

High class printing in new premises

(Continued from previous page.)

sent the product. Superb colour printing, the quality of which reflects the quality of the product, is one of the greatest persuasive forces in selling, whether it be from a free standing show card or from a hanging poster.

A natural development of the export department of the company has been a totally new service to Governments and tourists.

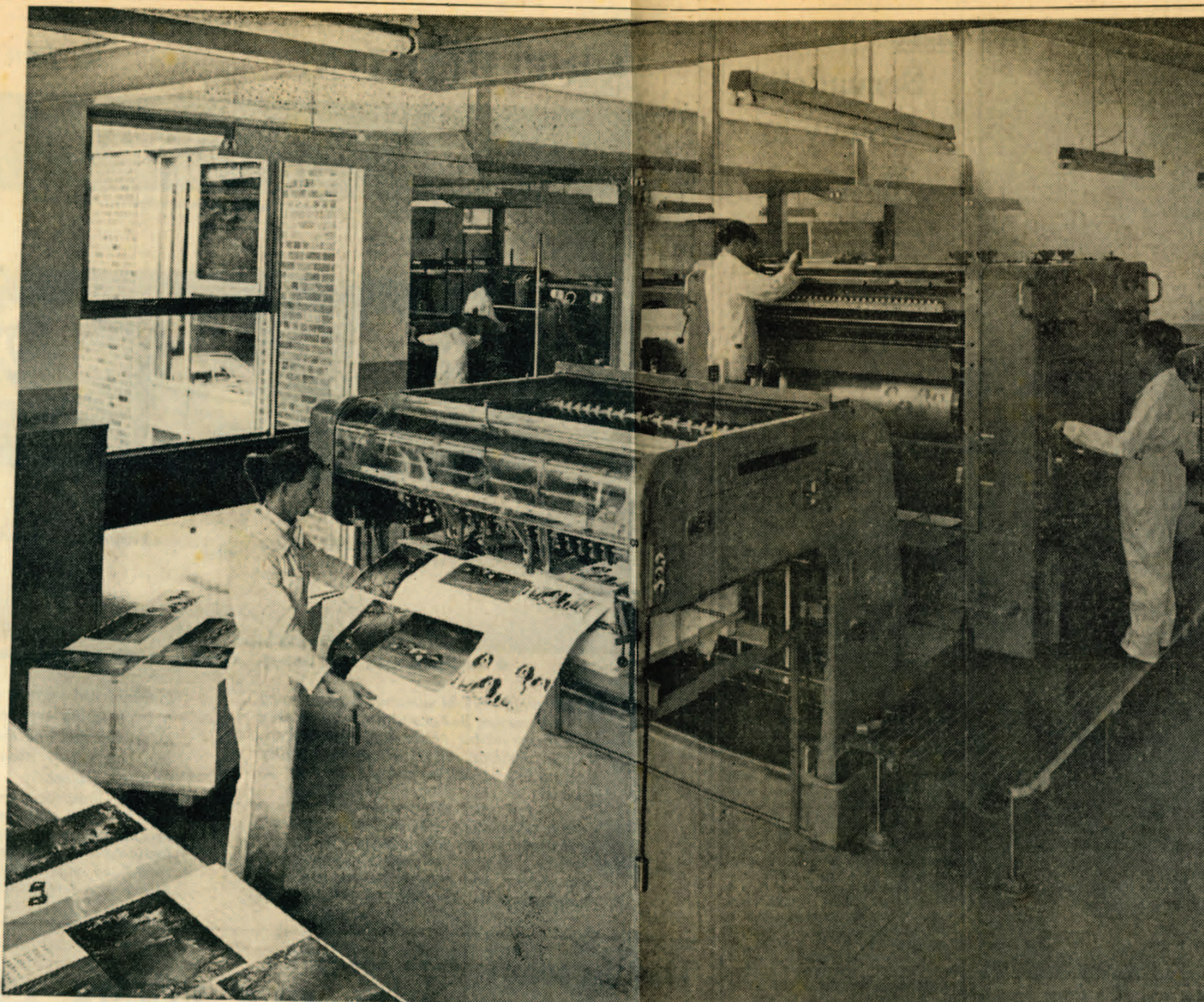
In cases where, say, an information officer of an African country requests details, John Hinde's export executive officer visits that country on his next routine trip to Africa. The entire proposals are discussed and studied by the John Hinde official, who then retires to his hotel and within 24 hours returns with a set of "dummy make-ups" for calendars, together with costings.

If the price and terms are accepted, arrangements are made for the John Hinde photographer to visit and cover the assignment in association with the Ministry. Further facilities are then offered to the Ministry in respect of distribution and design. In the overseas market this on-the-spot action is appreciated by the Governments and, coupled with the unrivalled high quality of the end product, ensures a satisfied client.

Like other tourist boards, Bord Failte are conscious of the part firms like John Hinde can play in the development of tourism.

A spokesman for Bord Failte paid this tribute to the Cabinteely firm: "A good picture in many circumstances is better than any amount of writing, and the cavalcade of Irish life and scenery produced by the John Hinde Studios and sent all over the world in the past few years have played a useful part in stimulating interest in Ireland as a place for holidays."

With international promotional print, quality decides whether a display shall be



A section of the printing department in Cabinteely.

made. A travel agent may receive 40 or 50 posters but only the best go on display. For the countries concerned this is valuable goodwill earned, not as in the other cases, a capital wastage.

How many children in the school room, visitors to embassies and consular offices base their first judgments of a country on an illustrated information sheet or a calendar? This one phase of the information services of a country demands meticulous care in its preparation and subsequent printing. These illustrations in colour decide the all-important first impressions; the interests of the young can be captivated, and the curiosity of the more mature can be aroused.

The woman behind the John Hinde success story

JOHN HINDE's wife is petite, fair and nicely freckled. She's not yet thirty, and she has five children, ranging from two to nearly ten. She manages a handsome modern house set in landscaped gardens in a hollow behind picturesque Bulloch Harbour at Dalkey. It's a home full of rich colour and labour-saving ideas, planned to the finest detail by husband and wife to suit their children, several dogs and her passion for indoor gardening. From the windows there are views of the sea-lashed rocks and the cream and lime-green bungalow lived in by grandfather Hinde. There's also a pink bungalow, and a pleasant rock pool reflecting a small, square house. That's where the Hinde's industry was cradled ten years ago.

Of course, the achievement of this happy family life is the result of the right mixture of the usual ingredients—inspiration plus perspiration. In the Hinde's story the fusion of the two in exactly the right proportions came when John Hinde met his future wife, Jutta. So thoroughly has she integrated into the Irish landscape, though her accent is faintly continental, it took me by surprise to hear that she was half-Swede, half Yugo-Slav, reared mostly in Austria. She doesn't talk about herself—only about her children. "Each one is completely different, including the 51-year-old twins, John and David."

"Where," I insisted, "did you meet your husband?" "When he sent for the ambulance!" She had literally fallen at his feet. He was publicity manager with Chipperfield's Circus and she was with the Cutano's trapeze act when she fell and broke an arm. He called for the ambulance. She was soon back, flying through the air and he wanted to work up some publicity around her. But she was shy—and resisted firmly. And that was that.

Her mother hadn't at all approved of her working with the circus; it was in her blood, inherited from her father, and she loved the travelling life. When she moved to Mills Circus she met John Hinde again. This time he talked her into marriage and so she learned English. The circus life follows a rigid pattern. There's a white line and a green line, and one doesn't cross from



Mrs. John Hinde.

one to the other. His life was on the administrative side. Her friends were with the artists. So they parted from the circus.

The Hinde family has connections with Clarks shoe company, of Somerset. When the very young Mrs. Hinde had studied English life she decided it wasn't for her. They thought of South Africa. But no, that wouldn't do either. There was their cocker spaniel, a wedding present—she couldn't travel with them. John Hinde's mother had been born in Dalkey and they went to Ireland on holiday. Straight away she felt at home in its continental atmosphere. They decided to set up in business.

He'd had a useful four years' study of architecture, much experience in publicity and training as a professional colour photographer. They took a small white house by Bulloch Harbour. Of course, it wasn't easy. They found it was necessary for him to be more than an artist with the camera. He had to take care of the exacting technical work, too. Which is where Mrs. Hinde's energy and adaptability added the vital factor.

five in the morning to get the orders out.

She's very grateful to the Irish shopkeepers. "They gave us every support. They were so enthusiastic about our cards."

After two years, first Rosemary and then Janet arrived. "They were very good babies. They lived upstairs. The factory was downstairs."

Now it's a garden factory, away off at Cabinteely. Mrs. Hinde no longer dabbles in the darkroom. She's a director of the company and for the past few years she's been travelling further afield; Nigeria, Tanzania, Kenya, the Bahamas, Jamaica. She goes on photographic safaris and brings back trophies for the house; pottery, bronze and glass. A stuffed lioness from Nairobi—the stand-in for "Elsa," of "Born Free" fame—stands in the living-room. "I wanted a fur coat, but when I saw those beautiful leopards leaping about in the trees, I settled for Elsa instead!"

"Sometimes it takes four weeks before we get just the picture we want! Last year we sold about 32 million"—which makes them the pictures the public want. They also feature Scotland and Britain's pageantry and palaces. "We had an order from Russia for portraits of the Queen."

The children go to Dalkey schools, and for the summer they go to Italy. "We have a little house by Lake Garda. With a family it's cheaper than staying in hotels. And on holidays John sets up his easel and paints."



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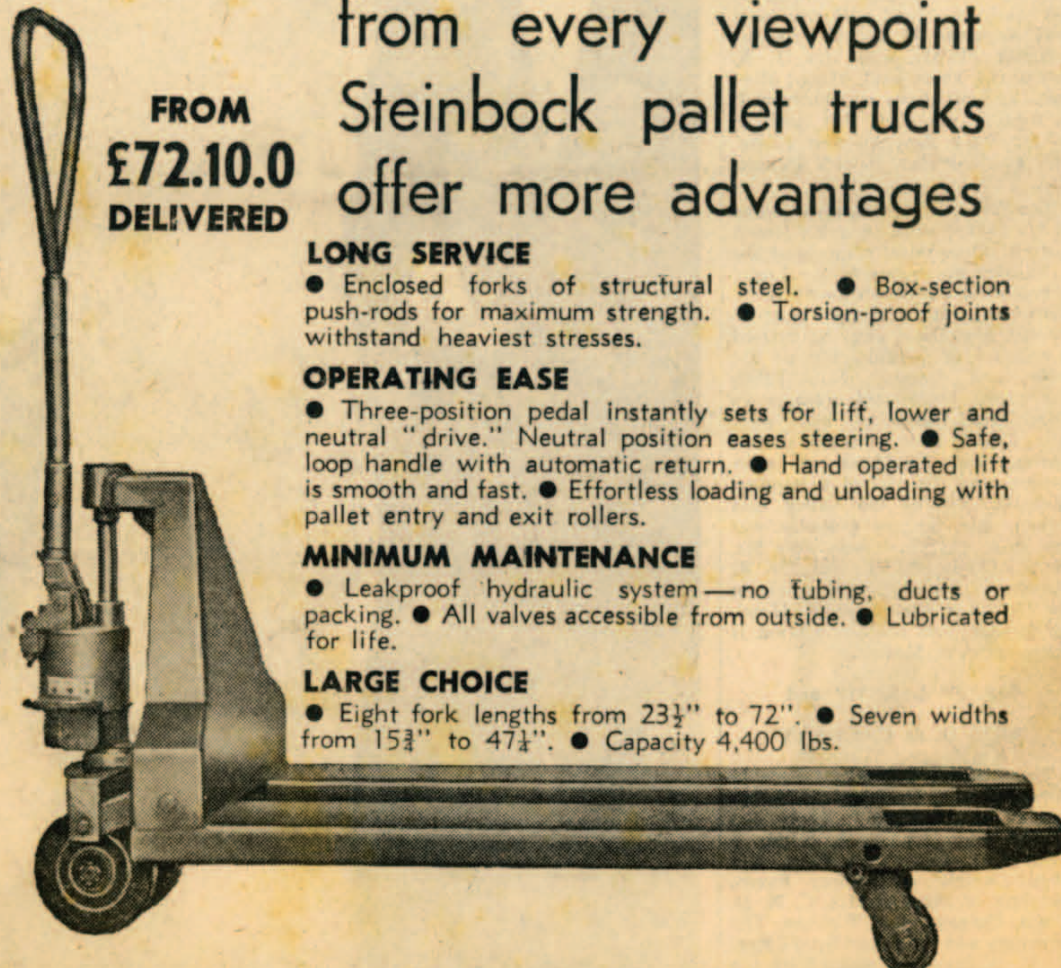
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