. Now Cochin Offset Press, which has expanded to 3000 sq ft space and shifted to Kaloor has of late installed a Komori Lithrone.

#### **Packaging Specialists**

When the duo started the printing press

in 2000, Mini offsets were in vogue. They have witness great booms in printing sector, and have grown with the flourishing industry. Cochin Offset mainly focuses on packaging. "Ninety percent of our work is packaging related," says Sujith.

"We are end products sellers. We do packaging from clients from garments, pharma and FMCG products" Manikandan continues, "From my experience, I can say that we get more respect as a printer when we stick on to packaging."

"Packaging trends are constantly changing. Latest technology like UV is becoming common in the packaging industry today" adds Manikandan.

When asked about key elements of their success, Manikandan says: "We believe in judicious investment, rather than making big investments. We focus on areas which we think we can excel. This coupled with hard work, comes success."

#### **Team of total players**

In Cochin Offset, there are no superstars. The principle that guides the Printers is total play. Everyone is trained to do every work. "Sometimes you will see the printer joining the unloading team!" comments Sujith.

They do not recruit the perfect ones as their staff; instead they recruit staff and train them as experts. The team work as one family, ready to do any work. The advantage is that in any emergency situation, they have someone ready to do the work; there is always someone to replace. "Sujith is a good trainer. He trains the staff well," adds Manikandan.



Sujith (left) and Manikandan at their print shop

### **Happy Customers**

"We invest all our time to our commitments. We will not let our customers go disappointed. We are ready to stay late in the evenings and nights to ensure that the orders are well executed and timely delivered" the duo reveals the secret of their success.

They give their best services to the customers that they have a bunch of faithful and happy customers. Sujith and Manikandan ensure that the work entrusted with them is delivered perfectly. "Packaging industry is usually challenging as it requires more time and meticulous

attention. But, we make sure that things are delivered on time."

### **Grow gradually**

"Printing is not an area for instant income. Today youngsters, as they come out from the institutes, begin to bargain for high income. In printing industry, one needs to get experienced and needs to grow gradually. Those who wish to enter printing industry must keep this in mind" says Manikandan.

### **Uniform Prices**

"Compared to the printing rates in 1992, the year when I entered printing industry,

now the rates have become low. We need to standardize the rates. This is essential to uphold the value of printing jobs" says Manikandan. "One of the reasons for this phenomenon is the interference of freelance agencies who take the rates. We need to start doing away with the freelancing agencies" Sujith adds.

### **Family**

Manikandan's family consists of his wife and two children. His wife is working as a teacher. The family of Sujith also comprises of his wife and two kids. His wife is working as HR executive.



**Kerala Master Printers Association**

# *Print & Beyond*

*Seminar on future of printing*

**3rd February  
2018**

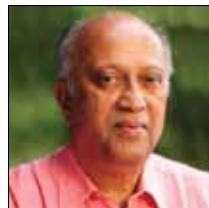
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#### **DISTINGUISHED SPEAKERS AT THE SEMINAR**



**Mr. Akihiro Komori**

Deputy Group General Manager (Overseas)  
Komori Corporation, Japan



**Mr. Thomas Jacob**

Former Editorial Director  
Malayala Manorama, Kottayam



**Mr. Khushru Patel**

Managing Director  
JAK Printers Pvt. Ltd., Mumbai



**Mr. Bhuvnesh Seth**

Managing Director  
Replika Press Pvt. Ltd., Haryana



**Mr. Ramu Ramanathan**

Editor  
PrintWeek India



**Mr. M. Suresh Nair**

Chief Technical Officer  
Welbound Technical Services, Mumbai



**Mr. Vijay Menon**

Mentor and  
Corporate Trainer



**Prof. Dr. Rajendrakumar Anayath**

Vice Chancellor, DCRUST, Haryana  
Chairman, Print & Beyond 2018

# KMPA inducts new members

Twenty new members were inducted into KMPA during the recently held Onam celebrations. KMPA whole heartedly welcome them to the fraternity.

## Akshay Offset Printers

Nedungolam, Kollam.

## Alukkas Colour Lab

Thrissur

## Ambal Offset

Palakkad

## Colour Scan

Thrissur

## Enekattu Digital Offset Press

Ayoor, Kollam

## Ethan Packers Pvt. Ltd.

Kizhakkambalam, Ernakulam

## Impressions

Palakkad

## JIM Offset

Palakkad

## Kaveri Printers

Palakkad

## Link Offset Pvt. Ltd.

Thrissur

## Matrix

Palakkad

## OBM Offset Printers

Mulanthuruthy, Ernakulam

## Pratheeksha Printers & Publishers Pvt. Ltd.

Kannur

## Prinland Multicolor Offset Printers

Kuttur, Thrissur

## Shaah Creative Solutions

Ernakulam

## Sharon Offset Printers

Thrissur

## The Cochin Offset Printers & Designers

Ernakulam

## Variety Offset Printers

Kunnamkulam

## Vinayaka Papers

Aluva, Ernakulam

## Vivid Offset Printers

Thrissur



## Obituary

**Mr. P.M.A. Nazar** (58), State Treasurer of the Kerala Printers Association (KPA) passed away on 29 December, 2017. He has been serving as State Treasurer of KPA for the last two decades. He also served as GC Member, AIFMP from Calicut Printers Association. His commitment, integrity and loyalty were incomparable and his demise is a huge void to Kerala Printers Association.

We pray to God Almighty to rest his soul in peace and accord the strength to the bereaved family to bear this big loss.

# The Madras Printers & Lithographers Association

## Office Bearers for 2017-19



**Mr. G.N. Visvakumar**  
President



**Mr. K.Rajendran**  
Vice President



**Mr. I. Mohammed Nasser**  
Vice President



**Mr. R. Anbalagan**  
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# Industry News

## Three decades in the Print Industry and two decades with Heidelberg

**H**eidelberg was one of the participants with of the 'Print Miracle Expo 2017', the largest and successful print exhibition in Kerala. "God's own country" is now making a foray into the packaging segment, and hopes to replicate the same success it has enjoyed in the commercial printing turf. Heidelberg applauds Kerala's foray into packaging and offers its overwhelming support to Kerala printers.

Venkataraman Ganesan aka GV, DGM – Equipment Sales, has extensive selling experience in the Kerala printing market, as part of his two-decade sales stint with Heidelberg India. He shares his views - "Kerala printers are driven by the burning desire to produce quality output for their discerning print buyers. So, Heidelberg with its international quality benchmarks was an easy sell. Besides, Heidelberg provides a one-stop platform for all printing needs. This made my sales pitch more attractive. I could resonate with the printers' distinct business requirements."

Venkataraman fondly called as GV, completed 20 years of service with Heidelberg last month. In 1997, he joined EAC Graphics in Chennai as prepress equipment sales manager for the Southern region. Later, EAC Graphics was merged into Heidelberg India. In the last 20 years, he has helped Heidelberg capitalize on the huge untapped potential of the Kerala region.

Heidelberg and Kerala share a special bond that dates back to decades. "Kerala printers are driven by the burning desire to produce quality output for their discerning print buyers. So, Heidelberg with its international quality benchmarks was an easy sell. Besides, Heidelberg provides a one-stop platform for all printing needs. This made my sales pitch more attractive. I could resonate with the printers' distinct business requirements," GV shares his Kerala printing market experience. "Commit & deliver are the keywords to have the customer coming back for more. When we sell something, we begin a new relationship with that customer. Timely after-sales service forges



this beautiful bond." GV shares some of his successful marketing ideologies.

His enthusiastic take on 'Heidelberg's multi-colour software', the latest buzzword in emerging printing technologies. "Heidelberg's multi-colour software helps achieve the perfect combo of colors on a single sheet. With conventional CYMK process colors and three additional colors - orange, green and violet (OVG), Heidelberg's Multi-Color Software can cover up to 95% of the color space. Besides, the software can convert all spot colors in a PDF to process colors, minimizing the deviation between original and targeted colors."

## Advanced Graphic Systems Showcases Print & Packaging Solutions at PAMEX 2017

**M**umbai: Advanced Graphic Systems (AGS), the market leaders in colour matching industry in India, showcased its complete line of solutions for Print & Packaging industry at PAMEX India, held recently in Mumbai. The company also introduced its new Principle, Text Verification Tool (TWT) by Schlafender Hase GmbH, a well-known German company headquartered in Frankfurt.

TWT is a robust and easy to use text and graphic verification software that compares both, images & texts in a single solution which significantly reduces the time spent on proofreading. Also showcased at the

exhibition were state-of-the-art products by Principles namely Xrite, Tec4Check, GBOS, Digital Information (DI) and ColorGate & Aoke.

Mr. Vishnuu R Kamat, Vice President, Sales, Advanced Graphic Systems, said, "As an Industry leader, AGS has always endeavored to offer world class solutions that meets industry requirements and global benchmark. Our Print & Packaging solutions are best-in-class which when coupled with seamless after sales services sets us apart from the clutter in this industry. With our new product line, TWT, we aim to deliver the highest level of accuracy to further improve

design and production efficiency."

Established in 1992, Advanced Graphic Systems (AGS) started with computerised textile design and today is a leading provider of Colour Matching Solutions across all colour sensitive industries like Paints, Textiles, Print & Publishing, Plastics, FMCG, Automobile, and Ink. The company also offers pre and post press software for print industry and lab to bulk dyeing machines for textile industry.

AGS, with a proven track record of over 20 years in the field of colour technology, is known for its 'Quality, Perfection, Vigour, Trust and Growth'.

## Industry News

# Monotech displayed Scodix Ultra Pro with Foil at Pamex 2017



India's leading manufacturer, products and solutions provider for printing and packaging industry Monotech Systems displayed Scodix Ultra Pro with Foil at Pamex held on December 18 – 21, 2017 in Mumbai. The Scodix Ultra Pro is the industry's most versatile digital enhancement solution, capable of delivering Scodix foil, Scodix SENSE™, Scodix Spot, Scodix VDP and Scodix Braille digital enhancements, all in one system.

The Scodix Ultra™ Digital Presses are the most productive in the series and enable commercial PSPs and folding-carton converters to produce tangible enhancements for a wide variety of applications; marketing literature, stationery items, book covers, boxes and premium packages, greeting cards, photo albums with VDP capabilities based on a barcode system, and more – the opportunities are endless. Place your stamp

on almost any printed media.

Scodix Foil Station is an optional module that runs in-line with the Scodix Ultra Pro Digital Press, delivering unmatched foil enhancement capabilities, including high gloss, embossed, variety of densities for short to medium runs, using a highly advanced, highly-efficient digital process. Scodix Foil is ideal for commercial printers, coping with short to medium runs, who today have to outsource the foil application or to use a long and expensive make ready process including molds and dies, as well as for converters doing high-end short up to medium runs.

Scodix Foil deploys a wide range of hot and cold industry standard foil films, coupled with a variety of substrates, including offset, digital, plastics, laminated/non-laminated, and coated/ Without coating Applications include business/greeting cards, folders,

book covers, brochures, labels, packaging and more.

Ajeet Pareek, Product Head – Scodix, Monotech Systems says, "Indian Printing and Packaging market appreciates quality and precision, making the Scodix Ultra Pro an ideal match for both their production needs and their business acumen. The continuing need for digital service providers to further differentiate themselves is apparent in every industry market, and Scodix serves this need via digital enhancement solutions that have earned a worldwide reputation for delivering pinnacle and unmatched quality. Scodix Ultra Pro with Foil is a worldwide proven product with over 250 installations worldwide, over 30 installations in India and also have received InterTech Technology Award 2017. Pamex provides us with another opportunity to showcase the product and shine more."

## Konica Minolta steals the show at PAMEX 2017



Konica Minolta Business Solutions India Pvt.Ltd, a global leader in advanced imaging and networking technologies witnessed a significant response from printing businesses, showcasing its industry-leading Bizhub and Accurio Press series at PAMEX 2017 exhibition.

The four-day exhibition served as a key platform for Konica Minolta to demonstrate its next-generation digital printing solutions, tailored for end to end requirements of printing businesses in the country.

The exhibition garnered a slow but encouraging response in the first half and the number of attendees visiting the KM

stalls soared significantly in the 2nd half and continues to draw high footfall till the fourth day of the event.

The key spokespersons from the company including, Yoshinori Koide Director Business Strategy & Project Management (Konica Minolta Business India) and Manish Gupta, DGM PP & IP marketing were present at the event.

The Company highlighted its flagship products Accurio Press series C6100/C6085 for the first time in India at PAMEX 2017.

"We are overwhelmed and grateful to PAMEX 2017 team for providing us with an opportunity to demonstrate our trendsetting

lineup of digital printing solutions. The response we have garnered in the four-day event is positive and it further cements our position in the competitive and lucrative printing industry of India," added Yoshinori Koide, Director Business Strategy & Project Management (Konica Minolta Business India)

"These are exciting times in India as the country is rapidly transforming into a digital economy. Our new solutions are tailored to meet the next generation demands of businesses and set new benchmarks in the digital industrial printing segment," said Manish Gupta, DGM PP & IP marketing (Konica Minolta Business India)

## Promotional Meet for PrintPack India Expo held in Mumbai

The Indian Printing Packaging & Allied Machinery Manufacturers' Association (IPAMA) had successfully organized the Promotional Meet on 19th December, 2017 at Bombay Exhibition Centre, Mumbai, relating to forthcoming 14th edition of PRINTPACK INDIA exhibition slated to be held from February 01-06, 2019 at India Expo Centre (IEML), Greater Noida.

On this occasion, IPAMA had invited Presidents and senior functionaries of different associations affiliated to Indian Graphic Arts Industry. Prominent figures who have attended the event: Mr. AMSG Ashokan, President, All India Federation of Master Printers (AIFMP); Mr. B.B. Sen, President, All India Printing Ink Manufacturers' Association (AIPIMA); Mr. Gururaj Ballarwad, President, ALPS; Mr. Pradip Bosmaya, President, FCBMI; Mr. Kuldip Goel, President, LMAI; Mr. Raunak Singh Bhurjee, President, IPCPMA; Mr. Chandrakant A. Salunkhe, President, PIAI; Mr. Vipin Gaur, General Secretary, News Paper Association of India and Mr. Dilip Bhise, General Secretary, SPAI. Apart from special invitees, other dignitaries were also present on this occasion.

The Guests of Honour were presented

Memento along with a Shawl by the President and Governing Council Members of IPAMA. On this occasion fond memories of late Mr. H.V. Sheth, ex-President of IPAMA were also shared with the special invitees and senior functionaries of IPAMA. A special memento was also presented to the family members of late Mr. Sheth.

(Memento was presented by IPAMA GC Members to the family members of late Mr. H.V. Sheth)

Mr. Dayaker Reddy also briefed the invitees relating to formation of a Federation or a joint front of all the Associations having affiliation with the Indian Graphic Arts Industry. In his valedictory speech Mr. Reddy stated that India is a growing economy where there is ample scope for development of the industry. He also informed that the value of the Indian Printing industry alone stood at Rs.303 billion in 2016 and the sector will go further blooming due to availability of latest technology and resources at a very reasonable cost. The sector is also poised to provide jobs to the younger generation. MNCs are also investing in the printing sector due to favourable working conditions. On this point, most of the invitees had supported the idea

of forming a Federation in the interest of the Graphic Arts Industry, keeping in view the changed scenario in the country. It was also highlighted that with a view to effectively taking up various problems with Government institutions being faced by the industry, the Associations have to lend support to each other for common causes. Most of the representatives present in the Meet were in favour of forming a Federation. However, it was explained by Mr. Reddy that the individual Associations will continue to pursue their own aims and objectives as per their constitution.

Regarding PRINTPACK INDIA 2019 exhibition, Mr. Naveen Gupta stated that it has already established itself as a launching pad for new technologies and services across the world. For the first time, all the segments of the graphic arts industry have been included in the exhibitor profile which are Press, Pre-press, Post-press, Digital, Packaging, Corrugation, Signage, Service and Software, Converting, Screen & Textile Printing, Consumables and Spares, Label & Paper. The exhibitors will be allotted space segment-wise in dedicated halls. More than 600 Indian and foreign are expected to participate in the Exhibition.



## LETTER TO THE EDITOR

Dear Sri. Raju Kutty Sir,

I am extremely happy and feel elevated to read your excellent article, rather your personal, first hand experience with the Japanese, on OMOTENASHI. In these days of very bad customer service and disregard for customer concern in general in India, your article on OMOTENASHI is very timely and refreshing.

Probably, I appreciate it more because of my association and training in Japan and my close connections with Japan and continuing interest in my study of Japanese Management. One will be able to understand and appreciate their attitude towards work and customer satisfaction only when it is experienced with the Japanese. As we are both associated with printers associations, it will be good to try to introduce this subject OMOTENASHI alongwith other emulating Japanese practices in our future articles as well as in our workshops and seminars. It is not that we do not know it in India, but it is to awaken them for their business development in these days of intense competition. Every one must know that CUSTOMER SERVICE AND SATISFACTION MAKE ALL THE DIFFERENCE TO BUSINESS GROWTH.

While appreciating your article and for sharing your experience with the printers fraternity through your esteemed journal, I certainly look forward for many more such informative, inquisitive and inspiring articles from you and others too.

With warm personal regards,

B.N. MURTY

Executive Secretary, Telangana Offset Printers Association



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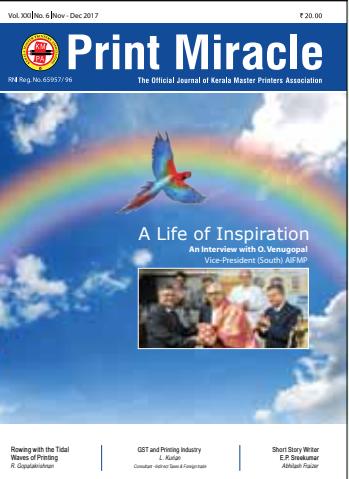
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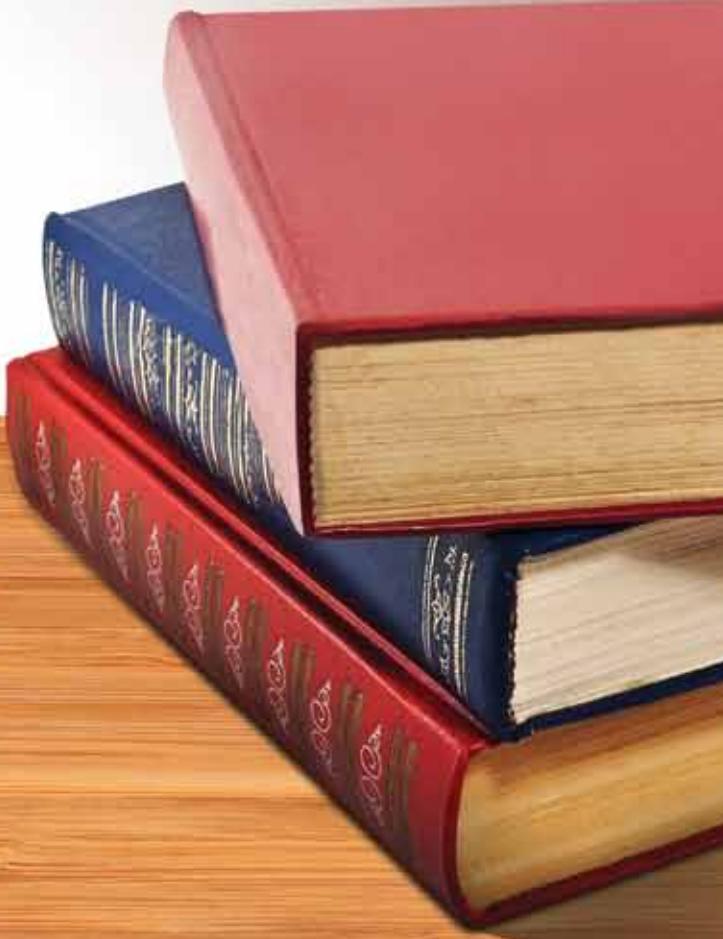
'Print Miracle' invites articles, news, photo features etc. from members, relevant subject experts, which will be published on a priority basis in future issues of the Journal. We solicit participation from the enthusiastic printing fraternity across the world and request them to forward the materials preferably in soft copy.

For any comments & suggestions about 'Print Miracle', please write to the Editor.

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